

# The Australian Curriculum

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# The Australian Curriculum

## The Arts

## Overview

### Introduction

In the Australian Curriculum, The Arts is a learning area that draws together related but distinct art forms. While these art forms have close relationships and are often used in interrelated ways, each involves different approaches to arts practices and critical and creative thinking that reflect distinct bodies of knowledge, understanding and skills. The curriculum examines past, current and emerging arts practices in each art form across a range of cultures and places.

The Australian Curriculum: The Arts comprises five subjects:

- Dance
- Drama
- Media Arts
- Music
- Visual Arts.

### Rationale

The arts have the capacity to engage, inspire and enrich all students, exciting the imagination and encouraging them to reach their creative and expressive potential. The five arts subjects in the Australian Curriculum provide opportunities for students to learn how to create, design, represent, communicate and share their imagined and conceptual ideas, emotions, observations and experiences.

Rich in tradition, the arts play a major role in the development and expression of cultures and communities, locally, nationally and globally. Students communicate ideas in current, traditional and emerging forms and use arts knowledge and understanding to make sense of their world. The Australian Curriculum: The Arts values, respects and explores the significant contributions of Aboriginal and Torres Strait Islander Peoples to Australia's arts heritage and contemporary arts practices through their distinctive ways of representing and communicating knowledge, traditions and experience. In The Arts, students learn as artists and audience through the intellectual, emotional and sensory experiences of the arts. They acquire knowledge, skills and understanding specific to The Arts subjects and develop critical understanding that informs decision-making and aesthetic choices. Through The Arts, students learn to express their ideas, thoughts and opinions as they discover and interpret the world. They learn that designing, producing and resolving their work is as essential to learning in the arts as is creating a finished artwork. Students develop their arts knowledge and aesthetic understanding through a growing comprehension of the distinct and related languages, symbols, techniques, processes and skills of the arts subjects. Arts learning provides students with opportunities to engage with creative industries and arts professionals.

The arts entertain, challenge, provoke responses and enrich our knowledge of self, communities, world cultures and histories. The Arts contribute to the development of confident and creative individuals, nurturing and challenging active and informed citizens. Learning in The Arts is based on cognitive, affective and sensory/kinaesthetic response to arts practices as students revisit increasingly complex content, skills and processes with developing confidence and sophistication across their years of learning.

This rationale is extended and complemented by the specific rationale for each arts subject.

### 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 artworks 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 artworks and practices, both traditional and contemporary, of Aboriginal and Torres Strait Islander Peoples
- understanding of local, regional and global cultures, and their arts histories and traditions, through engaging with the worlds of artists, artworks, audiences and arts professions.

These aims are extended and complemented by specific aims for each arts subject.

## Key ideas

### Strands

Content descriptions in each arts subject reflect the interrelated strands of making and responding.

- making includes learning about and using knowledge, skills, techniques, processes, materials and technologies to explore arts practices and make artworks that communicate ideas and intentions.
- responding includes exploring, responding to, analysing and interpreting artworks.

### Making

Making in each arts subject engages students' cognition, imagination, senses and emotions in conceptual and practical ways and involves them thinking kinaesthetically, critically and creatively. Students develop knowledge, understanding and skills to design, produce, present and perform artworks. To make an artwork, students work from an idea, an intention, particular resources, an expressive or imaginative impulse, or an external stimulus.

Students learn, develop and refine skills as the artist and as audience for their own work, and as audience for the works of others. Making involves practical actions informed by critical thought to design and produce artworks. Students independently and collaboratively experiment, conceptualise, reflect on, refine, present, perform, communicate and evaluate. They learn to explore possibilities across diverse art forms, solve problems, experiment with techniques, materials and technologies, and ask probing questions when making decisions and interpreting meaning.

Part of making involves students considering their artworks from a range of viewpoints, including that of the audience. Students consider their own responses as artists to interpretations of the artwork as it is developed or in its completed form.

### Responding

Responding in each arts subject involves students, as artists and audiences, exploring, responding to, analysing, interpreting and critically evaluating artworks they experience. Students learn to understand, appreciate and critique the arts through the critical and contextual study of artworks and by making their own artworks. Learning through making is interrelated with and dependent on responding. Students learn by reflecting on their making and critically responding to the making of others.

When responding, students learn to critically evaluate the presentation, production and/or performance of artworks through an exploration of the practices involved in making an artwork and the relationship between artist, audience and artwork. Students learn that meanings can be interpreted and represented according to different viewpoints, and that the viewpoints they and others hold shift according to different experiences.

Students consider the artist's relationship with an audience. They reflect on their own experiences as audience members and begin to understand how artworks represent ideas through expression, symbolic communication and cultural traditions and rituals. Students think about how audiences consume, debate and interpret the meanings of artworks. They recognise that in communities many people are interested in looking at, interpreting, explaining, experiencing and talking about the arts.

## Viewpoints

In making and responding to artworks, students consider a range of viewpoints or perspectives through which artworks can be explored and interpreted. These include the contexts in which the artworks are made by artists and experienced by audiences. The world can be interpreted through different contexts, including social, cultural and historical contexts. Based on this curriculum, key questions are provided as a framework for developing students' knowledge, understanding and inquiry skills.

Table 1: Examples of viewpoints and questions through which artworks can be explored and interpreted

Examples of viewpoints	As the artist:	As the audience:
Contexts, including: <ul style="list-style-type: none"> <li>• societal</li> <li>• cultural</li> <li>• historical</li> </ul>	<ul style="list-style-type: none"> <li>• What does this artwork tell us about the cultural context in which it was made?</li> <li>• How does this artwork relate to my culture?</li> <li>• What social or historical forces and influences have shaped my artwork?</li> <li>• What ideas am I expressing about the future?</li> </ul>	<ul style="list-style-type: none"> <li>• How does the artwork relate to its social context?</li> <li>• How would different audiences respond to this artwork?</li> <li>• What is the cultural context in which it was developed, or in which it is viewed, and what does this context signify?</li> <li>• What historical forces and influences are evident in the artwork?</li> <li>• What are the implications of this work for future artworks?</li> </ul>
Knowledge <ul style="list-style-type: none"> <li>• elements</li> <li>• materials</li> <li>• skills, techniques, processes</li> <li>• forms and styles</li> <li>• content</li> </ul>	<ul style="list-style-type: none"> <li>• How is the work structured/organised/arranged?</li> <li>• How have materials been used to make the work?</li> <li>• How have skills and processes been selected and used?</li> <li>• What forms and styles are being used and why?</li> </ul>	<ul style="list-style-type: none"> <li>• Why did the artist select particular content?</li> </ul>
Evaluations (judgements)	<ul style="list-style-type: none"> <li>• How effective is the artwork in meeting the artist's intentions?</li> <li>• How are concepts and contexts interpreted by the artist?</li> </ul>	<ul style="list-style-type: none"> <li>• How does the artwork communicate meaning to an audience?</li> <li>• What interpretations will audiences have?</li> </ul>

<b>Evaluations</b> <ul style="list-style-type: none"> <li>philosophical and ideological</li> <li>theoretical</li> <li>institutional</li> <li>psychological</li> <li>scientific</li> </ul>	<ul style="list-style-type: none"> <li>What philosophical, ideological and/or political perspectives does the artwork represent?</li> <li>How do philosophies, ideologies and/or scientific knowledge impact on artworks?</li> <li>What important theories does this artwork explore?</li> <li>How have established behaviours or conventions influenced its creation?</li> </ul>	<ul style="list-style-type: none"> <li>What philosophical, ideological and/or political perspectives evident in the artwork affect the audience's interpretation of it?</li> <li>How do philosophies, ideologies and/or scientific knowledge impact on artworks?</li> <li>What important theories does this artwork explore?</li> <li>How have established behaviours or conventions influenced its creation?</li> <li>What processes of the mind and emotions are involved in interpreting the artwork?</li> </ul>
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## Structure

The Australian Curriculum: The Arts covers each of the five arts subjects – Dance, Drama, Media Arts, Music, and Visual Arts – across bands of year levels:

- Foundation to Year 2
- Years 3 and 4
- Years 5 and 6
- Years 7 and 8
- Years 9 and 10.

The curriculum is based on the assumption that all students will study the five arts subjects from Foundation to the end of primary school. Schools will be best placed to determine how this will occur. From the first year of secondary school (Year 7 or 8), students will have the opportunity to experience one or more arts subjects in depth. In Years 9 and 10, students will be able to specialise in one or more arts subject. Subjects offered will be determined by state and territory school authorities or individual schools.

