

Scope and sequence

Drama

Year 7 to 10

V1.0

September 2020



Government
of South Australia

Department for Education

Drama: Scope and sequence year 7 to 10

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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

Year 7 to 8	Year 9 to 10
<p>By the end of year 8, students:</p> <ul style="list-style-type: none"> • identify and analyse how the elements of drama are used, combined and manipulated in different styles • apply this knowledge in drama they make and perform • evaluate how they and others from different cultures, times and places communicate meaning and intent through drama • collaborate to devise, interpret and perform drama • manipulate the elements of drama, narrative and structure to control and communicate meaning • apply different performance styles and conventions to convey status, relationships and intentions • use performance skills and design elements to shape and focus theatrical effect for an audience. 	<p>By the end of year 10, students:</p> <ul style="list-style-type: none"> • analyse the elements of drama, forms and performance styles • evaluate meaning and aesthetic effect in drama they devise, interpret, perform and view • use their experiences of drama practices from different cultures, places and times to evaluate drama from different viewpoints • develop and sustain different roles and characters for given circumstances and intentions • perform devised and scripted drama in different forms, styles and performance spaces • collaborate with others to plan, direct, produce, rehearse and refine performances • select and use the elements of drama, narrative and structure in directing and acting to engage audiences • refine performance and expressive skills in voice and movement to convey dramatic action.

Strand: Making

Sub-strand	Year 7	Year 8	Year 9	Year 10
<p>Exploring ideas and improvising with ways to represent ideas</p>	<p>Experiment with various combinations of drama elements including voice, movement focus, tension, use of space and time in improvised, planned and scripted skits or scenes. Explore and develop different stimuli or ideas in self-devised or scripted drama:</p> <ul style="list-style-type: none"> • experiment with various drama elements in improvised and self-devised skits or scenes for example, mime (creating narratives using gesture, movement, shape and weight) • explore specific ideas, issues and themes through improvised, planned and scripted scenes to communicate a narrative or dramatic meaning to an audience • use different stimuli for independent or group improvisation or self-devised drama for example, using situation or place as inspiration to create and develop dramatic action • respond to and discuss own work and the work of others, considering the connection between the idea or theme and the use of drama elements. 	<p>Experiment with various combinations of drama elements including voice, movement focus, tension, use of space and time in improvised, planned and scripted skits or scenes. Explore and develop different stimuli or ideas in self-devised or scripted drama:</p> <ul style="list-style-type: none"> • explore various combinations of drama elements in improvised and self-devised skits or scenes for example, communicating an idea or issue through movement and vocal pitch, pace, and tone • explore and develop specific ideas, issues and themes through improvised, planned and scripted scenes to evoke a specific mood or emphasise a particular opinion to an audience • explore and develop different stimuli in group improvisation, self-devised and scripted drama for example, using an emotion or relationship as inspiration to create and develop dramatic action • reflect on and discuss own work and the work of others, explaining the connection between the idea or theme and the use of various combinations of drama elements. 	<p>Experiment with and explore the drama elements through improvisation and script development, focussing on the clear communication of ideas. Explore how a narrative can be represented through both realistic and non-realistic performance styles. Explore subtext, the implied or underlying aspects of character and dramatic action:</p> <ul style="list-style-type: none"> • experiment with the elements of drama developing 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 movement in improvised, planned and scripted scenes • explore the use of stage business and subtext as techniques to enhance or advance a narrative or dramatic meaning • investigate, through improvisation and scripted text, ways of communicating dramatic intent and opinion, without words • record and explain dramatic processes and reflections on own work • respond to the performance of self and others in discussion and in written, oral or multi-modal form. 	