The Arts –
Drama

Victorian Curriculum F–10 Version 2.0

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# Introduction

## Rationale

Drama is a distinct and unique discipline and body of knowledge within the arts; a fundamental means of expression and communication. As a discipline within the arts, drama responds to our need to share and enact stories, and to create and make meaning across cultures, times, places and other contexts. Drama is an inclusive art form, one that is accessible to all, engaging students as they learn about themselves, their peers and the world. For children in Foundation to Level 2, drama is play and playful storytelling.

Drama involves unique discipline knowledge, skills, capabilities and creative processes. It develops students’ creativity, imagination, criticality, aesthetic knowledge, collaborative skills, communication, confidence, curiosity, problem-solving skills and self-expression. Learning in Drama involves a range of distinct processes including storytelling, devising, writing, rehearsing, designing, presenting, performing, reflecting, analysing and evaluating.

Drama as a discipline has a unique language and set of terminology that enables students to engage with historical and contemporary theatre practices and theatre design, and build critical knowledge in relation to acting, direction, costume, set, props, make-up, sound, lighting and technologies. Drama includes theatre and theatre-making as students progress in their learning.

In Drama, students draw on a diverse range of experiences, sources and ideas for creating stories and making dramatic works. Through Drama, students develop their ability to empathise, think creatively and critically, and understand a range of perspectives through role, character and storytelling. In Drama, students learn how creative industries such as theatre-making contribute to culture, community and economic wellbeing.

Drama as an art form is central to the diversity and continuity of local and global cultures, particularly the cultures of Aboriginal and Torres Strait Islander Peoples. Through drama, Aboriginal and Torres Strait Islander Peoples create, celebrate and express connection to and responsibility for Country and Place. Learning in Drama deepens students’ understanding of Aboriginal and Torres Strait Islander Peoples’ connection to and responsibility for Country and Place.

## Aims

The Drama curriculum aims to develop students’:

* conceptual and perceptual ideas through embodied practices and inquiry processes
* confidence and self-esteem to explore, depict and celebrate human experience, take risks and challenge their own creativity
* knowledge and understanding in applying and analysing the elements, processes, forms, styles and techniques of drama to engage audiences and create and convey meaning
* a sense of curiosity, aesthetic knowledge and achievement through exploring and playing roles, and imagining situations, actions and ideas as artists and audiences
* knowledge and understanding of traditional and contemporary drama as critical and active participants, artists and audiences
* knowledge of the language of drama and theatre.

## Structure

The Drama curriculum is presented as one curriculum level at Foundation and then in 2-level bands from Levels 1 to 10.

Drama comprises 4 interrelated strands:

* Exploring
* Developing Practices
* Creating
* Presenting.

### Exploring

In this strand, students learn as artists and as audiences. They explore:

* drama ideas, practices, styles and forms across the diverse cultures, times, places and other contexts in which drama occurs
* drama works and the ways in which they are presented and performed
* the diversity and significance of storytelling and drama for Aboriginal and Torres Strait Islander Peoples' cultures and communities
* how drama and theatre communicate cultural and aesthetic knowledge, ideas and purposes
* how drama develops empathy and understanding of multiple perspectives.

Students observe, reflect and respond to their explorations using the elements of drama, materials, imagery, sound, movement, language and/or digital tools.

### Developing Practices

In this strand, students develop practices and skills in drama. Initially these practices and skills are achieved through play and imagination. Students:

* learn about and develop their understanding of the elements of drama, expressive skills and performance skills essential to drama
* develop practices associated with theatre design areas such as costume, props, set, sound, lighting, make-up and technologies
* develop skills to critically observe, reflect on, respond to, analyse and evaluate their own and others’ practices in drama
* develop skills in safe, inclusive and sustainable drama practices including appropriate use of technologies, design areas and inclusion of others.

### Creating

In this strand, students are positioned as artists. As artists, students:

* use the elements of drama, expressive skills and performance skills to make and create dramatic works as individuals and in groups
* create original, devised works or interpretations of others’ work by exploring scripts and applying areas of design and technology
* create drama that may be work in progress or may be rehearsed, refined and realised for presentation, in both formal and informal settings, to an audience
* observe, critically reflect on and respond to their own and others’ creative practice.

### Presenting

In this strand, students as artists share work and ideas with audiences in ways that are safe, inclusive and appropriate to the dramatic work and its intentions. Presenting includes performance and considers:

* audiences as real or virtual, small or large, peers or an invited and intentional audience
* drama presented in a diversity of spaces
* use of additional materials and technologies such as the design areas of costume, props, set, sound, lighting, make-up and technologies
* reflection on and documentation of their responses to their own and others’ work.

### Achievement standards

Achievement standards describe what students are typically able to understand and do, and they are the basis for reporting student achievement.

In Drama, students progress along a learning continuum that provides the first achievement standard at Foundation, and then at Levels 2, 4, 6, 8 and 10.

### Content descriptions

In Drama, content descriptions sequence and describe the knowledge, understanding and skills that teachers need to teach and students are expected to learn.

### Elaborations

Elaborations are examples that provide guidance on how the curriculum may be transformed into a classroom activity or learning opportunity. They are provided as advisory material only.

## Learning in Drama

### Elements of drama

The elements of drama are the foundational building blocks of knowledge and skills in Drama learning. The elements are:

* character and relationships
* climax
* conflict
* context/setting
* contrast
* dramatic meaning
* mood
* sound
* space and time
* symbol
* tension.

The elements of drama work dynamically together to create dramatic action and convey meaning to an audience. Other elements of drama may be included, particularly at Levels 9 and 10, for example elements to align with senior secondary courses.

