

Year 7 to 10

The Arts

Drama

September 2022

Scope and sequence

Revised to align with the Australian Curriculum V9.0 (2022)

V2.0



Government
of South Australia

Department for Education

The Arts – Drama: Year 7 to 10

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First Nations Peoples are advised that this document contains the names of Aboriginal people who have died.

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 range of styles, traditions, cultures, 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 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 **Achievement standards** have the verbs in bold text, are aligned with the content descriptions, and must be considered when designing assessment activities, collecting evidence of student learning, and when assessing student work.

This document is structured around the 4 interrelated strands of The Arts:

- **Exploring and responding**
- **Developing practices and skills**
- **Creating and making**
- **Presenting and performing.**

Each strand has 1 or more content descriptions, followed by dot pointed content clarifiers which describe the explicit learning required.

The strands and content descriptions should be combined when planning teaching and learning activities; they are not designed to be addressed as isolated activities.

Making and responding and **viewpoints** are key considerations embedded in The Arts curriculum. They are intrinsically connected and should be integrated when designing teaching and learning experiences.

- As students make drama, they actively respond to their own developing dramatic artworks and the dramatic artworks of others.
- As students respond to drama, they draw on the knowledge, understanding, and skills acquired through their experiences in making dramatic artwork.
- Students learn from drama works they experience, and they are an audience for their own drama works.
- Students consider drama from multiple viewpoints, as artists and as audiences.

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, mood and atmosphere, 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: The Arts
- 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

Year 7 to 8	Year 9 to 10
<p>By the end of Year 8, students:</p> <ul style="list-style-type: none"> • analyse how elements of drama and/or conventions are manipulated in drama they create and/or experience • evaluate the ways drama created and/or performed across cultures, times, places, and/or other contexts communicates ideas, perspectives, and/or meaning • describe respectful approaches to creating, performing, and/or responding to drama • work collaboratively to manipulate elements of drama and conventions to shape and sustain dramatic action in improvised, devised, and/or scripted drama • employ performance skills to convey dramatic action and communicate ideas, perspectives, and/or meaning when performing drama to audiences. 	<p>By the end of Year 10, students:</p> <ul style="list-style-type: none"> • analyse how and why the elements of drama, performance skills, and/or conventions are manipulated in drama they create, perform, and/or experience • evaluate how drama in a range of styles and/or from a range of contexts communicates ideas, perspectives, and/or meaning • evaluate how drama is used to celebrate and challenge perspectives of Australian identity • work individually and/or collaboratively to shape and manipulate use of the elements of drama, conventions, and/or dramatic structures to communicate ideas, perspectives, and/or meaning • use performance skills relevant to style and/or form to sustain belief, roles, and characters in performances of improvised, devised, and/or scripted drama for audiences.