<p>Experiment with and explore the drama elements through improvisation and script development, focussing on the clear communication of ideas. Explore how a narrative can be represented through both realistic and non-realistic performance styles. Explore subtext, the implied or underlying aspects of character and dramatic action:</p> <ul style="list-style-type: none"> • improvise with the elements of drama further developing and refining 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 • express emotion, create tension and communicate meaning through voice, body, space and movement in improvised, planned and scripted scenes • use stage business to enhance and surface the dramatic intent or draw audience attention to a specific idea or issue • explore realistic and non-realistic performance styles, techniques and theories for example, of Stanislavsky and Brecht • improvise and interpret script excerpts in small groups exploring relationship, status and spatial tension and how these can be communicated through subtext • use and record reflections and feedback from others to inform the development and refinement of own work. • respond to the performance of self and others in discussion and independently in written, oral or multi-modal form.
<p>Manipulating and applying the elements and concepts with intent</p>	<p>Explore various methods of creating, developing and communicating character and dramatic intention by manipulating the elements of drama according to different dramatic forms, styles and techniques for example, Commedia Dell'Arte or melodrama:</p> <ul style="list-style-type: none"> • identify and explore a number of roles or characters considering character behaviour, emotions and situation • discuss and respond to characters with others, about and as the character • identify and improvise with specific character traits, roles and intent of a specific historical or contemporary dramatic form or style • explore in small groups script excerpts representative of a specific dramatic form or style for example, Commedia Dell'Arte • improvise short skits or scenes in small groups using an idea, situation, setting, role or technique as a stimulus 	<p>Explore various methods of creating, developing and communicating character and dramatic intention by manipulating the elements of drama according to different dramatic forms, styles and techniques for example, Commedia Dell'Arte or melodrama:</p> <ul style="list-style-type: none"> • analyse, reflect on and experiment with a variety of roles or characters considering behaviour, situation, relationships and status • discuss and respond to the character with others, about and as the character, informally and formally • create and develop self-devised performance highlighting the character traits, roles and intent of a specific historical or contemporary dramatic form or style • interpret and perform in small groups, script excerpts representative of a specific dramatic form or style for example, melodrama • improvise short skits or scenes and develop into a self-devised performance - use a 	<p>Explore, manipulate and experiment with the elements of drama to create, develop and sustain character. Focus on the physical, (posture, stance, body tension, mannerisms, movement) as well as psychological profile (disposition, relationships with other characters and situation, mood) of the role as well as setting, dialogue and stage direction:</p> <ul style="list-style-type: none"> • develop and explore different techniques, skills and thinking processes in order to portray and sustain a character's physical and psychological profile • discuss and reflect on characters and their motivations informally and formally. Think about the character and think as the character • consider and discuss the cultural, social, economic and historical context when creating and developing character • explore and discuss style specific skills and techniques in the creation and development of 	<p>Explore, manipulate and experiment with the elements of drama to create, develop and sustain character. Focus on the physical, (posture, stance, body tension, mannerisms, movement) as well as psychological profile (disposition, relationships with other characters and situation, mood) of the role as well as setting, dialogue and stage direction:</p> <ul style="list-style-type: none"> • 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 • analyse and discuss character with others, informally and formally • analyse and discuss the cultural, social and historical context when creating and developing character and dramatic meaning • use and explain the use of style specific skills and techniques in the creation, development

