



Australian
CURRICULUM
Review

THE ARTS

CONSULTATION CURRICULUM

Drama – All elements 7–10

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F–10 AUSTRALIAN CURRICULUM: THE ARTS

ABOUT THE LEARNING AREA

Introduction

The Australian Curriculum: The Arts comprises five subjects:

- In Dance, students use the body to communicate and express meaning through purposeful movement. Dance practice integrates choreography, performance, and appreciation of and responses to dance and dance making.
- In Drama, students explore and depict real and fictional worlds through use of body language, gesture and space to make meaning as performers and audience. They create, rehearse, perform and respond to drama.
- In Media Arts, students use communications technologies to creatively explore, make and interpret stories about people, ideas and the world around them. They explore the diverse cultural, social and organisational influences on communications practices, and draw on this understanding when making and responding to media arts works.
- In Music, students listen to, compose and perform music from a diverse range of styles, traditions and contexts. They create, shape and share sounds in time and space and critically analyse music. Music practices are aurally based and focus on developing and applying knowledge and skills through sustained musical engagement.
- In Visual Arts, students experience and explore the concepts of artists, visual arts works, world and audience. Students learn in, through and about visual arts practices, including the fields of art, craft and design.

The Arts curriculum is written on the basis that all students will study The Arts from Foundation to the end of Year 8. State and territory school authorities or individual schools will determine how the curriculum is implemented. There is flexibility for schools to develop teaching programs that may involve integrated units within the arts and/or across the curriculum. Schools may also form partnerships with the arts industry to complement provision of The Arts curriculum.

- In primary school, the curriculum has been developed to allow for the study of the five arts subjects from Foundation to Year 6.
- In Years 7 and 8, the curriculum has been written to allow students to experience one or more arts subjects in depth.
- In Years 9 and 10, the curriculum is written to allow students to specialise in one or more arts subjects.

Rationale

The arts are as old as humanity. They are part of every culture and central to the diverse and continuing cultures of First Nations Australians.

Through the arts, people share stories, ideas, knowledge and understanding. The arts give people ways to imagine, celebrate, communicate and challenge ways of knowing, being, doing and becoming.

Engaging in quality arts experiences and processes enriches our social and emotional wellbeing. It fosters the development of our imagination and enables us to reach our creative and intellectual potential. The distinctive languages, knowledges, skills, techniques and processes of each arts subject in the Australian Curriculum is to be valued equally its own right. They enable learners to play, explore, question, challenge and imagine new possibilities as they create, embody, design, represent, collaborate and communicate imagined and conceptual ideas, emotions, observations and experiences. The arts foster rich interdisciplinary opportunities for learners as they grow in their understanding of self and others and make sense of, interpret, and respond to their worlds.

Rich in tradition, the arts play a major role in the development and expressions of diverse cultures and communities, locally, nationally and globally. The exploration of cultures and histories develops critical intercultural understandings to inform decision-making and aesthetic choices. Students communicate meaningful ideas in current, traditional and emerging art forms. They use arts knowledge, processes and understandings to learn and make meanings as artists and audiences engaging with arts organisations, creative industries and arts professionals.

Through the arts, students learn to aesthetically express their ideas, thoughts, questions, understandings and opinions. They learn that the processes involved in designing, making, producing and analysing their work is essential to learning about, in and through The Arts.

The arts are core to the development of confident, compassionate, creative and resilient individuals who can think and reflect critically, challenge current stereotypes and work towards making a difference in reimagining their own and their communities' futures.

Aims

The Australian Curriculum: The Arts aims to develop students':

- creativity, critical thinking, aesthetic knowledge and understanding about arts practices, through making and responding to arts works with increasing self-confidence
- arts knowledge and skills to communicate ideas; they value and share their arts and life experiences by representing expressing and communicating ideas, imagination and observations about their individual and collective worlds to others in meaningful ways
- use of innovative arts practices with available and emerging technologies, to express and represent ideas, while displaying empathy for multiple viewpoints

- understanding of Australia's histories and traditions through the arts, engaging with the arts works and practices, both traditional and contemporary, of First Nations Australians
- understanding of local, regional and global cultures, and their arts histories and traditions, through engaging with the worlds of artists, arts works, audiences and arts professions.

These aims are extended and complemented by specific aims for each subject in The Arts.

Organisation of the learning area

Content structure

The Australian Curriculum: The Arts is presented in two-year band levels from Year 1 to Year 10, with Foundation being presented as a single year.

Band level descriptions

Band level descriptions provide an overview of the learning that students should experience at each level. They highlight the important interrelationships between the content strands and interrelationships between the content strands and the core concepts.

Achievement standards

Achievement standards describe the expected quality of learning that students should typically demonstrate by the end of each band. To provide flexibility for schools an achievement standard has been written for The Arts learning area, as well as for each subject from Foundation to Year 6. Some schools may wish to report holistically on The Arts learning area in Foundation to Year 6, while others may prefer to report on specific subjects.

Content descriptions

Content descriptions specify the essential knowledge, understanding and skills that young people are expected to learn, and that teachers are expected to teach, in each band. The content descriptions are organised under four strands in each of The Arts subjects.

Content elaborations

Content elaborations provide teachers with suggestions and illustrations of ways to teach the content descriptions. They are optional; they are not a set of complete or comprehensive content points that all students need to be taught. They illustrate and exemplify content descriptions with a diverse range of examples.

Strands

Content in the Australian Curriculum: The Arts is organised under four strands:

- Exploring and connecting
- Developing skills, practice and ideas
- Creating
- Sharing and communicating.

Exploring and connecting

This strand is about exploring ideas, practices, works and contexts for the arts in the lives of individuals and groups, cultures and communities. Through their explorations, students make connections as artist and as audience, seeing and valuing multiple perspectives. Students explore where and why people make art, develop cultural and aesthetic knowledge, and consider ideas and meanings communicated in and through the arts. By considering personal, national and global contexts, students are challenged to explore diversity and connect with the roles that the arts play in everyone's life.

Developing skills, practice and ideas

This strand is about developing skills and practice in and across The Arts subjects. As artists, students develop creative and critical practice. They develop their capability and confidence to use the elements, principles, conventions or concepts, skills and processes relevant to individual Arts subjects in a range of contexts. Students may also develop skills and practices for creating works in multi- or trans-disciplinary forms. Ideas, play, imagination, experimentation and critical thinking are central to developing artistic and creative practice. As artists and as audiences, students develop skills for analysing, reflecting on and evaluating their art making practices.

Creating

This strand is about using subject-specific or multi-arts creative processes. Students initiate, create, produce, refine and realise new work. They interpret, produce, refine or realise existing work. Students think critically and creatively, analyse, reflect and evaluate. They create and produce their work, individually or collaboratively, using a diverse range of forms, including forms where artists and audiences are co-creators. Some student artwork will have a final form, while other work will be process-driven and may not be resolved.

Sharing and communicating

This strand is about artists sharing work and ideas with audiences. Students present their work using available contexts and spaces. They plan, design and rehearse their presentations and performances. They initiate, observe and participate in interactions between artists and audiences. Student's critique and reflect on their own work and evaluate their own and others' responses to the work.

Core concepts

Core concepts are the big ideas, understandings, skills and processes that are central to The Arts curriculum. They give clarity and direction about what content matters most in the learning area. In the curriculum development process, core concepts help identify the essential content students should learn to develop a deep and increasingly sophisticated understanding of and capability in The Arts across the years of schooling.

The core concepts that form the essence of learning in The Arts and underpin the content in the four strands are:

- learning by making and responding
- learning as artist and as audience.

Figure 1 shows the relationship of the core concepts to the content strands.