Teachers in schools are the key to providing students with rich, sustained, rigorous learning in each of the subjects in the arts. The arts industry complements the provision of the Arts curriculum in schools through programs and partnerships. The industry increasingly provides specialist services for schools, as appropriate, through experiences such as visiting performances, demonstrations and exhibitions, artists in residence, teacher professional development and access for students and teachers to specialised facilities in galleries, concert halls, theatres and other arts venues.

The curriculum for each arts subject includes:

- a rationale and aims
- the structure for learning
- band descriptions
- content descriptions
- content elaborations
- links to statements about student diversity, general capabilities and cross-curriculum priorities
- sequence of achievement
- glossary.

In the Australian Curriculum, The Arts is a learning area that draws together related but distinct art forms. While these art forms have close relationships and are often used in interrelated ways, each involves different approaches to arts practices and critical and creative thinking that reflect distinct bodies of knowledge, understanding and skills. The curriculum examines past, current and emerging arts practices in each art form across a range of cultures and places.

Each subject focuses on its own practices, terminology and unique ways of looking at the world.

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 engage their senses, imagination and intellect through media artworks that respond to diverse cultural, social and organisational influences on communications practices today.

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 practice is aurally based and focuses on acquiring and using knowledge, understanding and skills about music and musicians.

In Visual Arts, students experience and explore the concepts of artists, artworks, world and audience. Students learn in, through and about visual arts practices, including the fields of art, craft and design. Students develop practical skills and critical thinking which inform their work as artists and audience.

The Australian Curriculum: The Arts Foundation – Year 10 enables exploration of the dynamic relationships between arts subjects. This can involve students making and responding to artworks in traditional, contemporary and emerging forms, using materials, techniques and technologies from one arts subject to support learning in another. In this twenty-first century arts curriculum, students explore innovative and hybrid art forms which extend and challenge art making and combine practices of two or more art forms.

Within all arts subjects, design facilitates the creative and practical realisation of ideas. Design thinking is a fundamental strategy in the experimentation, refinement and resolution of an artwork and takes into account logical, critical and aesthetic considerations. Many different words describe design within the arts, such as choreographing, narrating, devising, constructing, composing and sculpting. Design connects the different art forms so that they inform each other, providing possibilities for students to create innovative and hybrid forms of art.

Although Dance, Drama, Media Arts, Music, and Visual Arts are described individually in The Arts, students need opportunities to study and make artworks that feature fusion of traditional art forms and practices to create hybrid artworks. This learning involves exploration of traditional and contemporary arts practices from different cultures, including works from Aboriginal and Torres Strait Islander cultures as suitable to community and cultural protocols. Such works might:

- combine performance, audio and/or visual aspects
- combine processes typical of the different arts subjects
- involve other learning areas
- exist in physical, digital or virtual spaces
- combine traditional, contemporary and emerging media and materials
- be created individually or collaboratively.

### **Relationship between the strands of making and responding**



Making and responding are intrinsically connected. Together they provide students with knowledge, understanding and skills as artists, performers and audience and develop students' skills in critical and creative thinking. As students make artworks they actively respond to their developing artwork and the artworks of others; as students respond to artworks they draw on the knowledge, understanding and skills acquired through their experiences in making artworks.

The strands inform and support each other. When developing teaching and learning programs, teachers combine aspects of the strands in different ways to provide students with learning experiences that meet their needs and interests. The curriculum provides many opportunities for integration of learning between arts subjects and with other learning areas.

## Content descriptions

The focus of each content description in Foundation – Year 6 expands into more specific content descriptions for Years 7–10 as presented in table 2 below.

Table 2: Content descriptions for F–6 and 7–10 in the Australian Curriculum: The Arts

Content description	Foundation – Year 6	Content description	Years 7–10
1st	Exploring ideas and improvising with ways to represent ideas	1st	Exploring ideas and improvising with ways to represent ideas
		2nd	Manipulating and applying the elements/concepts with intent
2nd	Developing understanding of practices	3rd	Developing and refining understanding of skills and techniques
		4th	Structuring and organising ideas into form
3rd	Sharing artworks through performance, presentation or display	5th	Sharing artworks through performance, presentation or display
4th	Responding to and interpreting artworks	6th	Analysing and reflecting upon intentions
		7th	Responding to and interpreting artworks

## PDF documents

Resources and support materials for the Australian Curriculum: The Arts are available as PDF documents.

The Arts: Sequence of content

The Arts: Sequence of achievement

## Glossary

### **2d**

Artworks that exist on a flat surface, that have height and width, such as paintings and drawings.

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### **3d**

Artworks that have depth as well as height and width, such as sculpture and installation.

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### **4d**

Artworks that have depth, height, width and added temporal and spatial dimensions. For example, artworks that incorporate time, such as time-based installations, or artworks that incorporate performance on a moving image.

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### **aesthetic**

Specific artistic awareness, or a deep appreciation of the meaning of an artistic experience through intellectual, emotional and sensual response to a work of art.

In Dance, standards of appropriateness and competency relevant to the genre/style/time/place.

In Drama, involves subjective responses to non-verbal, affective and verbal devices which can be representative of genre/style/time/place.

In Media Arts, involves engagement with and increasing understanding of how images, sounds and texts can be used to provoke responses.

In Music, involves the subjective responses by which music is perceived and judged, which can be relevant to genre/style/time/place.

In Visual Arts, the philosophical theory or set of principles governing the idea of beauty at a given time and place.

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### **art form**

Specific shape or quality an artistic expression takes, such as dance, drama, media arts, music and visual artworks.

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## **articulation**

In Dance, the manner in which movement of the body is clearly coordinated and differentiated. For example, lifting the arm with the elbow initiating the movement.

In Drama, voice: to form clear, distinct and accurate sounds for dramatic purpose; movement: to isolate and move specific parts of the body for dramatic purpose.

In Music, the way a note is sung or played, such as short and detached (staccato), smooth (legato) or accented, which contributes to the overall style and interpretation.

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## **artists**

Generic term for the maker of an artwork in each of the five arts subjects.

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## **artwork**

Generic term for a performance or an artwork in each of the five arts subjects. When referred to generically this curriculum uses the term 'artwork'. Within each arts subject, the subject-specific terms are used. Artworks are also frequently described with reference to forms or styles.

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## **atmosphere**

The established mood or feeling conveyed in an artwork or performance.

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## **audience**

Individuals or groups of people who experience the arts in a range of settings and contexts (formal, informal, virtual or interactive) through intellectual, emotional and social engagement. The artist is audience to their own artwork.

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## **aural skills**

Particular listening skills students develop to identify and discriminate between sounds in Music. Also referred to as ear training which involves focused listening activities through which students identify sounds such as rhythm, pitch and timbre.

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## **body awareness**

Focuses on the individual's own body shapes, body bases, body parts, locomotor and non-locomotor movements.

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## **body bases**

Body parts that support the rest of the body. For example, when standing, the feet are the body base; when kneeling, the knees are the body base.

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## **body language**

Non-verbal communications through movement, gesture, facial expression, posture and proxemics (non-verbal communication).

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## **body parts**

Isolated parts or sections of the body; for example, arms, legs, head, torso, feet or hands.

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## **body zones**

Body areas of right side, left side, front, back, upper half and lower half.

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## **character**

Identification and portrayal of a person's values, attitudes, intentions and actions as imagined relationships, situations and ideas in dramatic action.

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## **choreographic devices**

The tools a choreographer selects and uses to communicate ideas, including: abstraction, sequence, repetition, transition, contrast, variation and canon.

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## **choreographic form**

The arrangement of movement within the structure of a dance.

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## **codes**

In Media Arts, codes can be further broken down into technical codes (such as camera angles, brush strokes, body movement) and symbolic codes (such as the language, dress, actions of characters, visual symbols).

In Visual Arts, accepted ways of arranging materials into familiar forms, such as print, painting, moving image or sculpture.

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## **composition**

In Visual Arts, the placement or arrangement of elements or parts in artworks.

In Media Arts, the arrangement and sequence of images and text to support the purpose of communicating ideas or stories from different points of view using framing, editing and layout.

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## **conventions**

Traditional or culturally accepted ways of doing things based on audience expectations. Each art form has hundreds of conventions built up over time and widely accepted by audiences.