Sub-strand	Year 7	Year 8	Year 9	Year 10
	<ul style="list-style-type: none"> • experiment with the elements of drama to create mood, reinforce theme and develop character to communicate a dramatic intent • consider the viewpoints of performer and audience. 	<p>situation, setting, role or technique from a specific form or style as a stimulus</p> <ul style="list-style-type: none"> • manipulate the elements of drama to create mood, reinforce theme, develop character and move a narrative forward, with clear dramatic intent • consider the viewpoints of performer and audience. 	<p>character in improvised and scripted drama for example, using the work of Rudolf Laban</p> <ul style="list-style-type: none"> • identify and discuss cultural symbolism in drama for example, ritual as drama or abstract representation of an idea • consider the viewpoints of director, designer, performer and audience. 	<p>and refinement of character in improvised and scripted drama</p> <ul style="list-style-type: none"> • use and explore the theories and processes of dramatic theorists and consider their impact on contemporary drama for example, Augusto Boal • consider the viewpoints of director, designer, performer and audience.
<p>Developing and refining understanding of skills and techniques</p>	<p>Develop and explore vocal qualities (audibility, clarity and contrast through control of pace, pitch, dynamics, pause and silence) and movement skills (including use of time, space, posture, relationships and symbolic gesture) to communicate ideas and characters in a variety of different styles and accepted conventions including drama styles developed by Aboriginal or Torres Strait Islander dramatists:</p> <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>Develop and explore vocal qualities (audibility, clarity and contrast through control of pace, pitch, dynamics, pause and silence) and movement skills (including use of time, space, posture, relationships and symbolic gesture) to communicate ideas and characters in a variety of different styles and accepted conventions including drama styles developed by Aboriginal or Torres Strait Islander dramatists:</p> <ul style="list-style-type: none"> • explore and refine performance skills and techniques relevant to the conventions of a selected performance style, such as of an Aboriginal dramatist • 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 • develop techniques to engage the audience through the use of character relationships, eye contact, vocal dynamics and tone, proximity and space. 	<p>Explore, rehearse and refine the communication of ideas and dramatic action with a focus on use of voice and movement; investigate through research and practical application a range of forms, styles and performance spaces to enable this, including those from different social, cultural or historical contexts:</p> <ul style="list-style-type: none"> • experiment with own dramatic action inspired by a range of dramatic forms and styles from a range of social, cultural or historical contexts • develop expressive voice and movement for performance in different styles and spaces to enhance the dramatic action - consider proscenium arch, theatre in the round, outdoor performance spaces or a gallery • convey tension through voice and movement in stories, ideas, characters, relationships and dialogue • explore, rehearse and refine dramatic action to develop more expressive performance skills • consider the actor-audience relationship in different performance spaces. 	<p>Explore, rehearse and refine the communication of ideas and dramatic action with a focus on use of voice and movement; Investigate through research and practical application a range of forms, styles and performance spaces to enable this, including those from different social, cultural or historical contexts:</p> <ul style="list-style-type: none"> • create own dramatic action inspired and influenced by the form and style of an Aboriginal dramatist for example, Jack Davis or Wesley Enoch • adapt expressive voice and movement for performance in different styles and spaces to enhance the dramatic action • develop and refine use of voice and movement to build tension in stories, ideas, characters, relationships and dialogue, individually and collaboratively • explore, rehearse, reflect on, rework and refine dramatic action to develop more expressive performance skills • explain how the actor-audience relationship is altered in different performance styles.
<p>Structuring and organising ideas into form</p>	<p>Consider elements, materials, skills and dramatic process in planning and rehearsing scripted and devised drama. Explore different ways to communicate an idea or dramatic intent using a broad range of theatrical techniques and technologies:</p> <ul style="list-style-type: none"> • explore linear and non-linear narrative structures for dramatic story telling • improvise with dramatic structure emphasising action and reaction, moving to a resolution and responding to conflict • consider and discuss the structural choices made by self and others in devised drama • consider and discuss how available theatre technologies could enhance and clarify dramatic meaning, intention and effect in own work and the work of others • use teacher and peer feedback when rehearsing, devising and interpreting scripted drama. 	<p>Consider elements, materials, skills and dramatic process in planning and rehearsing scripted and devised drama. Explore different ways to communicate an idea or dramatic intent using a broad range of theatrical techniques and technologies:</p> <ul style="list-style-type: none"> • explore and apply episodic structure and non-linear structures for dramatic story telling • structure improvisation and self-devised work with an emphasis on action and reaction, moving to a resolution and responding to conflict • analyse and evaluate the structural choices made by self and others in devised drama • use available theatre technologies to enhance and clarify dramatic meaning, intention and effect in own work or the work of peers • respond to, reflect on and apply teacher and peer feedback when rehearsing, devising and interpreting scripted drama. 	<p>Explore, apply and develop skills in interpreting texts and devising dramatic performance in a variety of contexts and performance styles including in live theatre or film. Explore dramatic action, structure, drama elements and design elements (for example in set, sound, costume, and lighting) from different onstage and offstage roles and audience viewpoints:</p> <ul style="list-style-type: none"> • explore the use of structure, pace, movement, dialogue, cues, vocal tone, physical proximity of characters and transitions to enhance dramatic intention • explore realistic, non-realistic, innovative and hybrid dramatic forms and performance styles in live theatre or film to inform the development of own devised or scripted performance work • consider how directors and performers have manipulated various dramatic and design elements and technologies to make and communicate meaning in live theatre or film • discuss the role of the audience in live drama performance and the ways in which an audience may impact a performance. 	<p>Explore, apply and develop skills in interpreting texts and devising dramatic performance in a variety of contexts and performance styles including in live theatre or film. Explore dramatic action, structure, drama elements and design elements from different onstage and offstage roles and audience viewpoints:</p> <ul style="list-style-type: none"> • experiment with variations of structure, pace, movement, dialogue, cues, vocal tone, physical proximity of characters and transitions to enhance dramatic intention • analyse, compare and discuss realistic, non-realistic, innovative and hybrid dramatic forms and performance styles in live theatre and film to inform own devised or scripted performance work • reflect on and discuss how directors and performers have manipulated various dramatic and design elements and technologies to make and communicate meaning in live theatre and film • discuss the role of the audience in the development of a live drama performance.