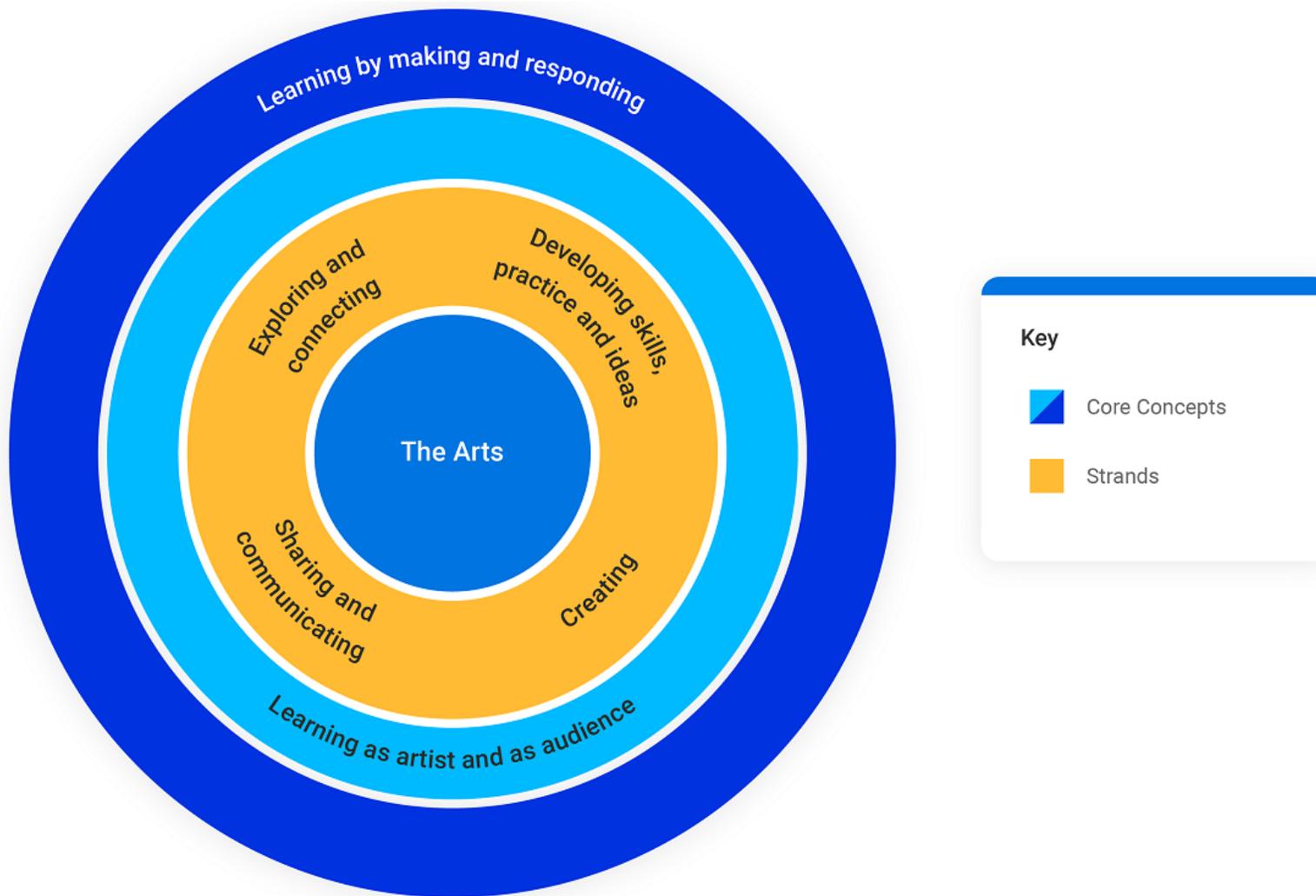


Figure 1: Relationship of the core concepts to the content strands

Read more

Learning by making and responding

In The Arts, students learn as artists and as audiences through the interrelated artistic and creative practices of making and responding. Through making and responding students engage with arts works and cultural expressions, artists, real and imagined worlds, and contexts.

Making and responding are core concepts that underpin all learning in The Arts. Together, they allow students to learn as artists, engage with other artists and audiences, experience arts works, and develop knowledge and understanding about the role artists and arts practice play in cultures and communities. Making and responding reflect the iterative and interwoven nature of creative and critical arts practice. Each can operate independently, and each informs the other.

Making engages senses, cognition, and emotions through:

- play, imagination, wonder, ideas and practical actions
- thinking critically and creatively
- learning about and using knowledge, skills, techniques, processes, materials and technologies
- creating arts works that communicate ideas and intentions
- reflecting.

Responding includes:

- investigating, analysing and evaluating ideas, intentions, arts works, arts practices, contexts and the role that the arts, artists and audiences play in cultures and communities
- being curious, wondering and considering multiple perspectives
- asking questions, and exploring possibilities and ideas
- reflecting, critiquing and evaluating.

Learning as artist and as audience

Students learn, develop and refine critical and creative practice as artists. As artists students:

- develop skills and understanding of elements, concepts, skills, techniques and processes
- explore meanings and possibilities across diverse art forms
- generate, develop and resolve ideas
- work individually, collaboratively and as co-creators
- act on intentions

- experiment with techniques, materials and technologies
- ask probing questions to solve problems and make decisions.

Students are an audience for their own work as it develops or in its completed form. They consider issues such as:

- how their work and practice embodies, enacts or represents their ideas and intentions
- the meanings the work might communicate to a wider audience
- how audiences might experience and respond to their work
- how they might explain their thinking and intentions to audiences
- how their work might be seen as reflecting, representing, challenging, confirming, disrupting or damaging ideas or understandings.

Students are also an audience for work created by other artists. They:

- explore how audiences engage with arts works
- make meaning from arts works and experiences
- connect with other artists and with audiences
- consider how the arts works they are experiencing reflect, represent, challenge, confirm, celebrate or disrupt ideas and understandings held by people, communities and cultures.

Key connections

General capabilities

In the Australian Curriculum, general capabilities equip young Australians with the knowledge, skills, behaviours and dispositions to live and work successfully. General capabilities are developed through learning area content; they are not separate learning areas, subjects or isolated skills.

Opportunities to develop general capabilities in learning area content vary. The general capabilities of most relevance and application to The Arts are Critical and Creative Thinking, Personal and Social capability and Intercultural Understanding.

Literacy and Numeracy are fundamental to all learning. While literacy and numeracy development is core to the curriculum in English and Mathematics, literacy and numeracy skills are required and applied in all learning areas, including The Arts.

General capabilities are identified in content descriptions when they are developed or applied through learning area content. They are also identified in content elaborations when they offer opportunities to add depth and richness to student learning.

Read more

Literacy

In the Australian Curriculum: The Arts, students use literacy to develop, apply and communicate their knowledge and skills as artists and as audiences. Through arts learning students enhance and extend their literacy skills as they create, compose, design, analyse, comprehend, discuss, interpret or evaluate their own and others' arts works. Each subject in The Arts requires students to learn and use specific terminology of increasing complexity as they move through the curriculum. Students understand that the terminologies of the arts vary according to context and they develop their ability to use language dynamically and flexibly.

Numeracy

In the Australian Curriculum: The Arts, students select and use relevant numeracy knowledge and skills to plan, design, make, interpret, analyse and evaluate arts works. Across The Arts subjects, students recognise and use: number to calculate and estimate; spatial reasoning to solve problems involving space, patterns, symmetry, 2D shapes and 3D objects; scale and proportion to show and describe positions, pathways and movements; and measurement to explore length, area, volume, capacity, time, mass and angles. Students work with a range of numerical concepts to organise, analyse and create representations of data such as diagrams, charts, tables, graphs and motion capture, relevant to their own or others' arts works.

Critical and Creative Thinking

Students develop critical and creative thinking as they make and respond to art works, ideas and practices in different contexts. As artists, students develop questions, imagine and act on possibilities, consider various options and alternatives when creating, interpret and generate ideas and make decisions. As audience, students think critically and creatively about their work and the work of other artists. They reflect, analyse, critique and evaluate their thinking about arts works and the roles that the Arts play in the lives of people, communities and cultures.

Personal and Social capability

In the Australian Curriculum: The Arts, students develop Personal and social capability as they make and respond to arts works, ideas and practices. When working with others, students develop social management skills as they communicate effectively, collaborate, make decisions that meet the needs of themselves and others and demonstrate leadership as they create arts works. As artists and as audience, students develop self-awareness and self-management skills as they set goals, work collaboratively, reflect upon various arts practices, and build resilience, adaptability, and perseverance as they think about their work and the work of other artists.