### Expressive and performance skills

In Drama, students also explore, develop and refine their expressive and performance skills. In Drama, these are:

* actor–audience relationship
* energy
* focus
* facial expression
* gesture
* movement
* stillness and silence
* voice.

### Styles and conventions

In Drama, students learn about different theatre styles and dramatic forms from a range of cultures, times, places and other contexts. These may include the styles of comedy, tragedy, mime, physical theatre, realism, puppetry, musical theatre, melodrama, verbatim theatre, magic realism, kabuki and the works of Aboriginal and Torres Strait Islander Peoples. They explore different theatre styles and dramatic form through researching, improvising, devising or working with scripts written by playwrights.

### Viewpoints

Throughout their Drama learning, students use questions based on viewpoints as an inquiry tool for considering their own and others’ use of ideas and concepts from multiple perspectives. Students can use questions based on viewpoints to:

* structure their reasoning and reflecting
* explore ideas and make decisions
* explore and develop empathy for multiple perspectives
* express and celebrate identities, ideas and meaning
* think deeply about their own drama practices and about drama works they experience that are created by others.

As they create and respond to drama works and experiences, students develop questions to explore ideas, perspectives and meaning. They think and make decisions as artists and as audiences. Questions based on viewpoints encourage students to consider a range of perspectives and to think deeply about their own drama and the drama created by others.

### Contexts

The context of a dramatic work is the frame of reference that allows its meaning to be interpreted. Interpretation of the meaning of a dramatic work can evolve from the context in which it is created, and the location and time in which it is presented or viewed. Contexts can also be the economic, philosophical, historical, social or cultural influences on the practices of the artist, the artist’s intentions, and the intended communication of ideas, values and beliefs.

### Artists

In drama, artists include playwrights, actors, directors, designers and those who devise new drama and theatre work to tell stories and explore artistic, social, political and cultural themes and ideas.

In drama, artists work individually and collaboratively using diverse drama practices (including historical and contemporary practices) to create drama and theatre. Students investigate the practices and dramatic works of artists working in diverse forms across cultures, times, places and other contexts. Students learn as artists as they develop their own drama and theatre practices.

### Materials and technologies

In Drama, materials enable the creation of setting(s) for dramatic play, communication of place, communication of character and symbolism and relationships. Materials and technologies in Drama may include specific or open-ended materials such as boxes, buttons, recycled materials, found objects, lengths of material, specific set pieces, costume items, props and the use of colours.

In Drama, technologies enable students to view live or recorded theatre for analysis and as inspiration and stimulus for their own making; learn about theatre styles; engage with digital platforms to collaborate as a production team; provide ways to document and reflect on their own work; capture their work in drama; use theatre lighting or hand-held lighting to enhance presentations and performance; and record sound and sound effects.

# Curriculum

## Foundation

### Level description

In Foundation, learning in Drama builds on the Victorian Early Years Learning and Development Framework (VEYLDF) and each student’s prior learning and experiences. The curriculum allows for play-based approaches that integrate arts learning experiences across the Arts disciplines and/or specialist teaching. There are examples in the elaborations for each discipline and examples that span across the disciplines.

In Foundation, students explore their world through purposeful dramatic play. They learn how to communicate ideas and share drama with their peers. Students make drama about real and imagined situations using forms such as storytelling, puppetry, process drama and improvisation. They learn that drama involves pretending. Students are introduced to some of the elements of drama and work with different stimuli to explore, develop, create and present stories. They are introduced to the work of Aboriginal and Torres Strait Islander Peoples and works from other cultures. They think about and respond to the drama they experience and share.

In Foundation, the focus is on students:

* exploring stories through dramatic play
* developing practices using expressive skills to develop characters and situations
* creating real and imagined characters and situations using expressive skills
* presenting by sharing their drama with others and responding to the drama they experience and share.

### Achievement standard

By the end of Foundation, students describe experiences, observations and feelings about the drama they encounter at school, home and in the community, identifying what they enjoy and why. They develop an understanding of characters and situations. Students use play, imagination, experimentation and selected dramatic elements to create drama. They make and share drama.

### Content descriptions and elaborations

#### Strand: Exploring

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| explore how and why drama is important for people and communitiesVC2ADRFE01 | * exploring how facial expressions, gestures and other ways of moving, and voice and language can communicate emotions and feelings in drama, for example through characters, rhymes, songs or chants from different times and cultures
* using dramatic play to explore ideas or understandings they observe or perceive in a story; for example, asking questions such as ‘What is happening?’ and ‘What will happen next?’
* identifying stories and drama experiences that they encounter at school or in community settings, and sharing ideas and feelings about the works with peers and teachers
* exploring how storytelling can help to communicate information about characters, settings and/or mood
* listening to Aboriginal and/or Torres Strait Islander people talk about the importance of drama and storytelling for connecting to people, culture and Country or Place; for example, using resources created or co-created by Aboriginal and Torres Strait Islander Peoples
 |
| explore ideas for characters and situations through dramatic playVC2ADRFE02 | * exploring and talking about how voices, movement and space are used in drama they observe; for example, asking questions such as ‘What sort of facial expressions did the characters use?’ and ‘How did the drama make me feel?’
* using stimuli such as stories, poems, music and images to explore characters and narratives; for example, using a well-known fairytale as a starting point to explore contrasting characters and story structure
* exploring and playing with different types of puppetry to communicate characters and situations; for example, connecting to Asia and Australia’s engagement with Asia through shadow puppetry or exploring sustainability through recycled puppets
* exploring how facial expressions, gestures and other ways of moving can communicate emotions and feelings and suggest different places and locations
 |