Sub-strand	Year 7	Year 8	Year 9	Year 10
<p>Sharing artworks through performance, presentation or display</p>	<p>Develop and sustain character in improvised, scripted or devised drama performance using the elements of drama. Consider style, form, conventions and context as well as relationships between characters and dramatic intent:</p> <ul style="list-style-type: none"> • perform improvised, devised and scripted roles and characters using conventions relevant to a particular style, form and context for example, Commedia Dell 'Arte • use audience feedback to enhance character development, clarity of dramatic meaning and dramatic impact for future performance • consider the expressive skills used by performers in the interpretation and portrayal of a specific character, role or dramatic intent and apply to own performance work • consider and discuss how others use the elements of drama to portray character and use to inform own character development for performance. 	<p>Develop and sustain character in improvised, scripted or devised drama performance using the elements of drama. Consider style, form, conventions and context as well as relationships between characters and dramatic intent:</p> <ul style="list-style-type: none"> • perform improvised, devised and scripted roles and characters using conventions relevant to a range of styles, forms and contexts • reflect on and respond to audience feedback to enhance character development, clarity of dramatic meaning and dramatic impact for future performance • consider and evaluate the expressive skills used by performers in the interpretation and sustained portrayal of a specific character, role or dramatic intent • analyse and reflect on how others use the elements of drama to portray character and use to inform and refine own character development for performance. 	<p>Develop performance work by making informed and specific artistic choices. Ensure drama and design elements combine and are manipulated to support and enhance the dramatic intent or meaning, considering different onstage and offstage roles and audience viewpoints:</p> <ul style="list-style-type: none"> • collaborate with others, forming a small group or class company, to block and stage self-devised or scripted dramatic action • explore production roles such as stage manager, script writer, designer, director, through the developmental and rehearsal process of a self-devised or scripted performance work • consider how the dramatic and design elements of a production combine to enhance and communicate a unified dramatic intent in live theatre or film • consider the impact of technology and design elements on dramatic meaning. Consider set, costumes, props, sound, script, multimedia and lighting in drama they view, evaluating the choices made to inform own work. 	<p>Develop performance work by making informed and specific artistic choices. Ensure drama and design elements combine and are manipulated to support and enhance the dramatic intent or meaning, considering different onstage and offstage roles and audience viewpoints:</p> <ul style="list-style-type: none"> • collaborate with others, forming a small group or class company to direct, block and stage self-devised or scripted dramatic action • examine production roles such as stage manager, script writer, designer, director in the interpretation, development, rehearsal and performance of a dramatic work • combine and manipulate the dramatic and design elements of a production to support, enhance and communicate a cohesive dramatic intent in live theatre or film • 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, evaluating the choices made to inform own work.