Intercultural capability

Students develop Intercultural understanding as they consider the influence and impact of cultural identities and traditions on the practices and thinking of artists and audiences. As artists, students explore their own cultural identities and those of others they appreciate the diversity of cultures and contexts in which artists and audiences live. As audience, students engage with artworks from diverse cultural sources, and are able to consider accepted roles, images, objects, sounds, beliefs and practices in new ways. They take opportunities to use their arts practice to respond to biases, stereotypes, prejudice and discrimination.

Cross-curriculum priorities

Cross-curriculum priorities support the Australian Curriculum to be a relevant, contemporary and engaging curriculum that reflects regional, national and global contexts.

Cross-curriculum priorities are incorporated through learning area content, they are not separate learning areas or subjects. They provide opportunities to enrich the content of the learning areas where most appropriate and authentic, allowing students to engage with and better understand their world.

Opportunities to apply cross-curriculum priorities to learning area content vary. Each of the cross-curriculum priorities has relevance and strong connections to The Arts learning area.

The cross-curriculum priority of Aboriginal and Torres Strait Islander Histories and Cultures is embedded in content descriptions for each Arts subject. The Asia and Australia's Engagement with Asia and Sustainability cross-curriculum priorities are identified in content elaborations where they offer opportunities to add depth and richness to student learning.

Read more

Aboriginal and Torres Strait Islander Histories and Cultures

Through the Australian Curriculum: The Arts students learn about the central place of the Arts in the oldest continuous living cultures in the world. They explore how First Nations Australians recognise and communicate connections to Country/Place through cultural expressions that draw on belief systems connected to the lands, sea, sky and waterways.

Students learn about the distinctiveness and diversity of First Nations Australians' cultural practices and expressions that represent unique ways of being, knowing, thinking and doing. They learn how First Nations Australians are using materials, forms and technologies in innovative ways to create cultural expressions and arts works that celebrate, challenge and communicate ideas and perspectives. Students explore ways First Nations Australians' cultural expressions combine dance, drama, music, media and visual elements to tell stories and share knowledge. They learn about First Nations Australians' cultural practices as both the oldest and newest examples of artistic and creative practice known to humanity.

Through The Arts curriculum, students learn that First Nations Australian cultures have internationally enshrined rights to ensure that these can be maintained, controlled, protected and developed. Students have the opportunity to consider their role in enacting those rights through respectful use of Indigenous Cultural Intellectual Property protocols. As they examine ways First Nations Australians continue, maintain and revitalise their cultures students also learn about the impact of historical and contemporary events on the cultures. Students learn about the significant and ongoing contributions of First Nations Australians to Australian identity and how these contributions are acknowledged locally, nationally and globally. Showcasing and celebrating these contributions to Australia’s cultural life allows students to engage with the voices of First Nations Australians. It also encourages collaboration with artists, creative practitioners and knowledge holders from First Nations Australian communities.

Asia and Australia’s Engagement with Asia

In the Australian Curriculum: The Arts, students can examine art forms and practices that reflect the rich and diverse cultures, belief systems and traditions of the Asia region. Students can explore traditional, contemporary and emerging media, forms and practices and relationships between artists and audiences across Australia and Asia. They consider the local, regional and global influence of arts and cultural practices created and experienced across the region. Students can also investigate the role of the arts in developing, maintaining and transforming cultural beliefs and practices and communicating an understanding of the rich cultural diversity of the Asia region. They reflect on the intrinsic value of these arts works and artists’ practices as well as their place and value within contexts and communities.

Sustainability

Through the Australian Curriculum: The Arts students can explore how ideas and perspectives about issues such as living sustainably, equity and social justice can be represented in arts works from all times and places. As artists, students can create work individually or collaboratively that communicates their ideas about these issues, contributing to community action for sustainable futures. Learning in and through The Arts develops students’ ability to consider multiple perspectives and value diversity. Students are encouraged to consider sustainability when selecting and using materials and processes to create their work.

Learning areas

The Australian Curriculum: The Arts provides opportunities to integrate or connect content to other learning areas or subjects; in particular English, Languages, Humanities and Social Sciences, Mathematics and Digital Technologies.

Read more

The Arts and English

The Arts and English and share a focus on communicating ideas and perspectives in oral, aural, written and visual modes, with an awareness of purpose and audience. Both learning areas help students develop speaking, listening and writing skills as they individually or collaboratively develop, create and share their work.

The Arts and Humanities and Social Sciences

Through The Arts and Humanities and Social Sciences students explore and share stories, ideas and understandings about culture, identity and relationships. They develop respect and empathy for diverse perspectives and ways of seeing the world. As artists, students can explore ideas and perspectives relevant to the themes and issues that they encounter through Humanities and Social Sciences.

The Arts and Languages

The Arts and Languages share a focus on the communication of stories, ideas, perspectives and cultures. Both learning areas help students to explore relationships among people, cultures and identities, and how these are exemplified in and through artistic and linguistic practices and behaviours.

The Arts and Mathematics

The Arts and Mathematics share understandings about pattern, measurement, and spatial reasoning. In The Arts, this knowledge is used for creating and exploring arts works. Mathematics and The Arts both give students opportunities to learn about natural and constructed environments through observation and modelling. Students can use visual, sonic, dramatic and kinaesthetic arts forms to communicate mathematical understandings.

The Arts and Digital Technologies

The Arts and Digital Technologies share a focus on user experience and user interface through creating and communicating. Creating spoken, print, graphic or electronic communications for an audience is important for both subjects. These activities can involve collaboration and are usually shaped by digital systems in their production. While there is no direct link between content descriptions, each of the Arts subjects provides an appropriate area for application of the knowledge and skills taught across Digital Technologies.

Key considerations

Learning through the practices of Dance, Drama, Media Arts, Music and Visual Arts

Arts learning involves deep engagement through the continuing and emerging practices of the arts. Understanding how the arts are being used in dynamic and innovative ways across cultures and communities supports students to understand how they can contribute to their world as artists and

as audience. Schools make decisions about the subjects and forms students engage in within their Arts learning. For example, students may explore and create:

- arts works that exist in physical, digital or virtual spaces
- individual or collaborative arts works
- arts works that combine traditional, contemporary and emerging forms, media or materials
- arts works in innovative, hybrid, multimodal or trans-disciplinary ways
- arts works where the audience is a co-creator with the artist.

Connecting learning in The Arts with Aboriginal and Torres Strait Islander Histories and Cultures

The Australian Curriculum: The Arts offers rich opportunities to develop students' knowledge and understanding of many organising ideas for the Aboriginal and Torres Strait Islander Histories and Cultures cross-curriculum priority. When planning learning teachers should:

- Ensure that First Nations Australians' voices are heard when accessing and learning about cultural expressions and whenever possible, collaborate with First Nations knowledge holders and cultural practitioners. Cultural expressions are 'expressions that result from the creativity of individuals, groups and societies, and that have cultural content'. ([UNESCO, 2017](#))
- Follow protocols that describe principles, procedures and behaviours for recognising and respecting First Nations Australian Peoples and their cultural expressions. Teachers should use approved resources, such as those provided by their state or territory school system or First Nations Australian education consultative groups or other protocols accredited by First Nations Australian Peoples.
- Take opportunities to reveal and showcase diverse examples of the dance, drama, media arts, music and visual arts of First Nations Australians.
- Ensure that they and their students observe relevant copyright laws and Indigenous Cultural and Intellectual Property (ICIP) protocols. ICIP is a right identified in the United Nations Declaration on the Rights of Indigenous People. Article 11 describes the rights of Indigenous people to practise and revitalise their cultural traditions and customs and Article 31 describes the right to maintain, control, protect and develop cultural heritage, traditional knowledge and traditional cultural expressions. Information about ICIP in Australia is available on the [Australia Council for the Arts website](#).

Materials, styles and forms

The Australian Curriculum: The Arts gives teachers flexibility to plan learning activities which focus on arts works, artists, practice and contexts from diverse times and places. Teachers also make decisions about which genres, styles, forms, materials and other resources will be used in arts learning.