#### Strand: Developing Practices

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| use play and imagination to discover possibilities and ideas for characters and situationsVC2ADRFD01 | * imagining how the characters in a story they are reading might move
* working in small groups to make still or moving images to communicate ideas about characters in an important moment from the story
* communicating verbally using different voices and sounds to explore ways in which characters speak, for example when taking on roles in a whole-class role-play
* communicating without sound using facial expression, gesture and movement to explore and show a character’s feelings and actions within a story or situation
* developing a range of different characters from real and imagined situations
 |

#### Strand: Creating

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| create drama stories that communicate ideas and explore meaningVC2ADRFC01 | * working in small groups to create stories from a given stimulus; for example, creating a story from a picture or painting
* identifying an idea in a story to communicate to an audience
* using picture storybooks as a starting point to recreate stories and convey their meaning through still images or short improvised scenes
* manipulating objects to communicate different ideas, places and characters; for example, using a cardboard tube to create a telescope, a walking stick or an oar for a boat, or using fabric as a river or fire
* using available technologies to create or retell stories such as recorded sound or music
 |

#### Strand: Presenting

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| share their drama stories with audiences VC2ADRFP01 | * using viewpoint questions to guide the presentation of drama stories, such as ‘What do I want the audience to think about?’
* using viewpoint questions to evaluate presentations and performances they share, such as ‘What did I enjoy most about the drama and why?’
* presenting a scene developed in response to a stimulus, such as an image or a poem, to the class
* using facial expression, objects and props to enhance a presentation and engage an audience such as a partner or the class
* responding to questions such as ‘What voice and movement have you noticed in others’ presentations and performances that could be used in your drama?’
* becoming aware of an audience, including when to face the audience and using their voice so an audience can hear
 |

## Levels 1 and 2

### Band description

In Levels 1 and 2, students continue their exploration and learning about how ideas and stories can be imagined and communicated through purposeful dramatic play. They improvise and create characters and relationships in a range of contexts and settings. They use stimulus materials such as images, events, texts, questions and observations as inspiration for their own drama.

They work individually and in collaboration with peers and teachers, drawing on imagination and real-life experiences to create and present work. As they make and respond to drama, students use the dramatic elements to explore meaning and communicate ideas. They make simple evaluations of drama, expressing what they enjoy and why.

In Levels 1 and 2, the focus is on students:

* exploring:
* stories and concepts through dramatic play
* stories from a range of contexts, including from Aboriginal and Torres Strait Islander Peoples
* developing practices:
* for creating and performing
* to further their understanding of elements of drama such as character, setting, tension and dramatic meaning
* for observing, reflecting on and responding to drama they experience and view
* creating:
* works using a range of styles and forms
* using elements of drama to develop real and imagined stories
* presenting by sharing drama that communicates ideas to an audience.

### Achievement standard

By the end of Level 2, students identify where they experience drama. Students describe where, why and how people across cultures, communities and other contexts experience drama. Students use expressive and performance skills to create drama works. They use the elements of drama to improvise and create drama works. Students present their work to audiences in informal settings.

### Content descriptions and elaborations

#### Strand: Exploring

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| explore where, when, why and how communities and cultures make drama, including the drama of Aboriginal and Torres Strait Islander PeoplesVC2ADR2E01 | * asking viewpoint questions about the drama they experience, such as ‘Where is the drama happening?’, ‘Who are the characters?’ and ‘What is the story about?’
* exploring how drama communicates culture in their own communities through storytelling, including the drama of Aboriginal and Torres Strait Islander Peoples
* exploring a selection of the elements of drama: character and relationships, climax, conflict, context and setting, contrast, dramatic meaning, mood, sound, space and time, symbol and tension
* participating in small-group improvisations and storytelling to create moments of conflict and tension, offering and accepting ideas in pairs by responding to prompts about character and relationships, context and setting
* exploring characters and relationships to inform dramatic meaning when participating in whole-class, teacher-led process drama and role-play
* recognising how drama can show feelings such as tension, fear or joy
 |

#### Strand: Developing Practices

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| develop practices for creating and performing, using the elements of drama VC2ADR2D01 | * using viewpoint questions to develop their own and others’ drama they have experienced and viewed, such as ‘What is this dramatic work about?’ and ‘What does this work mean to me and to others?’
* communicating using voice and/or facial expression and movement to explore and show characters and relationships
* developing an awareness of bodies and the space between performers and the audience
* taking part in purposeful dramatic play, focusing on creating story, characters and situations using storybooks, images, rhymes or songs
* using drama language when talking about drama they have created and experienced; for example, using the names of specific elements of drama
 |

#### Strand: Creating

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| use a variety of dramatic forms and elements of drama to create real and imagined stories VC2ADR2C01 | * using viewpoint questions to propose situations to explore in dramatic play and process drama, such as ‘What else might happen to these characters?’, ‘What might happen next?’ and ‘What might have happened before the story began?’
* using puppets to create new stories, including stories that communicate their understanding of existing stories or personal experiences
* using costume items and props to inform their character
* identifying conflict in stories to explore new perspectives through dramatic play, improvisation or process drama
* considering how materials and found objects might be used to create settings, costumes or props; for example, using fabric to transform into an underwater kingdom (setting), cape (costume) or boat (prop)
* contributing ideas within group work and improvisation to support or extend the narrative; for example, taking on a character or an action
* communicating using facial expressions and gestures when participating in movement-based drama
 |

#### Strand: Presenting

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| present and share drama that communicates ideas to audiences in informal settingsVC2ADR2P01 | * presenting scenes with a structure of beginning, middle and end
* retelling a cultural or community story with the assistance of representatives from that culture or community
* understanding the performer–audience relationship by following stage directions, speaking clearly, and responding to cues when presenting to an audience
* enhancing ideas and stories in their presentations by using design areas such as costume, props, set pieces, sound and lighting
* discussing ways drama can show people’s different feelings about the world, based on their own experiences
* responding to feedback as they develop their drama; for example, responding to questions such as ‘Can we see the performers?’, ‘Can we hear the performers?’, ‘Will the audience understand the story?’ and ‘What do we want the audience to think about?’
 |

## Levels 3 and 4

### Band description

In Levels 3 and 4, students learn by making and responding to drama, independently and collaboratively with peers and teachers.