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## **craft**

An intellectual and physical activity where artists explore the materials and processes to produce unique objects for the purposes of: experimentation with form or function; exhibition; production; and personal or community need. Indigenous cultures draw no distinction between art and craft and, similarly, contemporary culture values the interplay between the art/craft, design/craft, the art/designer or the design/maker. The crafted and handmade sit alongside the manufactured design object as part of historical, national and cultural identities.

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## **design elements**

Include line, colour, shape, texture, space and form found in artworks, and incorporated in the design of performance spaces (including sets) for dance and drama.

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## **design principles**

Accepted conventions associated with organising design elements and can include unity, balance, hierarchy, scale, proportion, emphasis, similarity and contrast.

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## **dramatic action**

The driving force and forward motion of drama to create dramatic meaning, tension, belief and audience engagement. The movement of the drama from the introduction, exposition of ideas and conflict to a resolution.

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## **dramatic meaning**

A signified, intended purpose or effect interpreted from the communication of expressive dramatic action.

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## **dynamics**

In Dance, refers to how movement is performed, and includes the weight, force, and/or energy that are applied to movement over time. For example, heavy to light weight, strong to gentle force, or fast to slow release of energy.

In Music, dynamics and expression refers to how the sound is performed, including sound qualities. For example, the relative volume and intensity of sound.

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## **elements of dance**

*Space, time, dynamics and relationships.*

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## **elements of drama**

*Role and character, relationships, situation, voice, movement, focus, tension, space, time, language, symbol, audience, mood and atmosphere.*

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## **elements of media arts**

*Composition, time, space, sound, movement and lighting.* Also known as technical and symbolic elements.

---

## **elements of music**

*Rhythm, pitch, dynamics and expression, form and structure, timbre, and texture.*

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## **expressive skills**

In Dance, the use of facial expression to communicate in performance.

In Drama, the use of facial and vocal expression to communicate in performance.

In Music, the use of elements such as dynamics combined with technical skills to enhance performance.

---

## **focus**

To concentrate the attention on a spatial direction or a point in space to intensify attention or increase the projection of intent. For example:

In Dance, to concentrate on the dancer's line of sight or dramatic action.

In Drama, to direct and intensify attention and frame moments of dramatic action or to identify the main idea of the drama.

In Visual Arts, to draw the audience's attention to a particular point in the artwork.

---

## **form and structure**

In Music, the plan or design of a piece of music described by identifying what is the same and what is different and the ordering of ideas in the piece.

---

### **forms**

In each arts subject, form is the whole of an artwork created by the elements and the way they are structured:

In Dance, form is the shape or structure of a dance according to a preconceived plan. For example, AB, ABA, rondo, narrative, chance.

In Drama, form is the way drama is structured. Drama forms are shaped by the application of the elements of drama within particular social, cultural and historical contexts.

In Music, form is the sections within a piece of music, for example, binary form (AB) contains section A, then section B; ternary form (ABA) contains section A, section B, then return to section A; rondo form (ABACA) contains section A, section B, section C, then return to section A.

In Visual Arts, two-dimensional form (see 2D), three-dimensional form (see 3D) and four-dimensional form (see 4D).

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### **found sound sources**

Natural and manufactured objects including stones and household objects.

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### **hybrid art form**

The combination of more than one art form within an artwork.

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### **improvisation**

Spontaneous, creative activity applying the elements of an art form:

In Dance, movement that is created spontaneously, either free-form or highly structured.

In Drama, a spontaneous enactment taking on roles and situations to create dramatic action and extend an idea; usually short and are structured into a complete little play.

In Music, spontaneously extending and varying music ideas in response to initial material or responses invented by other performers in an ensemble.

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### **institutions**

In Media Arts, organisations that enable and constrain media production and use.

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## **key concepts of media arts**

*Media languages, media technologies, media institutions, media audiences and media representation.*

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### **kinaesthetic intelligence**

Involves how well an individual perceives and controls their body in terms of physical activity and/or fine motor skills within the space of a dance.

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### **language**

In Drama, ideas and dramatic meaning: the choice of linguistic expression and ideas in drama used to create dramatic action.

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### **lighting**

In Media Arts, light, shade and colour for effect.

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### **locomotor movement**

Travelling movements, movement from one space to another such as walking, running, hopping, skipping, leaping or crawling.

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### **materials**

Physical resources, equipment including technologies, and information used to make artworks. For example, paint, digital camera, pencil, drum and/or clarinet.

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### **media audiences**

The individuals or groups for whom media artworks are made and who respond as consumers, citizens and creative individuals. Audiences engage and interact based on expectation and experience.

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### **media institutions**

The individuals, communities and organisations that influence, enable and constrain media production and use. Institutions are framed by the social, historical and cultural context.

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## **media languages**

Refers to the system of signs or symbols that media artworks use to communicate ideas and stories. The language system is a combination of symbolic codes and the technical form of media arts technologies. The language systems of media artworks use and control technical and symbolic elements to communicate meaning.

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## **media representation**

The act of representing people, places and times, shared social values and beliefs through images, sounds and text, or a combination of these. The representations are a constructed reality.

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## **media technologies**

The tools and processes which are essential for producing, accessing and distributing media.

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## **medium**

The material used in making an artwork.

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## **mood and atmosphere**

In Drama, the feeling or tone of both the physical space and the dramatic action created by or emerging from the performance.

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## **movement**

In Drama, using facial expression, posture and action expressively in space and time to create roles, situations, relationships, atmosphere and symbols.

In Media Arts, the way the eye discovers images or text; the suggestion of movement through sound.

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## **movement vocabulary**

The accumulation of movement, steps, gestures that make up a repertoire for physical expression of feelings or ideas.

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## **multimedia**

Artworks that incorporate a broad range of media including graphics, text, digital media, audio or video.

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**non-locomotor movement**

Movement of the body occurring above a stationary base, on the spot movements. Also called axial movement. For example, bending, stretching, twisting, shaking, bouncing, rising, sinking, pushing, pulling, or swinging and swaying.

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**notation**

Written symbols that represent and communicate sound. Notation can be invented, recognisable to a traditional style or culture, or digitally created.

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**pathways**

In Dance, patterns created in the air or on the floor by the body or body parts as a dancer moves in and through space.

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**performance style**

A type of dramatic expression communicated for a particular effect with distinguishing features and appearance.

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**pitch**

In Music, the relative highness or lowness of sound.

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**playbuilding**

Creating a play through improvisation or devising.

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**practices**

The application of arts skills and knowledge to create, represent, communicate and respond in a specific art form.

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**practise**

Regularly revising, developing and consolidating skills, techniques and repertoire as a class or as an individual.

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**process drama**

A method of teaching and learning drama where both the students and teacher are working in and out of role.

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## **projection**

In Dance, the communication of meaning through extension and focus of the body.

In Drama, the loudness of the voice of an actor, and how it is carried to the audience.

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## **purposeful play**

Is a context for learning through which children organise and make sense of their social worlds, as they engage actively with people, objects and representations (Early Years Learning Framework).

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## **relationships**

In Dance, relationships refer to associations or connections occurring when the body dances.

Relationships might occur between body parts (for example, right arm to left arm, hand to face); the body and the floor (for example, close to, away from); the body and objects (for example, a chair, fan, stick, scarf); the body and space (for example, an expansive or limited relationship); and the body and others (for example, dance to one or more dancers).

In Drama, the connections and interactions between people that affect the dramatic action.

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## **representation**

The expression or designation of a character, place, idea, image or information by some other term, character, symbol, diagram, image, sound or combination of visual and aural expression, based on shared social values and beliefs:

In Media Arts, one of the five key concepts.

A concept in visual arts.

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## **rhythm**

In Dance, combination of long and short movements.

In Music, combinations of long and short sounds that convey a sense of movement subdivision of sound within a beat.

In Media Arts, a technique or effect achieved in editing.

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## **role and character**

In Drama, the identification and portrayal of a person's values, attitudes, intentions and actions as imagined relationships, situations and ideas in dramatic action; role focus on type and stereotype; characters are detailed and specific.

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## **role-play**

To pretend to be someone else.

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## **safe dance practices**

Can be defined as the practice of selecting and executing safe movement. The focus is on providing dance activities and exercises which allow students to participate without risk of injury. All dance movement should be performed relevant to an individual's body type and capabilities.