Scope and sequence

Subject:				
Strands:	Year 7	Year 8	Year 9	Year 10
Exploring and responding	Investigate ways the elements of drama and conventions are used to communicate ideas, perspectives, or meaning in drama created and performed across cultures, times, places, or other contexts.		Investigate use of elements of drama, performance skills, and conventions to communicate or challenge ideas, perspectives, and meaning in drama across cultures, times, places, or other contexts.	
	<ul style="list-style-type: none"> • Identify and improvise with specific character traits, roles, and intent of an identified historical or contemporary dramatic form or style. • Explore and experiment with the elements of drama and how they are used to communicate meaning in an historical or contemporary context. • Describe the role and purpose of drama in a range of cultures, times, and places. • Consider the viewpoints of both artist and audience and discuss what performance tells us about culture and context. • Discuss how dramatic style and form varies in a range of cultures, times, and places. 	<ul style="list-style-type: none"> • Create and develop a self-devised performance highlighting the character traits, roles, and intent of an identified historical or contemporary dramatic form or style. • Analyse and evaluate how the elements of drama are used to communicate meaning and dramatic intent in an historical or contemporary context. • Investigate the role and purpose of drama in a range of cultures, times, and places. • Explore and discuss the viewpoints of both artist and audience when considering what performance tells us about culture, society, and context. • Examine and discuss how dramatic style and form varies in a range of cultures. 	<ul style="list-style-type: none"> • Consider and discuss the cultural, social, and historical context when creating and developing dramatic meaning or intent. • Experiment with own dramatic action inspired by dramatic forms and styles from a range of social, cultural, or historical contexts. • Identify the defining features and conventions of historically or socially significant dramatic forms and styles. Use these features and conventions to inform own contemporary drama practice. • Discuss how the actor’s relationship with the audience may differ in a range of cultures, times, and places. • Explore how ideas and perspectives are communicated through dramatic practice in a range of social, cultural, or historical contexts. • Consider and discuss global trends in drama and their influence in Australia. 	<ul style="list-style-type: none"> • Analyse and discuss the cultural, social, and historical context when creating and developing character, dramatic meaning, or intent. • Compare the conventions of a range of dramatic forms and styles with the purposes, origins, and contexts of contemporary drama practice. • Identify and evaluate the defining features and conventions of historically or socially significant forms and styles. Employ these features and forms in own contemporary drama practice. • Identify and describe how the actor’s relationship with the audience may differ in a range of cultures, times, and places. • Investigate and evaluate how ideas and perspectives are communicated or challenged through dramatic practice in a range of social, cultural, or historical contexts. • Investigate global trends in drama and evaluate their influence on Australian drama and on own work.

Strands:	Year 7	Year 8	Year 9	Year 10
	<p>Investigate the diversity of drama created or performed by First Nations Australians, considering culturally responsive approaches to Indigenous Cultural and Intellectual Property rights.</p>		<p>Investigate the ways that drama created or performed by First Nations Australians celebrates and challenges multiple perspectives of Australian identity.</p>	
	<ul style="list-style-type: none"> • Discuss cultural sensitivity, respect, and appreciation of drama created or performed by First Nations Australians. • Identify culturally appropriate responses and permissions when interacting with drama created by or representing First Nations Peoples. • Recognise how dramatic works represent diverse ideas, themes, and concepts based on viewpoints of First Nations Peoples. 	<ul style="list-style-type: none"> • Develop cultural sensitivity, respect, and appreciation of drama created or performed by First Nations Australians. • Discuss and reflect upon the need for respect, appropriate permissions, and avoidance of cultural appropriation when interacting with drama works created by or representing a diverse range of First Nations Peoples. • Explore the diverse forms and styles of film, television, theatre, or live production that feature First Nations Australian artists such as Miranda Tapsell, Deborah Mailman, or Hunter Page-Lochard. • Explore and discuss Indigenous Cultural and Intellectual Property rights in relation to the artist and dramatic artwork. 	<ul style="list-style-type: none"> • Consider and discuss the communication of cultural and social values in Australian film, television, theatre, or live performance by First Nations artists, for example, David Gulpilil or Beck Cole. Use to inform own work. • Discuss intended meanings and representation of identity in film, television, theatre, or live performance that explore Australian identity and are created or performed by First Nations Australian artists, for example, in <i>Bran Nue Dae</i> (Dir. Rachel Perkins), <i>Top End Wedding</i> (Dir. Wayne Blair), or <i>Cleverman</i> (ABC). • Analyse drama work by First Nations Australian artists to identify and evaluate how those artists have explored, represented, or challenged concepts and histories of Australia and Australian identity. 	<ul style="list-style-type: none"> • Examine and discuss the communication and representation of cultural and social values in Australian film, television, theatre, or live performance by First Nations Australian artists such as Leah Purcell or Warwick Thornton. Use to inform own work. • Analyse a range of forms and styles of film, television, theatre, or live performance created or performed by First Nations Australian artists. • Create own dramatic action inspired or influenced, not appropriated, by the representation of identity, the form, and the style of a First Nations Australian dramatist, for example, Jack Davis or Wesley Enoch. • Explore the viewpoints of First Nations Peoples represented in Australian film, television, theatre, or live performance, and evaluate how multiple perspectives are communicated and challenged.
<p>Developing practices and skills</p>	<p>Develop performance skills relevant to selected drama styles or forms.</p>		<p>Develop performance skills and techniques to manipulate elements of drama and use conventions to communicate the physical and psychological aspects of roles and characters consistent with intentions.</p>	
	<ul style="list-style-type: none"> • Experiment with various drama elements in improvised and self-devised skits or scenes, for example, use mime to create narratives using gesture, movement, shape, and weight. • Identify and explore a number of roles or characters considering character behaviour, emotions, and situation. 	<ul style="list-style-type: none"> • Explore various combinations of drama elements in improvised and self-devised skits or scenes, for example, communicate an idea or issue through movement and vocal pitch, pace, and tone. • Analyse, reflect on, and experiment with a variety of roles or characters, 	<ul style="list-style-type: none"> • Experiment with the elements of drama and develop the use of specific physical and vocal skills to communicate intent. • Identify the use of symbolism to communicate intent in own work and the work of others. • Explore emotion, create tension, and communicate meaning through voice, body, space, and 	<ul style="list-style-type: none"> • Improvise with the elements of drama and further develop and refine a range of physical and vocal skills to communicate intent. • Explore the use of symbolism and metaphor to communicate intent in own work and the work of others. • Convey emotion, create tension, and communicate meaning through voice,