Students extend their understanding of characters and relationships as they offer, accept and extend ideas in improvisation and process drama. They learn about the elements of drama through dramatic play, role-play, character development, movement and mime. They use story structures and language to shape ideas and present to audiences.

Students learn about drama created by Aboriginal and Torres Strait Islander Peoples, and drama created by diverse cultures across time, both in their local community and other locations.

As they make and respond to drama, students explore social and cultural contexts of drama and make personal evaluations of their own and others’ work.

In Levels 3 and 4, the focus is on students:

* exploring:
* drama works and experiences that showcase where, why and how drama is created, performed and used across cultures, times, places and/or other contexts; for example, participating in drama events as performers and audiences
* examples of drama created and/or performed by Aboriginal and Torres Strait Islander Peoples that communicate connection to and responsibility for Country and Place
* developing practices:
* for creating and performing drama using elements of drama such as role, situation, language, place, movement, character, relationships, voice and time
* for observing, reflecting on and responding to the drama they experience, including their own
* creating drama in improvised and devised forms such as through dramatic play, process drama, puppetry, improvisation, Readers’ Theatre, scripts, mime and movement, and/or using play-building processes
* presenting by performing drama in formal and informal settings such as spaces within the school or in community settings.

### Achievement standard

By the end of Level 4, students identify and describe how expressive skills, performance skills and elements of drama are used to create, perform and experience drama works. They recall where, why and how drama is created and presented across cultures, times, places and other contexts, including the work of Aboriginal and Torres Strait Islander Peoples. Students experiment with the elements of drama when devising drama or interpreting scripts. They use the elements of drama and expressive and performance skills to create drama work using a range of forms to communicate ideas and meanings. They present and/or perform their work in informal and formal settings to different audiences.

### Content descriptions and elaborations

#### Strand: Exploring

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| explore how stories and narrative structures are created and performed across cultures, times, places and other contextsVC2ADR4E01 | * thinking about and discussing their experiences of a live or recorded drama performance and asking questions such as ‘What is the purpose of this drama?’, ‘What features and ideas in the drama come from other cultures, times and places?’, ‘How could we use these ideas in our drama?’ and ‘Why do I think people from diverse cultures create drama for similar purposes?’
* exploring the skills for creating and performing drama using elements of drama such as character and relationships, climax, conflict, context/setting, contrast, dramatic meaning, mood, sound, space and time, symbol and tension
* using stories and narrative structures from different cultures and times as stimuli for creating drama, such as myths, legends, fairytales and fables
* watching and/or listening to actors talk about a performance, how they developed their character and what they found interesting or surprising about the imaginary world they created
* exploring, discussing and sharing ideas with others about the meaning and purposes of their own drama, for example why they chose to explore particular characters, movements, gestures or facial expressions
 |
| explore how Aboriginal and Torres Strait Islander Peoples use drama and storytelling to communicate connection to and responsibility for Country and PlaceVC2ADR4E02 | * exploring how Aboriginal and Torres Strait Islander Peoples use drama to express connection to and responsibility for Country and Place; for example, exploring how drama is used to communicate knowledge about Country and Place and the local environment
* looking at performances that represent the importance of Country and Place and story for Aboriginal and Torres Strait Islander Peoples as a starting point for talking about different ways of understanding place and telling stories
* discussing what place means to them
 |

#### Strand: Developing Practices

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| develop and refine expressive and performance skills by using the elements of drama to develop ideas for dramatic action VC2ADR4D01 | * experimenting with developing different moods or scenes that explore conflict
* experimenting with the loudness or softness, pace and pitch of their voices or vocalisations to create characters and relationships, times and locations
* experimenting with ways to heighten tension in a drama work between characters, such as use of silence, pause, space or gesture
* reading scripts or extracts from scripts and developing them by applying the elements of drama, and expressive and performance skills
* improvising ways to connect and transition between short scenes, such as saying words or phrases and/or selecting specific movements or rhythms
* developing an understanding of spatial awareness when creating drama; for example, considering how close or far apart they should stand to others in the performance space
 |

#### Strand: Creating

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| devise drama and/or create scripts using expressive skills, performance skills and elements of drama to communicate ideas, perspectives and meaning VC2ADR4C01 | * creating drama by exploring a range of characters and relationships, contexts and settings that are improvised from a prompt or stimulus
* considering how taking on characters and roles, accepting situations and ‘standing in the shoes of others’ may develop empathy for others; for example, comparing their own and their peers’ responses to an event that is happening or happened locally or in another time or place
* devising a script or dialogue for a scene from a story they know or a story they imagine
* using selected elements of drama, such as contrast, conflict or tension, to communicate their intentions as drama-makers
* establishing time and location through voice, movement and space
 |

#### Strand: Presenting

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| present and share improvised, devised and/or scripted drama to audiences in formal and informal settings VC2ADR4P01 | * using voice, movement and language to establish and sustain contexts when presenting or performing drama; for example, varying facial expressions and movements to create characters and suggest settings
* demonstrating commitment to the reality or world of the drama; for example, staying ‘in character’ throughout the presentation or performance (even when not actively participating in the dramatic action)
* manipulating contrast, mood, sound, space, time and focus to engage an audience
 |

## Levels 5 and 6

### Band description

In Levels 5 and 6, learning in Drama builds on each student’s prior knowledge and experiences. Students learn the practices of drama: creating, presenting and responding. They use drama processes in purposeful and creative ways, working individually and collaboratively with peers. They continue to develop their connection with and contribution to the world as artists and audiences.