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## **scene**

The dramatic action that occurs in a particular time and place; a section of a play.

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## **score**

A collection of notated representations of sound used to communicate musical information. Scores can use graphic, traditional, invented or stylistically specific symbols.

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## **sequence**

The linking together of series of ideas, much like words are linked together to form sentences and paragraphs:

In Dance, a choreographic device where movements are linked together to form a series of movements/phrases.

In Media Arts, a series of still and/or moving images with or without sound are intentionally put into an order.

In Music, a melodic, rhythmic or harmonic pattern. It can also describe the process or product of arranging blocks of music using 'sequencing' software.

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## **situation**

In Drama, the setting and circumstances of the dramatic action – the who, what, where, when and what is at stake of the roles/characters.

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## **sound**

In Media Arts, aural effects e.g. Loudness, softness, ambient noise or music.

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## **space**

In Dance, where the body moves, including level, dimension, direction, shape, active space, positive space, negative space, planes, pathways, general space, personal space and performance space.

In Drama, the space of the performance and audience, fictional space of the dramatic action and the emotional space between characters.

In Media Arts, the distance and relationship between objects, sounds or text or the depiction of place.

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## **story principles**

In Media Arts, selecting and organising the elements of structure, intent, characters, settings and points of view within the conventions of a genre, such as a Hollywood love story that follows a pattern of boy meets girl, boy loses girl, boy gets girl.

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## **style**

the influencing context of an artwork, such as Impressionist in Visual Arts; ballet or hip hop in Dance; Romanticism in Music; or postmodern, twenty-first century or contemporary, among many others.

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## **symbol**

In Drama, associations that occur when something is used to represent something else to reinforce or extend dramatic meaning.

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## **technical skills**

Combination of proficiencies in control, accuracy, alignment, strength, balance and coordination in an art form that develop with practice:

In Dance, proficiencies developed through the acquisition of appropriate strength, flexibility, coordination and endurance in the performance of body actions, locomotor and non-locomotor movements, and developed with practice to perform in specific dance styles.

In Music, proficiencies developed with practice in order to sing or play instruments.

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## **technique**

In Dance, the acquisition and execution of dance skills within a given dance style or genre.

In Drama, techniques include ways of using voice and movement to create role and dramatic action; also techniques in lighting, sound, set building and painting, costume making, and make-up.

In Music, the capacity to control a voice or instrument in order to produce a desired sound.

In Visual Arts, the manner of making or skills used in making an artwork.

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## **technologies**

The tools and equipment that can be materials for making and responding. One of the five key concepts in Media Arts.

In Music, the particular characteristics of a sound.

In Visual Arts, the lightness or darkness of a colour (value).

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## **tension**

In Drama, a sense of anticipation or conflict within characters or character relationships, or problems, surprise and mystery in stories and ideas to propel dramatic action and create audience engagement.

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## **texture**

In Music, The layers of sound in a musical work and the relationship between them.

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## **timbre**

In Music, the particular tone, colour or quality that distinguishes a sound or combinations of sounds.

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## **time**

In Dance, time refers to how long a dance takes, including metre, tempo, momentum, accent, duration, phrasing, rhythmic patterns, stillness and beat.

In Drama, the fictional time in the narrative or setting; timing of one moment to the next contributing to the tension and rhythm of dramatic action.

In Media Arts, the order, duration and depiction of ideas and events.

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## **tone**

In Drama, tone of voice.

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## **viewpoints**

A collection of perspectives, lenses or frames through which artworks can be explored and interpreted.

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## **visual conventions**

Combinations of components and approaches, such as combinations of elements, design principles, composition and style.

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## **visual devices**

Combinations of approaches or techniques in compositions and representations.

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## **visual elements (design elements)**

Include line, colour, shape, texture, space and form found in artworks, and incorporated in the design of performance spaces (including sets) for dance and drama.

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## **voice**

In Drama, using voice expressively to create roles, situations, relationships, atmosphere and symbols.

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# The Australian Curriculum

## The Arts - Drama



## Overview

### Rationale

***This rationale complements and extends the rationale for The Arts learning area.***

Drama is the expression and exploration of personal, cultural and social worlds through role and situation that engages, entertains and challenges. Students create meaning as drama makers, performers and audiences as they enjoy and analyse their own and others' stories and points of view. Like all art forms, drama has the capacity to engage, inspire and enrich all students, excite the imagination and encourage students to reach their creative and expressive potential.

Drama enables students to imagine and participate in exploration of their worlds, individually and collaboratively. Students actively use body, gesture, movement, voice and language, taking on roles to explore and depict real and imagined worlds. They create, rehearse, perform and respond using the elements and conventions of drama and emerging and existing technologies available to them.

Students learn to think, move, speak and act with confidence. In making and staging drama they learn how to be focused, innovative and resourceful, and collaborate and take on responsibilities for drama presentations. They are excited by exploring their imagination and taking risks in storytelling through role and dramatic action.

Students develop a sense of inquiry and empathy by exploring the diversity of drama in the contemporary world and in other times, traditions, places and cultures.

### Aims

In addition to the overarching aims of the Australian Curriculum: The Arts, drama knowledge, understanding and skills ensure that, individually and collaboratively, students develop:

- 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
- a 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.

### Structure

#### Learning in Drama

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.

Through Drama, students learn to reflect critically on their own experiences and responses and further their own aesthetic knowledge and preferences. They learn with growing sophistication to express and communicate experiences through and about drama.

Making in Drama involves improvising, devising, playing, acting, directing, comparing and contrasting, refining, interpreting, scripting, practising, rehearsing, presenting and performing. Students use movement and voice along with language and ideas to explore roles, characters, relationships and situations. They learn to shape and structure drama including use of contrast, juxtaposition, dramatic symbol, cause and effect, and linear and episodic plot forms.

Responding in Drama involves students being audience members and listening to, enjoying, reflecting on, analysing, appreciating and evaluating their own and others' drama works.

Both making and responding involve developing practical and critical understanding of how the elements of drama can be used to shape and structure drama that engages audiences and communicates meaning. Learning in Drama is based on two fundamental building blocks: the elements of drama and the ways that narrative shapes and structures dramatic action. The elements of drama work dynamically together to create and focus dramatic action and dramatic meaning. Dramatic action is shaped by dramatic tension, space and time, and mood and atmosphere to symbolically present and share human experiences for audiences.

### **Knowledge and skills of Drama**

In Drama, students physically inhabit 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. In purposeful play, students' exploration of role sharpens their perceptions and enables personal expression and response. Their intellectual and emotional capacity grows, specifically the capacity to feel and manage empathy. As audiences, students learn to critically respond to and contextualise the dramatic action and stories they view and perceive.

Creating, performing and viewing drama enables the exploration of ideas and feelings. The exploration of dramatic forms and styles, and associated cultural, social and historical contexts, diversifies students' expression, understanding and experience of their world.

Students discover and explore the elements of drama, applying principles and making and responding to drama in various forms.

The information below outlines the knowledge and skills that students need to develop in drama. Terms specific to this curriculum are defined in the glossary and a hyperlink to examples of band-appropriate knowledge and skills is provided with the content descriptions.

## **Knowledge**

### **The elements of drama**

The elements of drama work dynamically together to create and focus dramatic action and dramatic meaning. Drama is conceived, organised, and shaped by aspects of and combinations of role, character and relationships, situation, voice and movement, space and time, focus, tension, language, ideas and dramatic meaning, mood and atmosphere and symbol.

### **Principles of narrative (story)**

The elements of drama are combined to shape narrative (story) through using contrast, juxtaposition, dramatic symbol and other devices of story.

## **Viewpoints**

In making and responding, students learn that meanings can be generated from different viewpoints and that these shift according to different world encounters. As students make, investigate or critique drama as actors, directors and audiences, they may ask and answer questions to interrogate the playwrights' and actors' meanings and the audiences' interpretations. Meanings and interpretations are informed by social, cultural and historical contexts, and an understanding of how elements, materials, skills and processes are used. These questions provide the basis for making informed critical judgements about their own drama and the drama they see as audiences. The complexity and sophistication of such questions will change across Foundation to Year 10. In the later years, students will consider the interests and concerns of artists and audiences regarding philosophies and ideologies, critical theories, institutions and psychology.