Strands:	Year 7	Year 8	Year 9	Year 10
	<ul style="list-style-type: none"> • Identify and explore performance skills and techniques relevant to the conventions of a selected performance style. • Explore and experiment with vocal dynamics, tone, texture, articulation, and projection. • Explore ways of communicating with the body using realistic and abstract gesture, movement, and stillness. • Develop techniques to engage the audience through the use of character relationships, eye contact, proximity, and space. 	<p>considering behaviour, situation, relationships, and status.</p> <ul style="list-style-type: none"> • Explore and refine performance skills and techniques relevant to the conventions of a selected performance style. • Refine and extend vocal dynamics, tone, texture, articulation, and projection. • Refine ways of communicating with the body using realistic and abstract gesture, movement, and stillness. • Employ and further develop techniques to engage the audience through the use of character relationships, eye contact, proximity, and space. 	<p>movement in improvised, planned, and scripted scenes.</p> <ul style="list-style-type: none"> • Explore the use of stage business and subtext as techniques to enhance or advance a narrative or dramatic meaning. • Develop and explore different techniques, skills, and thinking processes in order to portray and sustain a character’s physical and psychological profile. • Develop expressive voice and movement for performance in different styles and spaces. Consider proscenium arch, theatre in the round, outdoor performance spaces, or a gallery. • Explore, rehearse, and refine dramatic action to develop expressive performance techniques and skills. 	<p>body, space, and movement in improvised, planned, and scripted scenes.</p> <ul style="list-style-type: none"> • Improvise or interpret script excerpts in small groups to explore character relationships, status, and spatial tension, and how these can be communicated to an audience. • Use stage business and subtext to enhance and surface the dramatic intent or draw audience attention to a specific idea or issue. • Develop and refine different techniques, skills, and thinking processes in order to portray and sustain a character’s physical and psychological profile within the context of a dramatic performance. • Adapt and refine use of voice and movement in different styles and spaces, individually, and collaboratively. • Explore, rehearse, reflect on, and refine dramatic action to engage more deeply with expressive performance techniques and skills.
	<p>Reflect on their own and others’ drama to inform choices when manipulating elements of drama and conventions to shape dramatic action.</p>		<p>Reflect on their own and others’ drama or practices to refine and inform their use of elements of drama, conventions, and approaches to shape and sustain dramatic action.</p>	
	<ul style="list-style-type: none"> • Examine and discuss the elements and conventions of drama used by performers to interpret, develop, and perform a specific character, role, or dramatic intention. Use to inform own performance practice. • Discuss and respond to characters with others, about and as the character. • Consider and discuss the structural choices made by self and others in devised or scripted drama. 	<ul style="list-style-type: none"> • Analyse and reflect on how others manipulate and combine the elements and conventions of drama as they interpret, develop, and sustain their portrayal of a specific character, role, or dramatic intention. Use to inform and refine own performance practice. • Discuss, reflect on, and respond to characters with others, about and as the character, informally, and formally. 	<ul style="list-style-type: none"> • Explore realistic, non-realistic, innovative, and hybrid dramatic forms, processes, and performance styles used in live theatre or film to inform the development of own devised or scripted drama practice. • Consider and discuss how conventions and elements of drama and design are manipulated to shape and focus dramatic action. 	<ul style="list-style-type: none"> • Analyse, compare, and discuss a range of realistic, non-realistic, innovative, and hybrid dramatic forms, processes, and performance styles used in live theatre or film to inform and refine own devised or scripted drama practice. • Analyse how conventions and elements of drama and design are manipulated to shape, focus, and sustain dramatic action.