Students explore drama in local, regional, national and global contexts. They take opportunities to engage with living performers and drama-makers, see live or digital theatre performances, and expand their awareness of diverse drama practices, styles and forms.

In Levels 5 and 6, the focus is on students:

* exploring:
* ways that drama can communicate ideas and meaning
* how Aboriginal and Torres Strait Islander Peoples continue and revitalise culture through drama they create and perform
* developing creative and critical practices:
* for creating and performing drama using the elements of drama (character and relationships, climax, conflict, context and setting, contrast, dramatic meaning, mood, sound, space and time, symbol and tension)
* that draw on conventions relevant to selected styles and forms
* that provide opportunities to reflect on, evaluate or respond to their own work and the work of others, documenting ideas and intentions for devised drama, evaluating their own or others’ responses to drama, and reflecting on their own presentations or performances
* creating drama in improvised, devised and scripted forms such as process drama, puppetry, improvisation, play-building and devising, clowning, scripted drama or text interpretation
* presenting and performing drama in informal and formal settings; for example, performing for a specific target audience.

### Achievement standard

By the end of Level 6, students explore how the elements of drama and drama terminology are used in creating and presenting drama works. They describe how drama is created and presented across different cultures and contexts to communicate ideas, perspectives and meaning. Students identify how drama is used to continue and revitalise cultures, including the work of Aboriginal and Torres Strait Islander Peoples. They document their ideas and understanding of how the elements of drama are used to create drama works using drama terminology. Students work collaboratively and individually to create drama using the elements of drama, expressive and performance skills, and improvisation, and devise and interpret scripts to develop an understanding of drama for different audiences. They present and perform drama in informal and formal settings, identifying different audiences.

### Content descriptions and elaborations

#### Strand: Exploring

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| explore how drama can be used to communicate ideas, perspectives and dramatic meaning, drawing on works from a range of contexts, including from Aboriginal and Torres Strait Islander PeoplesVC2ADR6E01 | * exploring physical and fictional contexts in which to create characters and relationships, contexts and situations; for example, asking viewpoint questions such as ‘How is the voice, movement, gesture and the body used to represent a character, situation or idea?’
* exploring the creation of characters and relationships, contexts and situations through the use of the expressive skills of energy, focus, facial expression, gesture, movement, stillness, silence and voice
* discussing how the use of expressive skills assists in conveying story, meaning and intention
* exploring drama from other places and times, including ceremonies or rituals that happen in other communities; for example, exploring traditional rituals, puppetry in Asian cultures or Aboriginal and Torres Strait Islander ceremonies
 |
| explore ways Aboriginal and Torres Strait Islander Peoples use drama to continue and revitalise culturesVC2ADR6E02 | * identifying and discussing the role of storytelling in Aboriginal and Torres Strait Islander cultural traditions, through direct engagement with community and Elders or using online resources created or co-created by community and Elders
 |

#### Strand: Developing Practices

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| develop and document practices in expressive and performance skills, the elements of drama and design to communicate stories, narrative and dramatic meaningVC2ADR6D01 | * using viewpoints to ask questions in relation to developing drama, such as ‘How can I shape drama to express my point of view?’, ‘Why is this drama working successfully?’, ‘What am I doing creatively?’, ‘How do I feel about …?’ and ‘What would happen if …?’
* developing characters and relationships in drama that consider contexts and situations from different perspectives
* imagining and developing a ‘new scene’ to include in a dramatic retelling of a known narrative or story
* using improvisation or engaging with teacher-led process drama to compare different ways in which drama enables the creation of characters, action, relationships, contexts, meaning, intention, understanding and empathy
* evaluating drama they experience through live performance and considering how they can use specific drama techniques in their own work
* documenting their work in a physical or electronic journal or other creative platform
 |

#### Strand: Creating

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| create devised and scripted drama that develops story and narrative using expressive and performance skills, styles, form and design areasVC2ADR6C01 | * exploring physical or fictional spaces to create characters and stories and to respond to ideas, themes and other stimulus material
* varying the expressive skill of voice using techniques such as projection, dynamics, pace, pause and pitch to create and communicate characters’ intentions
* collaborating as a group to devise a short ensemble drama
* researching a script to learn about the playwright and why it was written in order to inform a response, reading or presentation
* devising drama based on research about a project happening in their school or local community to encourage awareness, for example a debate about an environmental issue
* working collaboratively to devise drama for a school ritual, gathering (such as an assembly) or ceremony, for example drama that explores a school motto, health message or campaign such as ‘no-packaging lunch’
 |

#### Strand: Presenting

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| rehearse and present devised and scripted drama in informal and formal settings to engage different audiencesVC2ADR6P01 | * using viewpoints to ask questions when responding to others’ presentations, such as ‘How did the performers use the elements of drama and design areas effectively?’, ‘For what purposes did they make drama?’ and ‘What evidence supports your judgement about the drama?’
* using design areas and available technologies to enhance dramatic action in a presentation
* sourcing sustainable materials for design areas such as costume, props and set
* focusing on communication with the audience by, for example, remembering lines, moves and cues in rehearsal and performance
* showing understanding of the purpose of rehearsing and the need for collaboration
* identifying how audiences and performers might interact and what knowledge the audience needs to have about the drama
 |

## Levels 7 and 8

### Band description

In Levels 7 and 8, learning in Drama builds on each student’s prior learning and experiences. Students learn in and through the 4 strands of Drama. They use drama processes in purposeful and meaningful ways, working individually and collaboratively with peers. They continue to develop their connection with and contribution to the world as artists and audiences.