The curriculum is designed to facilitate an inclusive approach that:

- recognises the diverse physical, sensory or cognitive abilities students use to experience arts works and practice. For example, students might experience music by feeling vibrations or visually by looking at documentation, experience visual works by touch, or experience dance, drama or media arts works by listening to a description of the work
- allows students to learn in a culturally inclusive and supportive environment free from prejudice and discrimination. Culturally inclusive learning recognises the language, culture, practices, rituals, knowledges and beliefs of each student and their families.
- uses available resources including digital tools.

Viewpoints

Viewpoints are an inquiry tool for considering the arts from multiple perspectives, as artist or as audience. Students can utilise Viewpoints throughout their learning in The Arts, to:

- frame wondering, reasoning and reflecting
- explore ideas and make decisions
- value multiple perspectives
- express and celebrate identities, ideas and meanings
- think deeply about their own arts works and art created by others.

Viewpoints provide perspectives and contexts such as:

- Personal and imaginative – fostering students’ agency and voice through reflecting on ideas and putting thoughts into action; reflecting on and responding to their own art making; observing and exploring arts works and practices
- Cultures and worlds – thinking as artists and as audience about contexts for arts practice; considering social, cultural, historical and environmental ideas and meanings that arts works and experiences represent and communicate
- Conventions and processes – developing skills; acquiring knowledge; reflecting; creating; developing a language to communicate their ideas; exploring techniques; responding to ideas and materials before, during and after art making or critiquing.

Read more

As they make and respond to arts works and experiences, students develop questions to explore ideas and meaning. They think and make decisions as artists and as audience. Questions in the Viewpoints resource encourage students to consider a range of perspectives and to think deeply about their own arts works and art created by others. These sample questions from the resource can be adapted to suit specific learning contexts.

Table 1 shows sample questions from the Viewpoints resource.

Table 1. Sample questions from the Viewpoints resource

Personal and imaginative	Cultures and worlds	Conventions and processes
<ul style="list-style-type: none"> • Am I the artist? • Who made this artwork? • What do I want to know or notice about my artwork? • What do I want others to know about my artwork? • Who is the audience for this artwork? • How can I shape my artwork to share my point of view? • Why is this artwork working out successfully? What am I doing creatively? • How do I feel about ...? • What would happen if ...? • Who can I discuss my next step with? • How can I ...? What will I need to think about? • What does this work mean to me? How does it represent my identity? 	<ul style="list-style-type: none"> • What are artworks? • Why do artists make work? For whom? • What is this artwork about? • What do i know about the cultural context for this work? What do i want to know? What do i need to know? • What are the cultural responsibilities of the artist who made this work? • Is this work challenging stereotypes or ideas? • Where, why and how was this work originally made and presented to audiences? • What is this work saying about social structures such as those associated with identity, religion, politics, gender or class? • What was happening in the world when this work was being made? • What about this work situates it as being created in a particular time or place? • How does this work communicate with audiences? • How does our understanding of a culture or community help us communicate effectively? • Is my understanding of the work similar or different to understandings of other audiences? How? Why? • When I create or perform a work what is my cultural message? 	<ul style="list-style-type: none"> • How am I planning to communicate my message through my work? • What would I like people to feel as they experience my work? • What do I need to know about this material? • Is there a skill I need to practise before I begin creating my work? • What do I need to know about the conventions of this style or form? Am I planning to use ...? • What content am I planning on including in my performance? • Is this all going according to plan? • What alterations have I made along the way? • Did someone give me an idea or some input while I was creating this work? How can I /should I acknowledge their contribution? • What am I learning about this technique / process / form / material ...? • Am I pleased with the outcome of my art making / performance? • How does my work show my skill to others? • Does my work communicate my original ideas? What changed during the process? Why did I decide to make those changes? • What did I learn about ... by making this work, presenting this performance ...?

Personal and imaginative	Cultures and worlds	Conventions and processes
	<ul style="list-style-type: none"> • How does this work relate to my culture? To my life? • How can we ensure that artworks are preserved for future generations? • How can we use the arts to inspire positive action and change? • What do we mean when we say that arts works speak across time and place? 	

7–10 AUSTRALIAN CURRICULUM: THE ARTS: DRAMA

ABOUT DRAMA

Rationale

Drama uniquely investigates and communicates the human condition through the enactment of real and imagined worlds. Drama is as old as humanity and responds to our need to share and enact stories and create and make meaning. Drama is central to the cultures of First Nations Australians.

Drama is closely and directly linked to play, the root of all creativity in children. At its core, drama is about ‘standing in the shoes’ of another and imagining and communicating the world through different perspectives. Embodying someone else involves an act of the imagination that is central for a learner’s ability to empathise and understand others. Actively taking on roles in a range of contexts, situations and across different times and places fosters students’ development of personal, cultural and social understandings as they imagine, empathise, embody and communicate through deep experiential learning. Drama is a powerful form of communication as it involves affective, sensory and aesthetic elements. Students use body and movement, voice and language to communicate purpose and meaning to a range of different audiences.

Drama is a discipline where students work individually and collaboratively as artists to create, perform and respond to or analyse drama. Drama is an active, embodied and aesthetically rich subject that engages students cognitively and affectively as they learn in, through and about drama. Drama uniquely develops a suite of knowledge and understanding, skills and capabilities including devising, writing, forming, rehearsing, presenting, performing, analysing, critiquing, creativity, collaboration, critical thinking, communication, empathy, agility, self-confidence and expression. These skills and capabilities are integral to drama, and transferable to other learning areas and contexts. Drama is accessible to all and engages students as they learn about themselves, their peers and the world.

Aims

The Australian Curriculum: The Arts: Drama aims to develop students’:

- confidence and self-esteem to explore, depict and celebrate human experience, take risks and challenge their own creativity through drama
- knowledge and understanding in controlling, applying and analysing the elements, skills, processes, forms, styles and techniques of drama to engage audiences and create meaning

- sense of curiosity, aesthetic knowledge, enjoyment and achievement through exploring and playing roles, and imagining situations, actions and ideas as drama makers and audiences
- knowledge and understanding of traditional and contemporary drama as critical and active participants and audiences.

Organisation of the learning area

Content structure

The Australian Curriculum: The Arts: Drama is presented in two-year band levels from Year 1 to Year 10, with Foundation being presented as a single year.

Band descriptions

Band level descriptions provide an overview of the learning that students should experience at each level. They highlight the important interrelationships of the content strands and of the content strands to the core concepts.

Achievement standards

Achievement standards describe the expected quality of learning that students should typically demonstrate by the end of each band. To provide flexibility for schools an achievement standard has been written for The Arts learning area, Foundation to Year 6, as well as for each subject. Some schools may wish to report holistically on The Arts learning in Foundation to Year 6, while others may prefer to report on specific subjects.

Content descriptions

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Content elaborations

Content elaborations provide teachers with suggestions and illustrations of ways to teach the content descriptions. They are optional material only; they are not a set of complete or comprehensive content points that all students need to be taught. They illustrate and exemplify content descriptions with a diverse range of examples.

Strands

Content in the Australian Curriculum: The Arts: Drama is organised under four strands:

- Exploring and connecting
- Developing skills, practice and ideas
- Creating
- Sharing and communicating.

Together, the four strands allow students to learn in and through diverse contexts and methodologies. Teaching and learning programs should balance and integrate the strands. Students learn in and through Drama, by:

- exploring and connecting with drama works, performances and practice from all times and places. They explore where and why people create and experience drama and develop knowledge of the role that drama plays in lives and cultures. Students are challenged to explore and connect with the diversity of drama practice across personal, national and global contexts.
- developing skills, practice and ideas for creating, performing, analysing and responding to drama.
- creating drama in diverse forms using the processes of improvising, devising, scripting and interpreting.
- sharing and communicating through planned and rehearsed performances of drama that they have created or interpreted; and reflecting, analysing and evaluating ideas and responses about their experience and performance.

The following table shows the relationship of the strands to the organisation of the content descriptions in Drama.