Strands:	Year 7	Year 8	Year 9	Year 10
	<ul style="list-style-type: none"> • Use reflective processes and drama terminology to comment on own and others’ works, including the impact and use of drama and design elements to communicate meaning and purpose. Reflect independently and through discussion. • Consider and discuss how theatre technologies could enhance and clarify dramatic meaning, intention, and effect in own work and the work of others. 	<ul style="list-style-type: none"> • Analyse and evaluate the structural choices made by self and others in devised or scripted drama. • Apply reflective processes and use specific drama terminology to comment on own and others’ works. Include the use of drama and design elements to communicate meaning and purpose. Reflect independently and through discussion. • Use available theatre technologies to enhance and clarify dramatic meaning, intention, and effect in own work or the work of peers. 	<ul style="list-style-type: none"> • Discuss and reflect on characters and their motivations, informally and formally. Consider the character and think as the character. • Consider and discuss how the features, structures, and styles of performance create and communicate meaning and artistic effect. • Respond to the performance practice of self and others in discussion, and in written, oral, or multi-modal form. • Consider the impact of technology and design elements on dramatic meaning in drama they view. Consider set, costumes, props, sound, script, multimedia, and lighting, and evaluate the choices made to inform own work. 	<ul style="list-style-type: none"> • Analyse and discuss character with others and independently, and informally and formally, to inform own drama practice. • Analyse and evaluate how the features, structures, and styles of performance create and communicate meaning and artistic effect. • Respond to the performance practice of self and others in discussion and independently in written, oral, or multi-modal form. • Explore the impact of technology and design elements on dramatic meaning. Consider set, costumes, props, sound, script, multimedia, and lighting in live drama or film they view and present, and evaluate the choices made to inform and refine own work.
Creating and making	<p>Improvise and devise drama or interpret scripted drama, manipulating elements of drama and applying conventions relevant to the style or form.</p>		<p>Improvise and devise drama and interpret scripted drama using elements of drama and conventions to shape and manipulate dramatic action and convey intended ideas, perspectives, and meaning.</p>	
	<ul style="list-style-type: none"> • Identify and use the elements of drama and recognise relevant drama conventions in improvised, devised, or scripted drama by self or others. • Explore specific ideas, issues, and themes through improvised, planned, or scripted scenes to communicate a narrative or dramatic meaning. • Use different stimuli for independent or group improvisation or self-devised drama using, for example, an idea, situation, setting, role, or technique as inspiration to create and develop dramatic action. • Improvise in small groups, short skits, or scenes with dramatic structure. Emphasise action and reaction, 	<ul style="list-style-type: none"> • Combine and manipulate the elements of drama and apply relevant drama conventions in improvised, devised, and scripted drama by self and others. • Explore and develop specific ideas, issues, and themes through improvised, planned, and the interpretation of scripted scenes to evoke a specific mood or emphasise a particular opinion. • Explore and develop different stimuli in group improvisation and self-devised and scripted drama, for example, use an emotion or relationship as inspiration to create and develop dramatic action. • Structure improvisation and self-devised work with an emphasis on 	<ul style="list-style-type: none"> • Examine a range of conventions and performance styles to inspire and inform own creative and dramatic practice. • Explore the use of drama elements such as structure, pace, movement, dialogue, cues, vocal tone, physical proximity of characters, and transitions to enhance and manipulate dramatic intention and action. • Investigate ways of communicating dramatic intent and opinion with and without words through improvisation and scripted text. • Collaborate with others by forming a small group or class company to 	<ul style="list-style-type: none"> • Explore through research and practice, realistic and non-realistic performance styles, conventions, techniques, and theories, for example, of Stanislavsky or Brecht. • Experiment with using drama elements such as structure, pace, movement, dialogue, cues, vocal tone, physical proximity of characters, and transitions to enhance or change the dramatic intention, action, or perspective. • Improvise and interpret script excerpts in small groups to explore relationship, status, and spatial tension, and how these can be communicated through subtext. • Collaborate with others by forming a small group or class company to