## **Forms**

In Drama, form is the way drama is structured and students are taught the forms of devised and scripted drama. 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 historical and cultural contexts. They begin with the drama in their immediate lives and community and identify the purposes of drama. They draw on the histories, traditions and conventions of drama from other places and times including drama from Australia, Aboriginal and Torres Strait Islander cultures, Asia and other world cultures. As students learn drama, particularly in secondary schools, they broaden their experiences of particular places and times, forms and representational and presentational styles as a springboard for their making and responding.

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.

## **Skills, techniques and processes**

Through making and responding, students develop knowledge, skills and understanding of their drama making, developing the capacity to use proficiently the techniques of voice and movement to make drama. Students learn the skills of working collaboratively, recognising that imaginative, creative and critically 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, playbuilding, interpreting scripts, rehearsing and directing, and responding to drama as audience. As students progress, particularly in secondary school, they add specific skills and processes of drama practice: acting, directing, scriptwriting, dramaturgy, designing, producing, managing and critical analysis.

## Materials

In developing knowledge and skills of drama, students use the materials of their voices and bodies (movement, facial expression, gesture, posture). They also use the production components of props, costumes, lighting, sound and staging equipment and performance spaces.

## Foundation to Year 2

In Foundation to Year 2, learning in The Arts builds on the Early Years Learning Framework. Students are engaged through purposeful and creative play in structured activities, fostering a strong sense of wellbeing and developing their connection with and contribution to the world.

In the Foundation Year, students undertake The Arts appropriate for their level of development.

They explore the arts and learn how artworks can represent the world and that they can make artworks to represent their ideas about the world. They share their artworks with peers and experience being an audience to respond to others' art making.

As they experience the arts, students draw on artworks from a range of cultures, times and locations. They explore the arts of Aboriginal and Torres Strait Islander Peoples and of the Asia region and learn that they are used for different purposes. While the arts in the local community should be the initial focus for learning, students are also aware of and interested in the arts from more distant locations and the curriculum provides opportunities to build on this curiosity.

As they make and respond to artworks, students explore meaning and interpretation, forms and processes, and social and cultural contexts of the arts. They make early evaluations of artworks expressing what they like and why.

Students learn about safe practices in the arts through making and responding safely in the different arts subjects.

They experience the role of artist and they respond to feedback in their art making. As an audience, they learn to focus their attention on artworks presented and to respond to artworks appropriately. In Foundation to Year 2, students learn to be an audience for different arts experiences within the classroom.

In Drama, students:

- become aware of role and situation as they listen and respond as fictional characters
- explore voice and movement to create role
- learn about focus and identifying the main idea of the drama
- learn how their ideas can be expressed through role and story.

## Foundation to Year 2 Content Descriptions

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Explore role and dramatic action in dramatic play, improvisation and process drama (ACADRM027)



- taking part in purposeful dramatic play focusing on experiencing the roles and situations they create
- taking turns in offering and accepting ideas, and staying in role in short improvisations
- exploring possibilities for role and situation when participating in whole group teacher-led process drama and roleplay
- taking photos or videoing drama they devise to view and extend their drama ideas
- Considering viewpoints – forms and elements: For example – How did the performers use their voices? What sort of movements did the performers use? What voice and movement have you noticed in others' performances that you might consider in making your own drama and why?



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Use voice, facial expression, movement and space to imagine and establish role and situation (ACADRM028)

- communicating verbally by using the voice to explore and show role and situation
- communicating non-verbally by using facial expression and movement to explore and show role and situation
- practising movement within a space to create the difference between their performance space and the audience space
- manipulating objects, puppets, 2D images and available technologies to create stories



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Present drama that communicates ideas, including stories from their community, to an audience (ACADRM029)



- presenting scenes in which they apply story structures to set the scene, link action and create an ending, such as a cultural or community story with the assistance of representatives from the community
- following cues and using voice and movement to link action, ideas and stories in their drama
- rehearsing and performing sequences of ideas to communicate stories through drama
- enhancing ideas and stories in their drama by using available software and technologies, for example, using a mobile device to add sound effects to a performance
- Considering viewpoints – meanings and interpretations: For example – What do you want your audience to think about your drama? What did this drama make you think about? How did you feel when making/watching the drama? evaluations: What did you like best in the drama? Why?



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Respond to drama and consider where and why people make drama, starting with Australian drama including drama of Aboriginal and Torres Strait Islander Peoples (ACADRR030)



- identifying where they might see and hear drama in their lives and community, for example, sharing experiences of attending drama performances or taking part in drama in their community, and considering how drama sustains and communicates cultural knowledge
- talking about how voices, movement and space are used in drama they make and see
- connecting to and sharing drama experiences through available digital access
- recognising that drama can show that people have different feelings about the world based on their experiences of the environment and other people
- Considering viewpoints – societies and cultures: For example – Why are these people making drama? Where are they making drama?



## Examples of knowledge and skills in Drama

In this band students are introduced to the ways that ideas and intentions are communicated in and through drama. They develop knowledge, understanding and skills through drama practices focusing on:

### Elements of drama

#### Role, character and relationships

- Role - taking on the point of view of a fictional character and listening and responding in role to others in role
- Situation - establishing a fictional setting and relating to it in role

#### Voice and movement

- Voice - using voice, for example, varying loudness/softness, pace and pitch
- Movement - body language, for example, using posture, gestures, facial expressions, to create role and situation
- Focus - identifying the main idea of the drama

#### Audience

- recognising that the purpose of drama is to communicate and share ideas with others.



## **Foundation to Year 2 Achievement Standard**

By the end of Year 2, students describe what happens in drama they make, perform and view. They identify some elements in drama and describe where and why there is drama.

Students make and present drama using the elements of role, situation and focus in dramatic play and improvisation.

## **Foundation to Year 2 Learning Area Achievement Standard**

By the end of Year 2, students describe artworks they make and those to which they respond. They consider where and why people make artworks.

Students use the elements and processes of arts subjects to make and share artworks that represent ideas.

## Years 3 and 4

In Years 3 and 4, learning in The Arts builds on the experience of the previous band. It involves students making and responding to artworks independently and collaboratively with their classmates and teachers.

As they experience The Arts, students draw on artworks from a range of cultures, times and locations. They explore the arts of Aboriginal and Torres Strait Islander Peoples and of the Asia region and learn that they are used for different purposes. While the arts in the local community should be the initial focus for learning, students are also aware of and interested in the arts from more distant locations and the curriculum provides opportunities to build on this curiosity.

As they make and respond to artworks, students explore meaning and interpretation, elements and forms, and social and cultural contexts of the arts. They make personal evaluations of their own and others' artworks, making connections between their own artistic intentions and those of other artists.

Students continue to learn about safe practices in the arts and in their interactions with other artists. Their understanding of the role of the artist and the audience builds on their experience from the previous band. As an audience, students focus their attention on the artwork and respond to it. They consider why and how audiences respond to artworks.

In Years 3 and 4, students' awareness of themselves and others as audiences is extended beyond the classroom to the broader school context.

In Drama, students:

- extend their understanding of role and situation as they offer, accept and extend their ideas in improvisation
- vary voice and movement to create role when devising drama
- learn about focus, tension, space and time in their own and others' drama
- explore meaning and interpretation, forms and elements including voice, movement, situation, time and place, and tension as they make and respond to drama
- use language and ideas to shape dramatic action
- use story structures to shape drama for audiences.

## Years 3 and 4 Content Descriptions

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Explore ideas and narrative structures through roles and situations and use empathy in their own improvisations and devised drama (ACADRM031)



- exploring and experiencing a range of roles and situations that they initiate and develop



- making improvisations that explore issues and ideas using empathy



- using elements of drama and the principles of stories to shape improvisations to communicate their intentions as drama makers, for example, establishing time and place and the roles and characters in the drama



- experimenting with tension, and creating dramatic meaning to sustain improvisations and process dramas



- Considering viewpoints – forms and elements: For example – How did the drama begin? Develop? Conclude? How did the performers vary their voices, movement and gestures to create and share believable characters? How are elements of drama such as role, situation, time and place part of the action? How is the dramatic tension developed in the drama?