Table 3: Relationship of the strand organisation to the content descriptions

Strand	Overview of Drama content
Exploring and connecting	<ul style="list-style-type: none"> Engaging in drama experiences to explore different types of drama Exploring, analysing and evaluating works, forms, styles, perspectives, practices and contexts for drama across times, cultures and communities Exploring and making connections between personal drama preferences and those of other people across local, national and global contexts Exploring human experience as a source of ideas
Developing skills, practice and ideas	<ul style="list-style-type: none"> Skills, techniques and processes for using the elements of drama: role, character and relationships, situation, voice, movement, space, time, focus, tension, language, mood and symbol and principles of story Skills for working collaboratively Processes for improvising, devising, playing, acting, directing, interpreting, scripting Processes for shaping and structuring drama Processes for documenting drama
Creating	<ul style="list-style-type: none"> Using the elements of drama to create dramatic action and dramatic meaning Improvising, devising, scripting new drama Interpreting scripted drama Refining and produce improvised, devised or scripted drama Using technologies to create, record or document ideas and drama Collaborating to co-create dance works or dance for use in multi-disciplinary works
Sharing and communicating	<ul style="list-style-type: none"> Rehearsal and performance planning Solo and ensemble live performance and/or distributing performances through digital platforms Sharing ideas or information about the works or performance with audiences Seeking and responding to audience feedback or responses Reflecting on and evaluating performances

Core concepts

Core concepts are the big ideas, understandings, skills or processes that are central to the Drama curriculum. They give clarity and direction about what content matters most in Drama. In the curriculum development process, core concepts help identify the essential content students should learn to develop a deep, and increasingly sophisticated, understanding of Drama across the years of schooling.

Underpinning the Drama curriculum are the core concepts of The Arts learning area:

- learning by making and responding
- learning as artist and as audience.

Making and responding are core concepts that underpin all Drama learning. In Drama, students learn as artists by physically inhabiting an imagined role in a situation. By being in role and responding to role, students explore behaviour in the symbolic form of dramatic storytelling and dramatic action. As artists and as audience, students learn to critically respond to and contextualise the dramatic action and stories they view and perceive.

Figure 3 shows the relationship of the core concepts to the content strands.

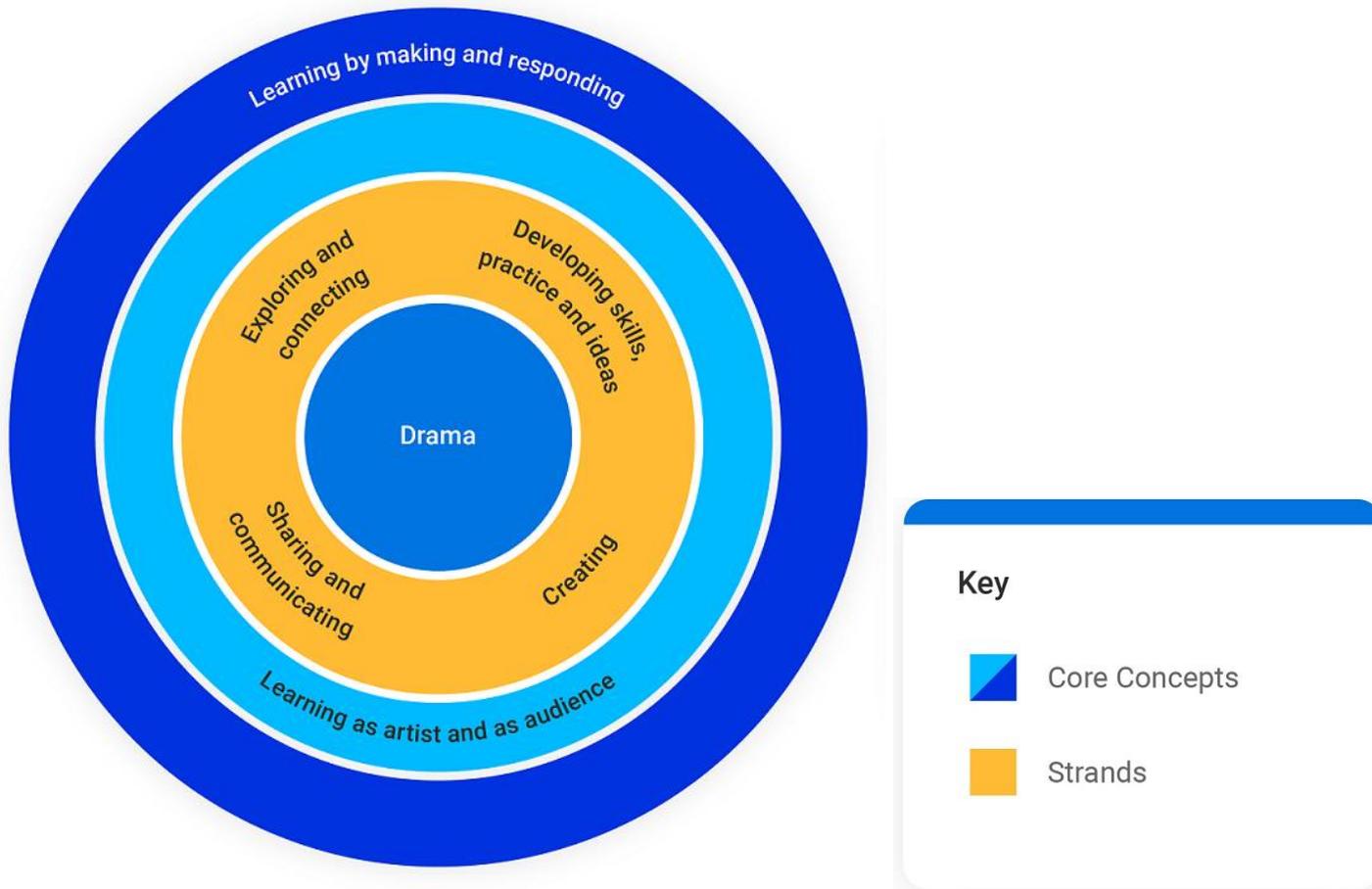


Figure 3: Relationship of the core concepts to the content strands

Read more

Learning by making and responding

Through making and responding students engage with drama works and cultural expressions, drama makers, actors and directors, real and imagined worlds, and contexts. Together, making and responding allow students to learn as drama makers and performers, engage with other drama practitioners and audiences, experience drama, and develop knowledge and understanding about the role that drama plays in cultures and communities. Making and responding reflect the iterative and interwoven nature of creative and critical drama practice. Each can operate independently and each informs the other.

Making and performing drama engages the senses, cognition, and emotions and involves:

- play, imagination, wonder, ideas and practical actions
- using the elements of drama and story principles to give form to feelings and ideas
- thinking critically and creatively
- learning about and using knowledge, skills, techniques and processes, materials and technologies
- creating drama and performances that communicate ideas and intentions
- reflecting.

Responding, in and through Drama involves:

- investigating, analysing and evaluating ideas, intentions, drama works and practice, contexts and the roles that drama makers, performers and audiences play in cultures and communities
- being curious, wondering, considering multiple perspectives
- asking questions, exploring possibilities and ideas
- reflecting, critiquing, and evaluating.

Learning as artist and as audience

Students learn, develop and refine critical and creative practice as drama makers and performers. They:

- develop skills and understanding of processes for improvising, devising, scripting, refining, producing and performing drama
- explore meanings and possibilities across diverse forms and styles
- consider relationships between drama and other arts forms or learning areas/disciplines
- consider the role of drama in cultures and communities
- generate, develop and resolve ideas

- work individually and collaboratively as co-creators
- act on intentions
- experiment with techniques, materials and technologies
- ask probing questions to solve problems and make decisions.

Students are an audience for their own drama work as it develops or in its completed form. They consider issues such as:

- how their drama or performances embody, enact or represent their ideas and intentions
- the meanings their drama or performances might communicate to a wider audience
- how audiences might experience and respond to their performances or compositions
- how they might explain their thinking and intentions to audiences
- how their drama work might be seen as reflecting, representing, challenging, confirming, disrupting or damaging ideas or understandings.