Strands:	Year 7	Year 8	Year 9	Year 10
	<p>responding to conflict, and moving to a resolution.</p> <ul style="list-style-type: none"> • Explore linear and non-linear narrative structures for dramatic story telling. • Consider the viewpoints of performer and audience throughout the dramatic process. 	<p>action and reaction, responding to conflict, and moving to a resolution, using a specific form or style as a stimulus.</p> <ul style="list-style-type: none"> • Explore and apply episodic structure and non-linear structures for dramatic story telling. • Consider and discuss the viewpoints of performer and audience throughout the dramatic process. 	<p>block and stage self-devised or scripted drama.</p> <ul style="list-style-type: none"> • Consider the viewpoints of director, designer, performer, and audience. 	<p>direct, block, and stage self-devised or scripted drama.</p> <ul style="list-style-type: none"> • Consider and discuss the viewpoints of director, designer, performer, and audience.
	<p>Evaluate and refine use of elements of drama and conventions to shape and sustain dramatic action and communicate ideas, perspectives, or meaning.</p>		<p>Rehearse and refine drama, making deliberate aesthetic choices to unify dramatic meaning.</p>	
	<ul style="list-style-type: none"> • Respond to and discuss own work and the work of others and consider the connection between the idea or theme and the use of drama elements and conventions. • Experiment with the elements of drama to create mood, reinforce theme, develop character, and to communicate a specific idea, perspective, or meaning through dramatic action. • Use teacher and peer feedback when rehearsing, developing, interpreting, or refining devised or scripted drama. 	<ul style="list-style-type: none"> • Reflect on, evaluate, and discuss own work and the work of others. Explain the connections between the idea or theme and the use of drama elements and relevant conventions. • Manipulate the elements of drama to create and refine mood, reinforce theme, develop character, and move a narrative forward with clear dramatic intent and meaning. • Respond to, reflect on, and apply teacher and peer feedback when rehearsing, developing, interpreting, and refining devised or scripted drama. 	<ul style="list-style-type: none"> • Record and explain dramatic processes and reflect on own practice. Identify and explain the artistic choices made to enhance the dramatic meaning. • Explore and discuss style-specific skills and techniques when creating and developing character in improvised, devised, and scripted drama, for example, using the work of Rudolf Laban. • Identify and discuss cultural symbolism in drama, for example, ritual as drama or abstract representation of an idea. • Consider the deliberate choices drama artists make about the use of drama and design elements and technologies to communicate meaning or intent in their work. • Consider and discuss how the forms and styles used by dramatists in Australia could impact the development and refinement of own work. 	<ul style="list-style-type: none"> • Record and respond to self-reflection and feedback from others to inform the development and refinement of own work. • Rehearse and explain the use of style-specific skills and techniques when creating, developing, and refining character in improvised, devised, and scripted drama. • Use and explore the theories and processes of dramatic theorists, for example, Augusto Boal, and consider their impact on contemporary drama, including own practice. • Reflect on and discuss the deliberate choices drama artists make about the use of drama and design elements and technologies to enhance and unify the communication of meaning, intent, or a specific perspective in their work. • Explore and experiment with how the forms and styles of others, nationally and internationally, could impact the development and refinement of own work.