Students explore drama in local, regional, national and global contexts including the use of drama in a range of diverse forms. They take opportunities to engage with living performers and drama-makers, and expand their awareness of diverse drama practices, forms and styles.

In Levels 7 and 8, the focus is on students:

* exploring:
* drama works, performances and practices from a range of cultures, times, places and other contexts, for example through analysis of their own drama or the work of others, including professional work
* the diversity of drama created and/or performed by Aboriginal and Torres Strait Islander Peoples and how this work demonstrates respect for Indigenous Cultural and Intellectual Property (ICIP) rights
* developing practices and critical skills:
* for creating characters and situations, and using voice, tension, space, mood, atmosphere, contrast, symbol, focus and conventions relevant to selected styles
* by documenting ideas and intentions for devised and scripted drama, evaluating their own or others’ responses to drama, reflecting on their own performances and using the language of drama
* creating:
* using the elements of drama, expressive and performance skills, and design areas such as costume, props, set, sound, lighting, make-up and technologies
* drama in improvised, devised and scripted forms such as process drama, puppetry, object theatre, short-form or long-form improvisation, play-building and devising, and scripted drama or text interpretation
* presenting by performing drama in informal and formal settings, considering different audiences and performance spaces.

### Achievement standard

By the end of Level 8, students analyse how the elements of drama and conventions of different styles are manipulated to create drama works they make or experience. They describe ways in which elements of drama, expressive and performance skills, and design areas across cultures, times, places and other contexts communicate ideas, perspectives and meaning, including the works of Aboriginal and Torres Strait Islander Peoples. Students describe how and why respectful approaches are used in creating, performing and/or responding to drama works. Students select, apply and demonstrate an understanding of styles and forms when making drama and apply design areas to enhance drama practices. Students document the processes of creating drama using drama terminology. They manipulate the elements of drama and conventions, and apply design areas to create works that communicate ideas, perspectives and meaning. They plan, rehearse and present their work to a range of audiences, demonstrating performance skills.

### Content descriptions and elaborations

#### Strand: Exploring

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| investigate ways in which elements of drama and conventions of theatre styles are used to communicate ideas, perspectives and meaning in drama that is created and performed across contexts and culturesVC2ADR8E01 | * using viewpoint questions to explore, analyse and evaluate performances they have experienced and/or participated in, such as ‘What ideas did you think the drama expressed?’, ‘What conventions were used to establish time, place or context?’ and ‘How was movement used in the drama?’
* exploring a range of elements of drama in a short group work based on a given stimulus such as an image, quotation or media headline
* discussing how selected elements of drama can be used to communicate ideas
* analysing how the elements of drama are applied in contemporary drama from countries or regions in Asia or in drama from historical times
* exploring design areas such as costume, props, set, make-up, sound, lighting and technologies and how they can be incorporated to enhance meaning in drama
* writing or pod/vodcasting a review of a drama they have experienced, focusing on the use of specific elements of drama and/or conventions; for example, identifying and describing how an element of drama has been manipulated to communicate ideas, perspectives or meaning
 |
| explore the diversity of drama and theatre created and/or performed by Aboriginal and Torres Strait Islander Peoples and consider culturally responsive approaches to Indigenous Cultural and Intellectual Property rightsVC2ADR8E02 | * identifying how diverse examples of drama created and performed by Aboriginal and Torres Strait Islander Peoples explore culture and storytelling using information from Indigenous Cultural and Intellectual Property protocols and guidelines to inform decisions about whether ideas from an existing source featuring cultural expressions can be used when developing new drama work
* researching plays written by Aboriginal and Torres Strait Islander playwrights
* engaging in activities that enable understanding of how to make ethical choices; for example, asking questions such as ‘Whose story is it?’ and ‘Is this my story to share or should I ask permission to tell it?’
 |

#### Strand: Developing Practices

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| develop and refine the use of elements of drama, performance and expressive skills, and design areas relevant to specific drama styles and/or formsVC2ADR8D01 | * developing vocal qualities of projection, clarity and contrast through control of pace, pitch, dynamics and use of pause and silence
* developing use of the body to communicate through movement, stillness and silence, realistic gesture and movement and non-realistic movement
* developing performance skills; for example, exploring ways to transition between scenes using particular techniques such as sound, voice, movement and use of space
* experimenting with ways to use conventions associated with specific styles and forms in their drama, for example flashback or flashforward, aside, slow motion, chorus, signs, sound, pathos and direct address
* experimenting with the elements of drama, performance and expressive skills, and design areas to apply specific conventions of theatre styles or dramatic form
 |
| reflect on, analyse and document their own and others’ drama to inform decisions they make when manipulating elements of drama, conventions of specific styles, and design areas to shape dramatic actionVC2ADR8D02 | * seeking, accepting and responding to feedback to inform choices about the use of elements of drama and conventions; for example, using viewpoints to develop questions such as ‘How did the performer use language or movement to make their character believable?’, ‘What ideas, perspectives or meaning did the drama communicate?’, ‘What do you think will/could/should happen next?’ and ‘How would you describe the relationship(s) between the characters in this scene?’
* reflecting, independently and in class discussion, on works they have observed and created in order to evaluate and analyse what was effective and to inform decisions about what could be done differently in future
* discussing whether the purpose of a dramatic work was achieved, whether the action was engaging, whether the elements could have been managed differently for better effect and which of the elements worked well to make meaning clear
* reflecting on how performance skills are used to communicate themes and perspectives, for example in drama that seeks to communicate ideas such as challenging unequal power relationships and oppression
* documenting their own and others’ creative processes through a physical or electronic journal using drama language
 |