Students are also an audience for drama work created by other artists. They:

- explore how audiences experience and engage with drama
- make meaning from drama they view or perform and from other experiences involving drama
- engage in interactive relationships with other artists and with audiences.
- consider how the drama works they are experiencing reflect, represent, challenge, confirm or disrupt ideas and understandings held by people, communities and cultures.

Key considerations

Learning in Drama involves students making, performing, analysing and responding to drama, drawing on human experience as a source of ideas. Students engage with the knowledge of drama, develop skills, techniques and processes, and use materials as they explore a range of forms, styles and contexts. The information below outlines information about the knowledge and skills students develop in Drama.

Elements of Drama

The elements of drama – role, character and relationships, situation, voice, movement, space, time, focus, tension, language, mood and symbol – work dynamically together to create dramatic action and dramatic meaning. In the final curriculum, further information about the elements of drama will be provided in the examples of knowledge and skills.

Forms

Form is the way drama is structured. Students learn in and through improvised, devised and scripted forms. Drama forms are shaped by the application of the elements of drama within particular social, cultural and historical contexts.

In all years, students draw on, use and analyse drama genres, forms and styles from a range of contexts. They begin with the drama in their immediate lives and community. They gradually broaden their experiences of particular places and times, forms and representational and presentational styles as a springboard for their drama.

Skills, techniques and processes

Students develop knowledge, skills and understanding of their drama making and develop the capacity to use proficiently the techniques of voice and movement to make and perform drama. They learn the skills of working collaboratively, recognising that imaginative, creative and analytic teamwork is central to drama. They apply the elements of drama and principles of story. They interpret and perform texts, devise drama and develop scripts and scriptwriting skills. They apply design elements and production components.

In their drama, students develop their understanding of the processes of dramatic playing, role-playing, improvising, process drama, interpreting scripts, rehearsing and directing, and responding to drama as audience. As students progress, particularly in secondary school, they engage with specific skills and processes of drama practice such as acting, directing, scriptwriting, dramaturgy, designing, producing, managing and critical analysis.

Story and narrative

In their drama, students use a variety of sources including stories, personal experiences and historical and current events to create meaning through situations and characters. They also draw on their experiences in other arts subjects and learning areas. The elements of drama are combined to shape narrative (story) through using contrast, juxtaposition, dramatic symbol and other devices of story.

DRAMA – CURRICULUM ELEMENTS

YEAR 7 AND 8

Band description

In Years 7 and 8, learning in Drama builds on each student's prior learning and experiences. Students continue to learn through the practices of the Arts subjects. They use play, imagination and drama-specific processes in purposeful and creative ways and continue to develop their connection with and contribution to the world as artist and as audience. They work individually and in collaboration with peers and teachers.

Students explore Drama in local, regional and global contexts including use of drama in multi-arts, trans-disciplinary or hybrid forms. They take opportunities to engage with artists, arts work and arts practices, for example by visiting arts spaces or exploring arts works and experiences such as performances or exhibitions available through online sources.

Material selected for learning across Years 7 and 8 should focus on drama works, drama practitioners, practice and contexts from diverse times and places. Teachers also make decisions about which genres, styles, forms materials and other resources will be used in arts learning.

In Years 7 and 8, learning in Drama focuses on:

- exploring and making connections to drama works and practices through practical investigations, research and analysis across a range of styles and contexts. They research the laws and protocols relating to copyright and Indigenous Cultural Intellectual Property and consider implications for personal and collaborative practice
- developing skills, practice and ideas for improvisation, devised and scripted drama, considering prior learning, experience and interests. Depending on the contexts selected for learning, students may focus on individual and ensemble or style-specific skills, techniques or processes. They build and refine expressive skills, and skills for manipulating the elements of drama. They may also focus on developing skills such as acting, directing and/or production skills
- creating work to communicate ideas and intentions using improvisation, processes for devising drama and interpreting scripts, the elements of drama and form. Students may focus on making works in a range of drama styles and forms or they may make drama for use in multi-arts, hybrid or trans-disciplinary such as screen-based or theatrical forms
- sharing and communicating their work through planned and rehearsed live or streamed performances. They analyse their own and/or others' responses to the drama and seek feedback from audiences.

Throughout their learning, students have opportunities to reflect, evaluate or respond; for example, documenting or critiquing ideas and intentions or use of skills, processes and techniques or receiving and responding to feedback.

Achievement standard

By the end of Year 8, students analyse ways drama practitioners combine and manipulate elements of drama and conventions to communicate meaning. They discuss how drama can be used to maintain, continue and revitalise cultures.

Students collaborate to improvise, devise, interpret and perform drama. They manipulate elements of drama and apply conventions to shape dramatic action. They structure, rehearse and refine drama to convey intended effects and communicate meanings. They present performances employing expressive and performance skills and evaluate responses to the drama.

Strand	Content description	Elaboration
	<i>Students learn to:</i>	<i>This may involve students:</i>
Exploring and connecting	analyse ways drama practitioners explore and develop issues, ideas and themes for different purposes across time, place and contexts (AC9ADR8E01)	considering, identifying, discussing, interpreting and analysing teacher provided/directed starting points for drama such as research, examples of the conventions of performance styles, dramatic text, the structuring of forms, and/ or discussion of peers' responses to an issue or topic (AC9ADR8E01_E1)
		researching and noticing the impact that the time and place/context in which a drama was created has on the drama in content and conventions, and how it is different from drama in other times and places (AC9ADR8E01_E2)
		using Viewpoints to analyse and evaluate performances by asking questions such as "What were the actor/director's intentions in this drama?", "What ideas did you think the drama expressed?", "How did you engage with the drama?", "Was intent and meaning effectively communicated to the audience by the director's choices and the actor's expressive skills?", "How did the performers create role or character?", "What elements, forms and styles have been used?", "How have the elements and materials been used and organised to create meaning in different forms and styles and to focus and drive the dramatic action for an audience?", "How have design elements been used and why?" (AC9ADR8E01_E3)
		investigating and researching starting points, purposes, and outcomes for specific examples of Contemporary First Nations Australians' Theatre, for example by talking with First Nations Australians drama practitioners or accessing approved published resources (AC9ADR8E01_E4)
		analysing how linear and non-linear narrative is used in examples of drama from familiar and unfamiliar cultures (AC9ADR8E01_E5)
research and apply best practice for selecting and using material in drama works considering copyright laws and Indigenous	using information from Indigenous Cultural and Intellectual Property protocols and guidelines to inform decisions about whether or not ideas from an existing source that features cultural expressions can be used when developing new drama work (AC9ADR8E02_E1)	
	identifying what copyright is and engaging in activities that help them understand how to make ethical choices and empathise with content creators and story owners; for example, asking questions such as "Whose story is it?", "Is this my story to share or should I ask permission to tell it?" or "What is stealing" (AC9ADR8E02_E2)	

	<p>Cultural and Intellectual Property protocols (AC9ADR8E02)</p>	<p>investigating examples of how drama practitioners ensure their legal and moral obligations are met when selecting and using First Nations Australians' cultural material to develop and create contemporary work, for example by accessing information about how professional drama practitioners go about obtaining permission to use cultural material that belongs to a collective or a cultural group rather than an individual (AC9ADR8E02_E3)</p> <p>investigating specific examples of how drama practitioners select and use First Nations Australians' historical and cultural material to develop and create Contemporary First Nations Australians' Theatre, for example, use of historical and cultural materials that accurately communicate First Nations Australians' perspectives such as their resilience in response to the impacts of colonisation (AC9ADR8E02_E4)</p> <p>identifying and analysing what cultural appropriation is and how to avoid it by considering the original purpose, context, and intended audience of cultural expressions, and complying with copyright laws and Indigenous Cultural and Intellectual Property protocols (AC9ADR8E02_E5)</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Developing skills, practice and ideas</p>	<p>develop expressive skills in voice and movement to communicate ideas and dramatic action (AC9ADR8P01)</p>	<p>developing vocal qualities of projection, clarity and contrast through control of pace, pitch, dynamics and use of pause and silence (AC9ADR8P01_E1)</p> <p>developing use of the body to communicate through movement and stillness, and through realistic and non-realistic movement; and developing performance skills such as exploring ways to transition between scenes (AC9ADR8P01_E2)</p> <p>experimenting with the elements of drama, relevant stylistic conventions and structure of forms to create, shape and sustain dramatic action, situations and narratives, to achieve intended meaning and purpose, through class individual and group activities such as improvisation and basic devising in a selected style or in response to provided stimulus material (AC9ADR8P01_E3)</p> <p>independently and in class discussion, reflecting upon the action created to evaluate and analyse what was effective and make decisions about what would be done differently in future; for example, discussing whether the purpose was achieved, the action was engaging, the elements that could have been managed differently for better effect, the elements that worked well to make meaning clear (AC9ADR8P01_E4)</p> <p>establishing and dealing with problems within improvisation and devised situations to create tension and focus the action (AC9ADR8P01_E5)</p> <p>experimenting with how to create roles and characters through voice/vocalisation and movement in improvisation (AC9ADR8P01_E6)</p> <p>understanding the importance of and applying respectful relationships and empathy when developing roles and characters, and conveying historical and cultural ideas and meanings (AC9ADR8P01_E7)</p>