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Use voice, body, movement and language to sustain role and relationships and create dramatic action with a sense of time and place (ACADRM032)



- experimenting with the loudness/softness, pace and pitch of their voices to create roles and situations, time and place



- varying their facial expressions and movements to create roles and situations



- exploring roles and situations by trialling the use of language, such as choice of words, expressions and tone



- developing sensory and spatial awareness when creating dramatic action



- experimenting with body language and gesture from different cultures and times



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Shape and perform dramatic action using narrative structures and tension in devised and scripted drama, including exploration of Aboriginal and Torres Strait Islander drama (ACADRM033)



- applying story structures in their drama, including roles and events linked through cause and effect and dramatic tension



- Considering viewpoints – meanings and interpretations: For example – What are the stories and the ideas in the drama you watch and listen to? Which of the characters do you identify with? What relationships and situations do you recognise (or not recognise) in the drama you watch and listen to?



- performing their improvised sections of process drama and playbuilding
- sharing with others dramatic action that is structured through dramatic tension, in real or virtual spaces



- performing short scripted drama with a sense of role, situation and dramatic tension



- Considering viewpoints – evaluations: For example – How well did you collaborate to make drama? What worked best in the drama?



- planning and rehearsing their drama for a live or virtual performance



- exploring Aboriginal and Torres Strait Islander stories and how they are dramatically portrayed as a reference for shaping their own drama



- exploring dramatic traditions and practices from one or more Asian societies in their drama



Identify intended purposes and meaning of drama, starting with Australian drama, including drama of Aboriginal and Torres Strait Islander Peoples, using the elements of drama to make comparisons (ACADRR034)



- identifying meaning and describing purposes in drama from different social, cultural or historical contexts
- Considering viewpoints – societies and cultures: For example – What features and ideas in the drama come from other cultures, times and places? How have you used these ideas and features in your own drama? Why do you think people from all different cultures make and respond to drama?
- comparing the expectations and requirements of performers and audience in different cultural settings and applying learning in their own performances
- examining drama in their community and comparing it to other drama of different people, times and cultures
- Considering viewpoints – meanings and interpretations: For example – What are the stories and the ideas in the drama you watch and listen to? Which of the characters do you identify with? What relationships and situations do you recognise (or not recognise) in the drama you watch and listen to?
- writing about and discussing with others the meaning and intended purposes of their own drama using drama terminology



## Examples of knowledge and skills in Drama

In this band students develop their knowledge of how ideas and intentions are communicated in and through drama. They build on and refine their knowledge, understanding and skills through drama practices focusing on:

### Elements of drama

#### Role, character and relationships

- Role - adopting a role and maintaining focus in role; character; communicating role traits; relationships; developing relationships between characters in a drama, for example, using dialogue to show relationships
- Situation - establishing a fictional setting using space and time; exploring how drama uses story structures

#### Voice and movement

- Voice - varying voice, for example, clarity, pace, volume and projection
- Movement - using movement and gesture to create belief in character and situation
- Focus - framing point of view, situation and characters in drama
- Tension - factors that contribute to tension or mystery in a drama; what's happening next in the drama

#### Space and time

- establishing a clear setting and sense of time to create belief in the drama

#### Language, ideas and dramatic action

- central ideas or themes that give drama consistency

#### Audience

- shaping drama for others using story structures.

## **Years 3 and 4 Achievement Standard**

By the end of Year 4, students describe and discuss similarities and differences between drama they make, perform and view. They discuss how they and others organise the elements of drama in their drama.

Students use relationships, tension, time and place and narrative structure when improvising and performing devised and scripted drama. They collaborate to plan, make and perform drama that communicates ideas.

## **Years 3 and 4 Learning Area Achievement Standard**

By the end of Year 4, students describe and discuss similarities and differences between artworks they make and those to which they respond. They discuss how they and others organise the elements and processes in artworks.

Students collaborate to plan and make artworks that communicate ideas.

## Years 5 and 6

In Years 5 and 6, students draw on artworks from a range of cultures, times and locations. They explore the arts of Aboriginal and Torres Strait Islander Peoples and of the Asia region and learn that they are used for different purposes. While the arts in the local community should be the initial focus for learning, students are also aware of and interested in the arts from more distant locations and the curriculum provides opportunities to build on this curiosity.

As they make and respond to the arts, students explore meaning and interpretation, and social and cultural contexts of the arts. They evaluate the use of forms and elements in artworks they make and observe.

Students extend their understanding of safety in the arts. In Years 5 and 6, their understanding of the roles of artists and audiences builds on previous bands. They develop their understanding and use of performance or technical skills to communicate intention for different audiences. They identify a variety of audiences for different arts experiences as they engage with more diverse artworks as artists and audiences.

In Drama, students:

- develop understanding of character through voice and movement and extend their understanding and use of situation, focus, tension, space and time
- extend their understanding and use language and ideas to create dramatic action and consider mood and atmosphere in performance
- use conventions of story and other devices such as dramatic symbol to communicate meaning and shape and sustain drama for audiences
- explore meaning and interpretation, forms and elements including voice, movement, situation, space and time, and tension as they make and respond to drama.

## Years 5 and 6 Content Descriptions

Explore dramatic action, empathy and space in improvisations, playbuilding and scripted drama to develop characters and situations (ACADRM035)



- experimenting with empathy to develop characters and relationships in drama and considering perspectives, exploring responses and challenging stereotypes
- exploring physical, fictional and emotional space to create characters and situations and imagined feelings
- manipulating dramatic action and use of available theatre technologies to create different meanings
- comparing different ways improvisation and scripted drama create characters and action, and evaluating drama from other cultures and considering how they can use specific techniques in their own work
- Considering viewpoints – forms and elements: For example – How is the voice, movement, gesture and the body used to represent a character, situation or idea? How did the performers use the elements of drama? How can the devised drama be developed to communicate meaning?



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Develop skills and techniques of voice and movement to create character, mood and atmosphere and focus dramatic action (ACADRM036)

- varying use of voice, for example, projection, dynamics, pace, pause and pitch, to create and communicate characters' intentions



- trialling different ways to move in character and situations
- Considering viewpoints – evaluations: For example – How did the performers use the elements of drama and design elements effectively? For what purposes did they make drama? What evidence supports your judgment about the drama?



- adjusting the weight (heaviness or lightness of movement), speed, use of stillness, levels and movement through space to focus on character and situation and create dramatic action



- altering voice and movement to show change in mood and atmosphere, and to create images, effects and an engaging delivery



- rehearsing, interacting and negotiating with others in interpretation of scripts to create characters and their relationships



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Rehearse and perform devised and scripted drama that develops narrative, drives dramatic tension, and uses dramatic symbol, performance styles and design elements to share community and cultural stories and engage an audience (ACADRM037)



- creating narrative and tension to communicate dramatic meaning
  - Considering viewpoints – meanings and interpretations: For example – What did the performer intend audiences to experience and understand from the drama? Why did you make this drama?
  - exploring and applying different performance styles, and drawing on drama from other locations, cultures and times as sources of ideas in their own drama, and considering any protocols for representing community or cultural stories in performance
  - focusing communication with the audience by, for example, remembering lines, moves and cues in rehearsal and performance
  - showing understanding of the purpose of rehearsing drama and the need for collaboration and group work
  - using props, costumes, instruments and available technologies such as light, sound and multimedia to create dramatic symbols and enhance dramatic action
  - planning and designing elements of their performance, for example, creating a stage design and interpreting diagrams and locations and using proximity and directional stage language in performance spaces during rehearsal
  - presenting their performances using internet-based technologies, including social media, and considering the place of a real or virtual audience and their effect on the performance
  - using available software and applications to plan for playbuilding and to create scripts
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Explain how the elements of drama and production elements communicate meaning by comparing drama from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander drama (ACADRR038)



- reviewing their own drama, outlining how they used elements of drama and narrative structures and the consequences of collaborative processes



- identifying and discussing different performance styles and the portrayal of different roles and relationships in the drama



- talking and writing about drama from other places and times and how it might or does contribute to their own drama, and how cultural understandings shape meanings in drama



- Considering viewpoints – societies and cultures: For example – What are the traditions, customs and conventions of this drama? How does this drama draw from other cultures, times and places? How have you used drama of other times, places and cultures in your own drama?