#### Strand: Creating

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| devise drama and/or interpret scripts, manipulating and refining the elements of drama, performance and expressive skills, and conventions relevant to specific styles or forms VC2ADR8C01 | * using play-building techniques to develop a series of scenes as a class response to an inquiry question or responding to the dramatic potential of an image by asking ‘What is happening?’, ‘What has happened?’ and ‘What is going to happen next?’
* using improvisation and processes such as process drama to develop situations and characters and make decisions that shape the resulting dramatic action
* working collaboratively to interpret scripted drama; for example, deciding where and when the action will take place or creating work that specifically responds to particular scripts and the styles inherent within them, such as Elizabethan theatre, realism, theatre of the absurd, comedy or verbatim theatre
* applying conventions relevant to the style/form, blocking in the performance space to establish context, relationships or transitions
* selecting, sourcing and rehearsing with props and set pieces
* employing voice or vocalisation and movement appropriate to the situation, and manipulating space and time in dramatic action to heighten tension, focus and action and shape meaning
 |
| apply design areas to drama work to enhance meaningVC2ADR8C02 | * researching a particular design role in any one of costume, set, props, sound, lighting or make-up
* creating a folio of designs that respond to a particular script or stimulus
* presenting a ‘design brief’ to the class that outlines the choices made and the intentions
* sourcing sustainable materials for creating costumes, props and set pieces
 |

#### Strand: Presenting

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| rehearse, refine, present and perform improvised, devised and/or scripted drama to different audiences, using performance and expressive skills, and conventions relevant to styles and formsVC2ADR8P01 | * discussing rehearsal processes and practices and identifying the requirements of rehearsal processes
* presenting work to an audience of peers to receive feedback during the rehearsal process
* presenting scenes that use specific conventions relevant to theatre styles and explaining these choices
* collecting, discussing and evaluating audience feedback to enhance future performances
* presenting work that establishes differing actor–audience relationships
* reflecting on a professional performance and analysing and evaluating the use of performance skills, design areas, intention and how meaning was conveyed using drama language
 |

## Levels 9 and 10

### Band description

In Levels 9 and 10, learning in Drama continues to build on each student’s prior experiences to develop their skills, capability and confidence across the 4 strands. They continue to develop and refine expressive and performance skills, experiment with design areas and technologies, and apply relevant conventions of styles in purposeful and creative ways that are informed by their engagement with the work of living performers and drama-makers from across local, regional, national and global contexts, such as countries or regions in Asia and the work of Aboriginal and Torres Strait Islander Peoples.

Students experiment with contemporary drama practices and consider the historical contexts and conventions that inform these. This awareness and knowledge of diverse drama practices and styles informs their own drama works. They work individually and collaboratively with peers and teachers. They take opportunities to engage with living performers and drama-makers, see live and/or digital theatre performances, and expand their awareness of professional theatre-making.

In Levels 9 and 10, the focus is on students:

* exploring:
* drama works, performances, practices and styles from a range of cultures, times, places and contexts
* ways in which drama created and/or performed by Aboriginal and Torres Strait Islander Peoples celebrates and challenges multiple perspectives of Australian identity
* developing practices:
* through building and extending skills and practices for creating and performing drama using the elements of drama (character and relationships, climax, conflict, context and setting, contrast, dramatic meaning, mood, sound, space and time, symbol and tension) and conventions relevant to selected styles and/or forms
* through building and extending critical practice by taking opportunities to respond to, reflect on, evaluate and analyse their own work and the work of others; for example, documenting ideas and intentions for script interpretations, analysing their own and others’ use of elements of drama and evaluating their own performances
* through building and extending on their use of drama language to express creative purpose, meaning and intention
* through sourcing sustainable materials for design areas
* creating drama in improvised, devised and scripted forms such as process drama, puppetry, object theatre, short- or long-form improvisation, play-building and devising, and scripted drama/script interpretation, for example interpretation of realism and non-realism, and exploration of historic, contemporary and/or hybrid styles
* presenting:
* by performing drama in informal and formal settings to demonstrate understanding of expressive and performance skills
* by using design areas and technologies to enhance ensemble and solo work when presenting to familiar and unfamiliar audiences in a range of performance spaces.

### Achievement standard

By the end of Level 10, students analyse and evaluate how the elements of drama, expressive and performance skills, and conventions of styles are manipulated in drama they create, present and experience. They evaluate how and why theatre-makers across contexts and cultures use drama to challenge ideas and make meaning. Students evaluate how drama and theatre is used to celebrate and challenge perspectives in relation to Australian identity, including through the drama of Aboriginal and Torres Strait Islander Peoples. They work individually and collaboratively to apply and manipulate the use of the elements of drama and theatre conventions to create dramatic meaning. Students reflect on, analyse and document their own and others’ works using relevant drama terminology. Students use expressive and performance skills relevant to style and form to sustain belief, role and character in performances of improvised, devised and scripted drama. They use design areas to inform their drama-making and shape their work. They plan, direct, produce, rehearse and present performances to audiences.