Strands:	Year 7	Year 8	Year 9	Year 10
Presenting and performing	<p>Rehearse and perform improvised, devised, or scripted drama to audiences, using performance skills and conventions relevant to style and form.</p> <ul style="list-style-type: none"> • Explore in small groups, script excerpts and performance skills representative of a specific dramatic form or style, for example, Commedia dell'Arte. • Rehearse and perform improvised, devised, and scripted roles and characters using conventions associated with a specific dramatic style, form, or context. • Use audience feedback to enhance character development, dramatic action, meaning, and dramatic impact for future performance. • Identify conventions, forms, or styles of drama performance through viewing live or virtual performance. • Consider and discuss the director's interpretation and intentions in a dramatic performance to inform own practice. • Identify the expectations of an audience when viewing Western theatre forms, for example, audience behaviour in a traditional theatre. 	<p>Rehearse and perform improvised, devised, or scripted drama to audiences, using performance skills and conventions relevant to style and form.</p> <ul style="list-style-type: none"> • Interpret, rehearse, and perform in small groups, script excerpts and performance skills representative of a specific dramatic form or style, for example, melodrama. • Rehearse and perform improvised, devised, and scripted roles and characters using conventions associated with a range of identified styles, forms, and contexts. • Reflect on and respond to audience feedback to enhance character development, dramatic action, meaning, and dramatic impact for future performance. • Analyse conventions, forms, or styles of drama performance through viewing live or virtual performance. • Analyse the director's interpretation and intentions in a dramatic performance and consider implications for own practice. • Explain the expectations of an audience when viewing drama performance in a range of cultural contexts and societal settings. 	<p>Perform improvised, devised, and scripted drama to audiences, using performance skills and conventions to shape the drama.</p> <ul style="list-style-type: none"> • Consider how the dramatic and design elements of a production combine to shape, enhance, and communicate a unified dramatic intent in live theatre or film. Use to inform own practice. • Consider and discuss the actor-audience relationship in different performance spaces and the ways in which an audience may impact a performance. • Explore production roles such as stage manager, script writer, designer, or director, through the developmental and rehearsal process of a self-devised or scripted performance work. • Critically review own work and the work of others and evaluate the performance skills, dramatic impact, aesthetic effect, and clarity of intent. Present in written, oral, or multi-modal form. • Consider the different viewpoints of performer, audience, and director when performing, refining, and viewing dramatic performance. • Consider the different expectations of an audience when viewing and discussing traditional theatre, contemporary theatre, and film. 	<p>Perform improvised, devised, and scripted drama to audiences, using performance skills and conventions to shape the drama.</p> <ul style="list-style-type: none"> • Combine and manipulate the dramatic and design elements of a production to shape, enhance, and communicate a unified dramatic intent in live theatre or filmed performance. • Explain how the actor-audience relationship is altered in different performance styles and discuss the potential role of the audience in the development of live drama performance. • Examine production roles such as stage manager, script writer, designer, or director in the interpretation, development, rehearsal, and performance of a self-devised or scripted performance work. • Analyse and critically review own work and the work of others and evaluate the performance skills, dramatic impact, aesthetic effect, and clarity of intent. Present in written, oral, or in multi-modal form. • Analyse the different viewpoints of performer, audience, and director when performing, refining, and viewing a range of dramatic performances. • Compare the diverse roles and expectations of an audience when viewing and discussing traditional and contemporary theatre in a range of cultural contexts.

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