- identifying the features of drama from other contexts, including investigating traditional and contemporary drama from Asia



- understanding that the drama of Aboriginal and Torres Strait Islander Peoples is unique to the Country and/or Place of a particular group or groups, while also considering the protocols for particular performance styles and traditions such as Aboriginal and Torres Strait Islander customary practices



## Examples of knowledge and skills in Drama

In this band students develop their knowledge of how ideas and intentions are communicated in and through drama. They build on and refine their knowledge, understanding and skills through drama practices focusing on:

### Elements of drama

#### Role, character and relationships

- Role and character - for example, creating the inner and outer world of a character; differentiating between characters and stereotypes
- Relationships - analysing and portraying how relationships influence character development
- Situation - sustaining a fictional setting using space and time

#### Voice and movement

- Voice - varying voice, for example, clarity, pace, volume and projection
- Movement - using movement, facial expression and gestures to create and sustain belief in character and situation
- Focus - framing drama to highlight and communicate key story elements and characters' motivations
- Tension - factors that contribute to tension or suspense in stories and tension in characters' relationships, for example, using sound, light and technology to heighten tension/suspense
- Space and time - sustaining a clear setting and sense of time to create belief in the drama

#### Language, ideas and dramatic action

- central ideas or themes that give perspectives and ideas to the audience
- Mood and atmosphere - the feeling or tone of physical space and the dramatic action created by or emerging from the performance

#### Audience

- shaping and sustaining drama for others using the conventions of story within drama to communicate meanings.

## **Years 5 and 6 Achievement Standard**

By the end of Year 6, students explain how dramatic action and meaning is communicated in drama they make, perform and view. They explain how drama from different cultures, times and places influences their own drama making.

Students work collaboratively as they use the elements of drama to shape character, voice and movement in improvisation, playbuilding and performances of devised and scripted drama for audiences.

## **Years 5 and 6 Learning Area Achievement Standard**

By the end of Year 6, students explain how ideas are communicated in artworks they make and to which they respond. They describe characteristics of artworks from different social, historical and cultural contexts that influence their art making.

Students structure elements and processes of arts subjects to make artworks that communicate meaning. They work collaboratively to share artworks for audiences, demonstrating skills and techniques.

## Years 7 and 8

In Drama, students:

- build on their understanding of role, character and relationships
- use voice and movement to sustain character and situation
- use focus, tension, space and time to enhance drama
- incorporate language and ideas and use devices such as dramatic symbol to create dramatic action and extend mood and atmosphere in performance
- shape drama for audiences using narrative and non-narrative dramatic forms and production elements
- draw on drama from a range of cultures, times and locations as they experience drama
- explore the drama and influences of Aboriginal and Torres Strait Islander Peoples and those of the Asia region
- learn that Aboriginal and Torres Strait Islander people have converted oral records to other technologies
- learn that over time there has been further development of different traditional and contemporary styles of drama, including contemporary styles developed by Aboriginal and Torres Strait Islander dramatists, as they explore drama forms
- explore meaning and interpretation, forms and elements including voice, movement, situation, space and time, and tension as they make and respond to drama
- consider social, cultural and historical influences of drama
- evaluate the directors' intentions and expressive skills used by actors in drama they view and perform
- maintain safety in dramatic play and in interaction with other actors
- build on their understanding from previous bands of the roles of artists and audiences as they engage with more diverse performances.

## Years 7 and 8 Content Descriptions

Combine the elements of drama in devised and scripted drama to explore and develop issues, ideas and themes (ACADRM040)



- investigating and researching starting points for drama, for example, using analysis of performance styles or evaluating their peers' responses to questions about an issue or image



- working with different combinations of the elements of drama to create and sustain dramatic situations and show contrast



- experimenting with linear and non-linear narrative to focus dramatic action and tension



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Develop roles and characters consistent with situation, dramatic forms and performance styles to convey status, relationships and intentions (ACADRM041)



- creating role and character by understanding and managing the underlying structure and intent of the drama
- developing techniques of dramatic forms according to their established conventions and traditions
- understanding human behaviour, emotions and empathy to convey roles and characters
- Considering viewpoints – meanings and interpretations: For example – What were the actor/director's intentions in this drama? What are your intentions in the drama you are making? What ideas did you think the drama expressed? How did you engage with the drama?



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Plan, structure and rehearse drama, exploring ways to communicate and refine dramatic meaning for theatrical effect (ACADRM042)



- 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
- using feedback and evaluation when rehearsing, devising and scripting drama
- Considering viewpoints – elements, materials, skills and processes: For example – 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? What elements, forms and styles are you using in your drama and why? How have design elements been used and why?
- analysing and evaluating the structural choices made in their devised drama by documenting their process in records such as journals, blogs, and video or audio recording (with consent of participants)
- interpreting and directing scripted drama and considering the use of design elements for theatrical effect



Develop and refine expressive skills in voice and movement to communicate ideas and dramatic action in different performance styles and conventions, including contemporary Australian drama styles developed by Aboriginal and Torres Strait Islander dramatists (ACADRM043)



- developing and refining vocal qualities of audibility, clarity and contrast through control of pace, pitch, dynamics and use of pause and silence
- developing use of performance techniques and conventions relevant to selected performance styles, for example, refining use of the body to communicate through movement and stillness, and through realistic and non-realistic movement; and exploring ways to transition between scenes
- employing voice and movement appropriate to situation and manipulating space and time in dramatic action to heighten tension, focus action and shape meaning in a scripted drama
- adapting facial expression, posture, gesture, movement and voice (including accent) to portray age, power and disposition in a specific performance style, such as contemporary Australian styles of Aboriginal and Torres Strait Islander dramatists
- developing techniques to engage an audience, for example, by expressing and experiencing character relationships through vocal dynamics and tone, eye contact, proximity and space
- Considering viewpoints – evaluations: For example – How successful was the director in expressing the intent clearly to the audience? How well did the performers create role or character and use expressive skills?

Perform devised and scripted drama maintaining commitment to role (ACADRM044)



- performing roles using conventions relevant to the performance style
- using audience feedback to enhance future performance, for example, adjusting performance based on audience responses to characters' portrayal of emotions and empathy
- Considering viewpoints – evaluations: For example – How successful was the director in expressing the intent clearly to the audience? How well did the performers create role or character and use expressive skills?
- performing the role within the underlying dramatic structure



Analyse how the elements of drama have been combined in devised and scripted drama to convey different forms, performance styles and dramatic meaning (ACADRR045)



- identifying and analysing how the elements of drama are combined to focus and drive the dramatic action for an audience
- identifying and analysing how the elements of drama are used in the historical and contemporary conventions of particular forms and styles
- discussing how the elements of drama have been used in a performance they have seen
- Considering viewpoints – meanings and interpretations: For example – What were the actor/director's intentions in this drama? What are your intentions in the drama you are making? What ideas did you think the drama expressed? How did you engage with the drama?
- accessing and researching directors' works through real or virtual performances to analyse directors' interpretations of scripted drama and considering implications for their own work

Identify and connect specific features and purposes of drama from contemporary and past times to explore viewpoints and enrich their drama making, starting with drama in Australia and including drama of Aboriginal and Torres Strait Islander Peoples (ACADRR046)



- identifying the social, historical and cultural contexts of the forms and styles represented in their drama
- locating and exploring specific examples of contemporary Australian, Asian and other world drama
- describing the role of drama in different cultures and using this information when they plan their own drama
- Considering viewpoints – contexts: For example – What is the cultural context in which the drama was developed, or in which it is viewed, and what does it signify? How does this drama relate to its social context and that of its makers and audiences? What are the appropriate protocols for viewing Aboriginal and Torres Strait Islander drama and other culturally specific performance? What historical forces and influences are evident in the drama? How does this style of drama vary from those seen in other traditions and other parts of the world?

## Examples of knowledge and skills in Drama

In this band students develop their knowledge of how ideas and intentions are communicated in and through drama. They build on and refine their knowledge, understanding and skills through drama practices focusing on:

### Elements of drama

#### Role, character and relationships

- Role and character - for example, maintaining commitment to role; exploring motivations and various facets of multidimensional characters; developing and analysing multidimensional relationships in the drama
- Situation - for example, improvising with/adapting available materials and technologies to establish setting; using conventions of story in drama

#### Voice and movement

- for example, sustaining belief in character and situation through voice and movement; revealing character and situation through the use of voice, movement/blocking and props
- Focus - for example, using a range of devices and effects to highlight specific aspects of the performance for the audience
- Tension - for example, using foreshadowing and information withholding to create suspense and emphasis
- Space and time - for example, using rhythm and pace to enhance drama; using blocking (for example, when and where to move) and stage areas (such as upstage right, downstage centre) in planning and performance

#### Language, ideas and dramatic action

- for example, manipulating central ideas or themes to give perspectives and ideas to the audience
- Mood and atmosphere - the feeling or tone of physical space and the dramatic action created by or emerging from the performance

#### Audience

- using narrative and non-narrative dramatic forms and production elements to shape and sustain drama for formal and informal audiences.