### Content descriptions and elaborations

#### Strand: Exploring

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| investigate the ways in which drama and theatre artists across cultures, times, places and other contexts use the elements of drama, expressive and performance skills, conventions of performance styles and design areas to represent, communicate and challenge ideas and perspectivesVC2ADR10E01 | * identifying and discussing the use of elements of drama in a production or performance by professional artists or by peers; for example, using viewpoints to develop questions such as ‘What did I see, hear and feel in the drama?’, ‘How did the actors make the characters believable?’, ‘When was the drama set?’ and ‘What was the purpose of the drama?’
* exploring drama and theatre from other cultures, places and times, and discussing how the use of elements and conventions might contribute to their own drama-making and theatre production
* exploring how cultural understandings communicate meaning in drama; for example, exploring how drama is used to share cultural knowledge in celebrations, ceremonies or rituals that happen in their local community or in another place or culture
* communicating meaning through realistic and non-realistic performance styles and forms by manipulating the elements of drama, performance skills and design areas
* establishing aspects of the dramatic action as symbolic, such as a suitcase representing a person’s memories or a light symbolising hope
* exploring the implied or underlying aspects of characters, such as their motives and intentions
 |
| investigate the ways in which drama, including work created and/or performed by Aboriginal and Torres Strait Islander Peoples, celebrates and challenges multiple perspectives of Australian identityVC2ADR10E02 | * exploring how performances that tell stories maintain culture, for example narrative drama that communicates knowledge about land, sea, sky or waterways
* exploring scripts written by a variety of playwrights including those by Aboriginal and Torres Strait Islander Peoples
* identifying and discussing the role of storytelling in Aboriginal and Torres Strait Islander cultural traditions, through direct engagement with community, Elders and artists or using online resources created or co-created by Aboriginal and Torres Strait Islander Peoples
 |

#### Strand: Developing Practices

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| experiment with ways to combine the elements of drama, expressive and performance skills and design areas to construct dramatic meaning for audience in improvisations, devised drama and scripted dramaVC2ADR10D01 | * using viewpoints to ask questions that explore how specific cultures manipulate the elements of drama, such as ‘How does our own cultural identity impact our understanding of meaning in drama?’ and ‘How do we understand the artistic practices of various cultures?’
* imagining and developing a ‘new scene’ to include in a dramatic retelling of a known narrative
* experimenting with creating characters and what insights and perspectives can emerge
* experimenting with the elements of drama and conventions of styles that explore different actor–audience relationships, for example children’s theatre, theatre of cruelty, theatre in the round, physical theatre, immersive theatre or epic theatre
* annotating a script excerpt, making notes about meaning and intention and what is happening in the excerpt
* using improvisation or working with script to compare different ways that improvised and scripted drama can create characters and action
 |
| reflect on, analyse. evaluate and document their own and others’ drama work to inform choices and interpretations made both as artists and as audiencesVC2ADR10D02 | * maintaining a portfolio of design ideas, stimulus images, extracts from scripts and reviews of theatre to inform choices and interpretations
* maintaining a journal that reflects on the processes of creating a solo or ensemble work
* engaging in class discussion to analyse and evaluate a theatre performance including the acting, direction and application of design areas
* writing a review of a performance that evaluates the effectiveness of some of the choices
* discussing how viewing professional performances and productions enhances their own work
* evaluating drama they experience in live performance and considering how they can use specific techniques in their own work
 |

#### Strand: Creating

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| create drama and produce theatre for audiences using narrative and non-narrative forms, elements of drama and style-specific conventions to communicate ideas, meaning and intentionVC2ADR10C01 | * using viewpoints to ask questions when exploring character, such as ‘How did the performers use the elements of drama and design elements effectively?’, ‘How did the actors show status and motivation through the application of their expressive and performance skills?’ and ‘What was the intended effect on the audience?’
* asking evaluative questions, such as ‘How can we use the elements of drama to convey ideas?’, ‘How can we manipulate materials in our drama?’, ‘How can our director and performers shape skills and processes to make and communicate meaning?’ and ‘How are we using design areas?’
* varying the use of voice techniques such as projection, dynamics, pace, pause and pitch to create and communicate characters’ intentions
* exploring how movement and gesture contrast with stillness and silence to communicate mood
* collaborating, rehearsing and negotiating with others to interpret scripts and explore story, characters and conflict
* devising drama based on research or knowledge about a project happening in their school or local community to encourage cultural awareness or to present different perspectives, for example a social or environmental issue
 |
| apply design areas to both devised and scripted works to enhance meaning for an intended audienceVC2ADR10C02 | * exploring the impact of design areas on dramatic meaning through application of costumes, props, sound, lighting and technologies
* analysing and evaluating a design area and its specific intention in a devised work or the interpretation of a script
* analysing the application of a design area and its impact on an audience
* working collaboratively to develop a cohesive design concept to interpret a script excerpt
* researching and documenting design options in a design portfolio
* sourcing sustainable materials deliberately to apply design areas in the creation of devised work or the interpretation of a script
 |

#### Strand: Presenting

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| plan, rehearse, refine, present and perform improvised, devised and scripted drama in different contexts to a range of audiences in a range of spacesVC2ADR10P01 | * using props, costumes and available technologies such as light, sound or multimedia to create symbol and enhance dramatic meaning
* focusing on communication with the audience, for example by remembering lines, movements and cues in rehearsal and performance
* showing understanding of the purpose of rehearsing and the need for collaboration when presenting drama and theatre
* experimenting with actor–audience relationships and making choices that relate to conventions and conveying intended meaning
* sharing ideas about their drama with audiences, for example through choice of performance space, approach to entering or leaving the performance space, pre-show presentations or creating an introduction to their work, such as a podcast
 |