Strand: Responding

Sub-strand	Year 7	Year 8	Year 9	Year 10
Analysing and reflecting upon intentions	<p>View live or recorded performance works; analyse and reflect on how drama and design elements combine to communicate story, meaning, ideas and artistic intention to an audience. Consider different forms, styles and purpose in the performance work:</p> <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 through discussion and independently • discuss how the elements of drama have been used to communicate meaning in an historical or contemporary context • identify the conventions, forms or styles of drama performance through viewing live or virtual performance • consider the director’s interpretation and intentions in a dramatic performance and the implications for own work • identify the expectations of an audience when viewing Western theatre forms - consider theatre etiquette. 	<p>View live or recorded performance works; analyse and reflect on how drama and design elements combine to communicate story, meaning, ideas and artistic intention to an audience. Consider different forms, styles and purpose in the performance work:</p> <ul style="list-style-type: none"> • 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 through discussion and independently • analyse how the elements of drama have been used to communicate meaning and dramatic intent in an historical or contemporary context • analyse the conventions, forms or styles of drama performance through viewing live or virtual performance • analyse the director’s interpretation and intentions in a dramatic performance considering implications for own work • explain the expectations of an audience when viewing theatre performance in a range of cultural contexts and societal settings. 	<p>View live or recorded performance works; analyse, reflect and evaluate how drama and design elements are combined in various forms and styles, at different times and places, to communicate meaning, purpose and for artistic and aesthetic effect:</p> <ul style="list-style-type: none"> • consider and discuss how the elements of drama and design are manipulated to focus the dramatic action for the audience • consider and discuss how the features, structures and styles of performance create and communicate meaning and artistic effect • critically review own work and the work of others, evaluating 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 viewing a dramatic performance • consider the different expectations of an audience when viewing and discussing traditional theatre, contemporary theatre and film. 	<p>View live or recorded performance works; analyse, reflect and evaluate how drama and design elements are combined in various forms and styles, at different times and places, to communicate meaning, purpose and for artistic and aesthetic effect:</p> <ul style="list-style-type: none"> • analyse how the elements of drama and design are manipulated to focus the dramatic action for the audience • evaluate how the features, structures and styles of performance create and communicate meaning and artistic effect • analyse and critically review own work and the work of others, evaluating 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 viewing a dramatic performance • compare the role and expectations of an audience when viewing and discussing traditional and contemporary theatre in a range of cultural contexts.
Responding to and interpreting artworks	<p>Identify the social, historical and cultural contexts of the forms and styles used in drama and the features that define them. Identify and analyse the purpose, why the form or style was developed. Analyse and explain the similarities and differences between contexts, forms and styles, including drama of Aboriginal or Torres Strait Islander peoples:</p> <ul style="list-style-type: none"> • describe the role and purpose of drama in other cultures and times • 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 different cultures • identify and discuss appropriate cultural protocols for viewing Aboriginal or Torres Strait Islander drama and other culturally specific performance. 	<p>Identify the social, historical and cultural contexts of the forms and styles used in drama and the features that define them. Identify and analyse the purpose, why the form or style was developed. Analyse and explain the similarities and differences between contexts, forms and styles, including drama of Aboriginal or Torres Strait Islander peoples:</p> <ul style="list-style-type: none"> • investigate the role and purpose of drama in other cultures and times • 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 varies in different cultures, including Aboriginal and Torres Strait Islander cultures • investigate appropriate cultural protocols for viewing Aboriginal or Torres Strait Islander drama and other culturally specific performance. 	<p>Identify, analyse and explore a range of drama styles and conventions from all over the world, including Australia and the drama of Aboriginal and Torres Strait Islander peoples. Consider multiple viewpoints when analysing live drama works or film and explore how these works can inform the making of students’ own dramatic work:</p> <ul style="list-style-type: none"> • identify the defining features and conventions of historically or socially significant forms and styles - use these features and conventions to inform own contemporary drama practice • identify actor-audience relationships in different contexts, times and cultures • compare historical conventions of different forms and styles with contemporary drama practice • identify global trends in drama and their influence in Australia • explore different forms and styles of drama in Australia, including those of Aboriginal and Torres Strait Islander peoples • consider how the forms and styles employed by others in Australia could impact the development of own work. 	<p>Identify, analyse and explore a range of drama styles and conventions from all over the world, including Australia and the drama of Aboriginal and Torres Strait Islander peoples. Consider multiple viewpoints when analysing live drama works or film and explore how these works can inform the making of students’ own dramatic work:</p> <ul style="list-style-type: none"> • identify and evaluate the defining features and conventions of historically or socially significant forms and styles. Incorporate these features and forms into own contemporary drama practice • identify and describe actor-audience relationships in different contexts, times and cultures • compare conventions of different forms and styles with purposes, origins and contexts of contemporary drama practice • respond to and discuss global trends in drama, their influence in Australia and on own work • analyse different forms and styles of drama in Australia, including those of Aboriginal and Torres Strait Islander peoples and in international drama practice - consider drama work from multiple viewpoints • explore and experiment with how the forms and styles of others, nationally and internationally could impact the development of own work.