	<p>develop roles and characters to communicate intended emotions, status or relationships (AC9ADR8P02)</p>	<p>using teacher directed research and class discussion as well as earlier reflected on experimentation, to create roles and characters that convey ideas and meanings relevant to the intent of the drama (AC9ADR8P02_E1)</p> <p>developing understanding of human behaviours and emotions using appropriate boundaries, by recalling and re-enacting past experiences and people they have observed in situations relevant to the text or content being used; asking “What did my/their body do?”, “How did my/their voice sound/communicate meaning in the situation?”, “How can I adapt my facial expression, posture, gesture, movement and voice/vocalisation to portray age, power or attitude?”. “How can I express character relationships through these vocal dynamics, eye contact, distance and space? (AC9ADR8P02_E2)</p> <p>exploring how expressive skills can be used to communicate perspectives, for example how expressive skills can be used in drama that is seeking to communicate ideas such as perpetuating or challenging unequal power relationships and oppression (AC9ADR8P02_E3)</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Creating</p>	<p>interpret and structure dramatic forms and use elements of drama and conventions to communicate ideas and intentions (AC9ADR8C01)</p>	<p>employing voice/vocalisation and movement appropriate to situation and manipulating space and time in dramatic action to heighten tension, focus action and shape meanings (AC9ADR8C01_E1)</p> <p>using feedback and evaluation when devising and scripting drama (AC9ADR8C01_E2)</p> <p>using Viewpoints to frame questions to interpret, analyse and evaluate the effectiveness of dramatic forms, elements, design and conventions or making decisions about how to communicate idea, effects and intentions; for example, “What were the actor/director’s intentions in this drama?”, “What ideas did you think the drama expressed?”, “How did you engage with the drama?” (AC9ADR8C01_E3)</p> <p>using ideas such as content from teacher directed investigation, class discussion, interpretation of scripted drama, and/or earlier reflected upon experimentation to shape dramatic action by selecting and combining relevant content, conventions and structures of forms that will communicate intended meaning and purposes (AC9ADR8C01_E4)</p> <p>employing voice/vocalisation and movement appropriate to situation and manipulating space and time in dramatic action to heighten tension, focus action and shape meanings (AC9ADR8C01_E5)</p>
	<p>rehearse and refine drama using collaboration and conventions to create effects and communicate intended meaning (AC9ADR8C02)</p>	<p>using Viewpoints to ask questions to help refine drama during the rehearsal process by using feedback, evaluation, documentation and personal reflection, “What are your intentions in the drama you are making?”, “Is the meaning clear?”, “How could elements, conventions, design (costume, props, setting) and/or expressive skills (voice and movement) be used differently to achieve these effects?” (AC9ADR8C02_E1)</p> <p>adjusting performance based on audience response such as character’s portrayal of emotion or delivery of lines to make meaning clear (AC9ADR8C02_E2)</p> <p>planning, organising and rehearsing dramatic action to stage devised and scripted drama; for example, arranging use of available theatre technologies and collaborating in rehearsal to stage drama for a clear and intended purpose and effect, considering choices within the overall structure (AC9ADR8C02_E3)</p>

		<p>considering how and why empathy should be considered when creating effects and communicate intended meanings, for example exploring conventions for developing characters and stories in drama from a range of cultures (AC9ADR8C02_E4)</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Sharing and communicating</p>	<p>present devised and scripted drama to audiences, using</p>	<p>performing and using conventions relevant to style, suiting choices to the underlying dramatic structure (AC9ADR8S01_E1)</p>
	<p>performance skills and conventions to</p>	<p>collecting audience feedback to enhance future performance (AC9ADR8S01_E2)</p>
	<p>communicate intentions and meanings, and analyse responses to the drama</p>	<p>using Viewpoints to ask questions to reflect, for example, “What were your intentions in the drama?”, “Was meaning made clear for the audience?”, “What audience reaction or feedback did you get to suggest it was engaging?” (AC9ADR8S01_E3)</p> <p>complying with copyright laws and Indigenous Cultural and Intellectual Property protocols when presenting and performing drama that explores First Nations Australians’ perspectives on themes and issues such as identity, resilience, oppression or environmental practices (AC9ADR8S01_E4)</p>
	<p>(AC9ADR8S01)</p>	<p>reflecting on how respectful relationships and empathy were applied in their performance, and interpreted by the audience (AC9ADR8S01_E5)</p>

YEAR 9 AND 10

Band description

In Years 9 and 10, learning in Drama builds on each student's prior learning and experiences. Students continue to learn through the practices of the Arts subjects. They use play, imagination and drama-specific processes in purposeful and creative ways and continue to develop their connection with and contribution to the world as artist and as audience. They work individually and in collaboration with peers and teachers.

Students explore drama in local, regional and global contexts including use of drama in multi-arts, trans-disciplinary or hybrid forms. They take opportunities to engage with drama practitioners, works and practices, for example by visiting arts spaces or exploring works and experiences such as performances or exhibitions available through online sources.

Material selected for learning across Years 9 and 10 should focus on drama works, drama practitioners, practice and contexts from diverse times and places. Teachers also make decisions about which genres, styles, forms, materials and other resources will be used in drama learning.

In Years 9 and 10, learning in Drama focuses on:

- exploring and making connections to drama works and practices through practical investigations, research, analysis and evaluation across a range of styles and contexts. They consider how drama is used to celebrate, entrench or challenge perspectives of Australian identity
- developing skills, practice and ideas for improvisation, devised and scripted drama considering prior learning, experience and interests. Depending on the contexts selected for learning students may focus on individual and ensemble or style-specific skills, techniques or processes. They build and refine expressive skills and skills for manipulating the elements of drama and conventions relevant to selected styles. They may focus on developing skills such as acting, directing and/or production skills
- creating work to communicate ideas and intentions using improvisation, the elements of drama and form. Students may focus on making works in a range of drama styles and forms or they may make drama for use in multi-arts, hybrid or trans-disciplinary such as screen-based or theatrical forms
- sharing and communicating their work through planned and rehearsed live or streamed performances. They analyse their own and/or others' responses to the drama and seek feedback from audiences.

Throughout their learning, students have opportunities to reflect, evaluate or respond, for example documenting or critiquing ideas and intentions or the use of skills, processes and techniques or receiving and responding to feedback.

Achievement standard

By the end of Year 10 students evaluate ways drama practitioners working in specific styles or contexts can communicate ideas and meanings and interact with audiences. They discuss how drama is used across cultures to celebrate, entrench or challenge ideas.

Students develop and sustain roles and characters in performances of devised and scripted drama. They collaborate with others to plan, produce, rehearse and refine performances using available spaces and resources. They shape and manipulate use of the elements of drama, conventions and dramatic structures to communicate ideas and meanings. They employ performance and expressive skills to convey dramatic action and create effects. They evaluate and compare their own responses to the drama with responses from audiences.