## **Years 7 and 8 Achievement Standard**

By the end of Year 8, students identify and analyse how the elements of drama are used, combined and manipulated in different styles. They apply this knowledge in drama they make and perform. They evaluate how they and others from different cultures, times and places communicate meaning and intent through drama.

Students collaborate to devise, interpret and perform drama. They manipulate the elements of drama, narrative and structure to control and communicate meaning. They apply different performance styles and conventions to convey status, relationships and intentions. They use performance skills and design elements to shape and focus theatrical effect for an audience.

## Years 9 and 10

In Drama, students:

- refine and extend their understanding and use of role, character, relationships and situation
- extend the use of voice and movement to sustain belief in character
- maintain focus and manipulate space and time, language, ideas and dramatic action
- experiment with mood and atmosphere, use devices such as contrast, juxtaposition and dramatic symbol and modify production elements to suit different audiences
- draw on drama from a range of cultures, times and locations as they experience drama
- explore the drama and influences of Aboriginal and Torres Strait Islander Peoples and those of the Asia region
- learn that Aboriginal and Torres Strait Islander people have converted oral records to other technologies
- learn that over time there has been further development of different traditional and contemporary styles of drama and that dramatists can be identified through the style of their work, as they explore drama forms
- explore meaning and interpretation, forms and elements, and social, cultural and historical influences of drama as they make and respond to drama
- evaluate actors' success in expressing the directors' intentions and the use of expressive skills in drama they view and perform
- maintain safety in drama and in interaction with other actors
- build on their understanding from previous bands of the roles of artists and audiences as they engage with more diverse performances.

## Years 9 and 10 Content Descriptions

Improvise with the elements of drama and narrative structure to develop ideas, and explore subtext to shape devised and scripted drama (ACADRM047)



- communicating meaning through realistic and non-realistic performance styles and dramatic forms by manipulating the elements of drama
- establishing aspects of the dramatic action as symbolic, such as a suitcase being a person's memories, a light symbolising hope
- Considering viewpoints – meanings and interpretations: For example – What personal meaning is intended? What political statement is this work making? How have you used critical theories about drama to make your own drama? What emotion was most strongly felt as you viewed the drama?
- exploring the implied or underlying aspects of character and dramatic action



Manipulate combinations of the elements of drama to develop and convey the physical and psychological aspects of roles and characters consistent with intentions in dramatic forms and performance styles (ACADRM048)



- analysing and creating performance highlighting subtext, dramatic tension, atmosphere and mood based on the story, setting, dialogue and stage directions



- applying the conventions of character in particular forms and performance styles, using research to develop understanding of the conventions and refining use of relevant techniques



- Considering viewpoints – contexts: For example – How does the drama relate to its social context in which it was created? What culturally symbolic movements are evident in this drama? What historical influences have impacted on this drama? How are global trends in drama influencing Australian drama?



Practise and refine the expressive capacity of voice and movement to communicate ideas and dramatic action in a range of forms, styles and performance spaces, including exploration of those developed by Aboriginal and Torres Strait Islander dramatists (ACADRM049)



- adapting expressive voice and movement skills for performance of different forms and styles and to enhance actor–audience relationships



- conveying through voice and movement the tensions in stories, ideas, characters, relationships, actions and dialogue to engage audience expectations



- exploring, reworking and refining the dramatic action through rehearsal and honing expressive performance skills for effective audience engagement



- exploring and rehearsing forms and styles recognised as contemporary styles developed by Aboriginal and Torres Strait Islander dramatists for storytelling



- Considering viewpoints – meanings and interpretations: For example – What personal meaning is intended? What political statement is this work making? How have you used critical theories about drama to make your own drama? What emotion was most strongly felt as you viewed the drama?

Structure drama to engage an audience through manipulation of dramatic action, forms and performance styles and by using design elements (ACADRM050)



- learning and applying the basic concepts for interpreting texts and contexts, directing dramatic action, and using available theatre technologies
- focusing and strengthening the dramatic action by manipulating pace in movement and dialogue, cues, vocal tone, physical proximity between characters and transitions
- structuring the performance space to convey dramatic meaning and sense of style for an audience
- exploring realistic, non-realistic, innovative and hybrid dramatic forms and performance styles
- Considering viewpoints – elements, materials, skills and processes: For example – How have the elements of drama been used in your work to convey your ideas? How are materials manipulated in this drama? How have the director and performers shaped skills and processes to make and communicate meaning? How have design elements been used?

Perform devised and scripted drama making deliberate artistic choices and shaping design elements to unify dramatic meaning for an audience (ACADRM051)



- 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
- Considering viewpoints – elements, materials, skills and processes: For example – How have the elements of drama been used in your work to convey your ideas? How are materials manipulated in this drama? How have the director and performers shaped skills and processes to make and communicate meaning? How have design elements been used?
- collaborating to undertake responsibilities in interpreting, rehearsing and performing drama such as stage manager, designer, etc.
- exploring the impact of design elements and technology on dramatic meaning by using costumes, props, sound, multimedia and lighting, and considering impact of drama they view and evaluating options for their own work
- taking part in a range of roles in sustained production work

Evaluate how the elements of drama, forms and performance styles in devised and scripted drama convey meaning and aesthetic effect (ACADRR052)



- analysing how the elements of drama are manipulated to focus the dramatic action for audiences and using this information to refine drama they make



- evaluating how the features and conventions of forms and styles create dramatic meaning and theatrical effect



- Considering viewpoints – philosophies and ideologies: For example – How has drama theory been used in creating and performing this text?
- evaluating how ideas and emotions shape the expressive qualities and staging of forms and styles in their own and others' drama



- Considering viewpoints – evaluations: For example – How successful were the actors and director in conveying the playwright's stated intent? How successfully have the design elements been incorporated into the drama?



Analyse a range of drama from contemporary and past times to explore differing viewpoints and enrich their drama making, starting with drama from Australia and including drama of Aboriginal and Torres Strait Islander Peoples, and consider drama in international contexts (ACADRR053)



- evaluating conventions from past forms and styles to consider incorporating into their own drama and contemporary practice



- identifying and describing the actor–audience relationship in different dramatic contexts, forms and styles



- linking conventions from different forms and styles with purposes, origins and contexts



- Considering viewpoints – evaluations: For example – How successful were the actors and director in conveying the playwright's stated intent? How successfully have the design elements been incorporated into the drama?



## Examples of knowledge and skills in Drama

In this band students develop their knowledge of how ideas and intentions are communicated in and through drama. They build on and refine their knowledge, understanding and skills through drama practices focusing on:

### Elements of drama

#### Role, character and relationships

- Role and character - for example, analysing and using background, motivation, words and actions of characters to build roles; sustaining multidimensional relationships in the drama to develop the interplay between characters
- Situation - for example, using props, costumes and furniture to establish situation; using conventions of story in drama

#### Voice and movement

- for example, sustaining belief in character and situation through voice and movement; revealing character and situation through the use of voice, movement/blocking and props
- Focus - for example, using a range of devices and effects to highlight the central themes for an audience; making deliberate artistic choices to sharpen focus
- Tension - for example, using various physical and digital stage effects to produce specific audience reactions through tension
- Space and time - manipulating time in drama; using blocking (for example, when and where to move) and stage areas (for example, upstage right, downstage centre) in planning and performance

#### Language, ideas and dramatic action

- for example, using conventions relevant to selected performance styles to manipulate central ideas or themes and offer perspectives to the audience
- Mood and atmosphere - for example, using stage design to manipulate the feeling or tone of physical space and the dramatic action emerging from the performance

#### Audience

- for example, modifying production elements to suit different audiences.



## **Years 9 and 10 Achievement Standard**

By the end of Year 10, students analyse the elements of drama, forms and performance styles and evaluate meaning and aesthetic effect in drama they devise, interpret, perform and view. They use their experiences of drama practices from different cultures, places and times to evaluate drama from different viewpoints.

Students develop and sustain different roles and characters for given circumstances and intentions. They perform devised and scripted drama in different forms, styles and performance spaces. They collaborate with others to plan, direct, produce, rehearse and refine performances. They select and use the elements of drama, narrative and structure in directing and acting to engage audiences. They refine performance and expressive skills in voice and movement to convey dramatic action.