Strand	Content description <i>Students learn to:</i>	Elaboration <i>This may involve students:</i>
Exploring and connecting	evaluate ways drama communicates ideas, intentions and meanings using the elements of drama, conventions and performance styles and collaboration (AC9ADR10E01)	viewing a performance and considering how aspects of the dramatic action use the elements to make meanings, such as a suitcase as a symbol for a person's memories (AC9ADR10E01_E1)
		investigating ways artists work collaboratively to create drama texts, then reading the text to notice meanings created and intentions achieved through selection and combination of elements, conventions and styles (AC9ADR10E01_E2)
		viewing examples of a variety of styles or forms within a style such as historical and modern comedy forms and styles, to identify and understand how various conventions are shared and differ across the styles and which might be their preferred style (AC9ADR10E01_E3)
		using Viewpoints to ask questions that consider contexts, for example "How does the drama relate to its social context in which it was created?", "What cultural movements are evident in this drama?", "What historical influences have impacted on this drama?", "What is the actor-audience relationship in different dramatic contexts, forms and styles?" (AC9ADR10E01_E4)
		viewing or reading and exploring examples of historical texts and styles from a range of cultural traditions where artists have used the conventions of contemporary performance such as mediatization or intertextuality or styles such as physical theatre or other innovative, non-realist forms to affect meaning and for various purposes, and unpacking this as a foundation for their own creative process (AC9ADR10E01_E5)
		discovering how practitioners use the conventions of a collaborative, improvised style to communicate ideas or intentions to audiences; for example, to satirise or to elicit change and considering how they, as artists, could use these creative tools for their purposes (AC9ADR10E01_E6)

	evaluate the ways that contemporary drama and cultural expressions challenge, entrench and celebrate multiple perspectives of Australian identity over time (AC9ADR10E02)	<p>investigating and researching specific examples of how and why drama practitioners worked collaboratively with communities to develop and present contemporary First Nations Australians' Theatre to provide a platform that privileges First Nations Australians' voice in the drama (AC9ADR10E02_E1)</p> <p>consider how global trends in drama are influencing Australian drama (AC9ADR10E02_E2)</p> <p>investigating specific examples of how Contemporary First Nations Australians' Theatre explores and challenges concepts and histories of Australia and Australian identity (AC9ADR10E02_E3)</p> <p>comparing and critiquing ways contemporary drama and cultural expressions challenge, entrench, and celebrate influences on Australia's identity, for example, considering perspectives about Australia as an invaded and colonised nation or a nation that developed from a peaceful settlement (AC9ADR10E02_E4)</p> <p>analysing personal meaning, political statements, critical theories, and emotions in First Nations Australians and non-First Nations Australians' contemporary drama and cultural expressions (AC9ADR10E02_E5)</p>	
	develop and communicate the physical and psychological aspects of roles and characters consistent with intentions (AC9ADR10P01)	<p>experimenting with, reflecting and refining use of styles and conventions that have been explored in class, to shape action such as how contemporary performance, non-realist or innovative conventions can be used to re-shape or make a new meaning for a scene from a classic text, for example workshoping the conventions and forms of comedy and shaping them into a short scene or applying them to a short piece of text (AC9ADR10P01_E1)</p> <p>using analysis of examined text and performances to provide information for exploring and refining the implied or underlying aspects of character and dramatic action in a text or devised action by analysing and making choices about how to manipulate elements of drama and experimenting with the application of convention such as subtext and beats to affect meaning, focus action and/ or shape the scene (AC9ADR10P01_E2)</p> <p>refining their skills of voice/vocalisation through warm-ups or exercises focusing on character and delivery or movement (AC9ADR10P01_E3)</p> <p>comparing and applying conventions from performance styles which explore and challenge power and oppression (AC9ADR10P01_E4)</p>	
		practise and refine expressive skills in voice and movement to communicate ideas, intentions and dramatic action (AC9ADR10P02)	<p>experimenting with the conventions and forms of non-realistic and realistic styles using expressive skills to trial and evaluate how manipulation of elements, considering "What if I use this part of the space?" and selection of conventions "What will the impact on the drama or audience reception be if I use a style-specific convention to make different meanings and effects?" (AC9ADR10P02_E1)</p> <p>experimenting with elements of drama to make meaning and create effects (AC9ADR10P02_E2)</p> <p>learning and applying concepts for interpreting texts and contexts, directing dramatic action or using available theatre technologies (AC9ADR10P02_E3)</p>

		<p>using and linking conventions from different forms and styles with various purposes and contexts to discover the effects created (AC9ADR10P02_E4)</p> <p>experimenting, through selecting and trying out in structured class activities, to get a sense of what conventions and styles they enjoy and are interesting in using and what aesthetic effects they find joy in creating (AC9ADR10P02_E5)</p> <p>exploring the impact of design elements and technology on dramatic meaning by using costumes, props, sound, multi-media and lighting, and considering options for their own work (AC9ADR10P02_E6)</p>
Creating	<p>devise, structure and interpret drama using elements of drama, performance styles and conventions to shape and manipulate dramatic action and convey intended meanings and aesthetic effects (AC9ADR10C01)</p>	<p>experimenting, devising and shaping elements of drama, conventions and styles to achieve an intended meaning or effect in preparatory work for a task (AC9ADR10C01_E1)</p> <p>considering contexts such as audiences, viewpoints, intentions or purposes, and their relationship with styles and forms, as part of planning a specific outcome for a task (AC9ADR10C01_E2)</p> <p>identify an issue relating sustainable ways living such as waste in the fashion industry or a land management issue in the local area and through direct engagement or using resources created or co-created by First Nations Australians create a shared piece of drama (AC9ADR10C01_E3)</p> <p>planning use of the performance space, including consideration of style, set, technologies, to convey dramatic meaning for an audience (AC9ADR10C01_E4)</p> <p>respectfully collaborating with communities to explore, challenge and celebrate local histories, cultures, and identities, for example, working a person who has cultural authority to co-create drama AC9ADR10C01_E5)</p> <p>planning as part of a devising process, how the elements, materials and skills available will be used to convey ideas (AC9ADR10C01_E6)</p>
	<p>collaborate to produce, rehearse and refine drama making deliberate aesthetic choices to unify dramatic meaning (AC9ADR10C02)</p>	<p>using rehearsal to adapt expressive voice/vocalisation and movement skills for performance of different forms and styles and to enhance actor-audience relationships (AC9ADR10C02_E1)</p> <p>exploring, reworking and refining the dramatic action through rehearsal and honing expressive performance skills for effective audience engagement (AC9ADR10C02_E2)</p> <p>focusing and strengthening the dramatic action by manipulating pace in movement and dialogue, cues, vocal tone, physical proximity between characters and transitions (AC9ADR10C02_E3)</p> <p>collaborating as a member of a drama team by directing the blocking and staging of dramatic action to communicate intended meaning(s) for an audience (AC9ADR10C02_E4)</p> <p>collaborating to undertake responsibilities in interpreting and preparing for production such as stage manager, sound or lighting designer, props, costumes, performer, writer, publicity/marketing, front-of-house or director (AC9ADR10C02_E5)</p> <p>considering the impact of design elements such as costume, prop, set lighting, sound or technologies on meaning and aesthetic effect (AC9ADR10C02_E6)</p>

Sharing and communicating	present devised and scripted drama to audiences, using performance skills, techniques and conventions to shape artistic choices and communicate intended meanings, and evaluate responses to the drama (AC9ADR10S01)	conveying through voice/vocalisation and movement the tensions in stories, ideas, characters, relationships, actions and dialogue to engage audiences and elicit responses (AC9ADR10S01_E1)
		presenting and performing devised or scripted drama created in a shared process with community members, taking care to adhere to protocols such as recognising ownership of material by collective or cultural group rather than by an individual (AC9ADR10S01_E2)
		performing on stage or in class in a sustained presentation (AC9ADR10S01_E3)
		reflecting on the actor-audience relationship in the dramatic contexts, forms and styles that they present (AC9ADR10S01_E4)
		evaluating how ideas and emotions, and audience response, shape/affect the expressive qualities and staging of forms and styles in their presentation (AC9ADR10S01_E5)
		reflecting and evaluating how successfully their intentions/purposes, clear action and meaning, and effects were achieved in context, through use of the elements, conventions, expressive skills and design, and what can be learnt from this for future dramatic practice (AC9ADR10S01_E6)