



## Purpose of the literacy and numeracy learning progressions

The purpose and intent of the learning progressions are to provide a tool to:

- locate the literacy and numeracy development of students
- plan for student progress in literacy and numeracy
- facilitate shared professional understanding of literacy and numeracy development
- support a whole school approach to literacy and numeracy development.

### Literacy and numeracy in the learning areas

The learning areas provide rich opportunities for extending and enriching literacy and numeracy. To effectively plan for differentiated teaching of literacy and numeracy in the learning areas, teachers draw on their knowledge of the Australian Curriculum and their knowledge of their students. Recognising that students learn at different rates, the learning progressions provide a continuum for teachers to identify and build on students' literacy and numeracy skills. The intention is that students will develop their literacy and numeracy expertise purposefully, in meaningful contexts.

### Literacy and numeracy in The Arts

Arts learning programs based on Australian Curriculum: The Arts Years 7-10 can provide opportunities for students to:

- develop aspects of the literacy and numeracy identified in the learning progressions that are also associated with specific arts practices, forms, skills, techniques and processes including processes for analysing, evaluating, critiquing and reflecting and interpreting ideas, meanings and messages
- apply and build on literacy and numeracy capabilities acquired in other learning areas and in earlier years of schooling. This might involve applying knowledge and skills in different contexts, for different purposes or deepening and broadening prior learning to explore new aspects of a concept or skill.

Through Arts learning students develop verbal and auditory working memory, visuo-spatial reasoning and their ability to interpret and use symbols and symbol systems to create meaning. These skills are transferrable across learning contexts and support development of literacy and numeracy capabilities.

### Using this advice and the learning progressions to plan for student progress in literacy and numeracy

This advice illustrates how the learning progressions can be used in Drama to support student progress in literacy and numeracy. This advice:

- identifies the sub-elements of the learning progressions that are most relevant to studying Drama

- identifies some aspects of an achievement standard that include literacy or numeracy demands
- lists some relevant indicators at one or more levels of the learning progressions to illustrate how the learning progressions might be unpacked to support student progress in literacy and numeracy in and through the study of Drama
- identifies how students can develop literacy and numeracy capabilities purposefully and in meaningful contexts through Drama.

Figure 1 illustrates how the learning progressions are to be used by teachers to identify where students are at on the literacy and numeracy continuum and plan for their ongoing development within the learning areas. Therefore, this advice can support use of the learning progressions in developing explicit and targeted programs to ensure students are able to access discipline-specific knowledge, concepts, understanding and skills. While advice is provided on the most relevant sub-elements of each learning progression for the discipline of Drama, whole school planning may address other sub-elements to progress students' literacy and numeracy.

Targeted Achievement Standard	Indicators of literacy development related to the standard		
A. Year 9	B. Level LIS2	C. Level LIS5	D. Level LIS8
Students: <ul style="list-style-type: none"> <li>interpret, process, analyse and organise information from a range of primary and secondary sources and use it as evidence to answer inquiry questions</li> </ul>	<ul style="list-style-type: none"> <li>responds to spoken texts (uses facial expressions, movements, turns towards the speaker)</li> <li>responds to short phrases relying on key vocabulary, tone of voice and intonation</li> <li>follows a simple sequence of instructions</li> <li>recognises simple words (see Phonological awareness)</li> <li>repeats familiar words heard in a text or conversation</li> </ul>	<ul style="list-style-type: none"> <li>listens to texts to engage with learning area content</li> <li>recalls specific information from learning area texts</li> <li>attempts to sequence and report ideas</li> <li>uses simple strategies (asking questions to elicit extra information, using others' contributions to check own comprehension)</li> <li>listens to texts such as radio, TV, video, etc.</li> </ul>	<ul style="list-style-type: none"> <li>identifies and paraphrases key points of a speaker's arguments (interprets speeches and uses own words to identify key historical events and arguments)</li> <li>describes and explains the point/s of view expressed)</li> <li>identifies any shifts in direction, purpose or focus</li> <li>critically evaluates the text, such as whose voice is missing? How has language been used to include or exclude?</li> </ul>

Figure 1: Annotated example of how to use learning area advice and the progressions to progress learning

## Literacy in Drama

Learning in Drama, aligns with, supports and reinforces students' development of literacy as they imagine and participate in explorations of their worlds, individually and collaboratively. Students use movement and voice, language and ideas to explore roles, characters, relationships and situations. The literacy skills that students develop through Drama assist them to learn to think, move, speak and act with confidence. Engagement with literature as text (script) and pre-text (stimulus) is an important component of Drama learning. It provides opportunities for students to build vocabulary, awareness of language structures, grammatical and syntactical knowledge and builds their capacity to question, debate, challenge and imagine.

In Drama, students engage with diverse texts in ways that encourage dynamic reading where meaning is created through engagement with the text. They also compose a range of performative texts. Some of these are improvisational spoken or wordless performed texts; sometimes students will develop these into a written script for performance. All of this work contributes to the development of students' textual composition skills, particularly as much of this work is completed in groups, enabling students to learn from each other.

### Using the literacy learning progression to support students in Drama

The most relevant sub-elements of the literacy learning progression for Drama are *Listening, Understanding texts, Interacting, Speaking and Creating texts*. These sub-elements are essential for students to develop discipline-specific knowledge, understanding and skills and to demonstrate the learning described in the Drama achievement standards. The following descriptions of the role of each sub-element in Drama Arts are organised by productive and receptive modes:

- Receptive – *Listening and Understanding texts*
- Productive – *Interacting, Speaking and Creating texts*.

It is important to note that in Drama, students often use the receptive and productive modes simultaneously when they are working in groups devising non-scripted improvisational drama. As they do this, they are both listening to and understanding the texts created by others and interacting with these texts as they respond in character.

### Receptive Modes

#### ***Listening and Understanding texts***

In Drama, students use listening and comprehension skills and strategies to access, interpret and understand written, spoken, audio-visual and multimodal texts. Engagement with these texts allows students to explore meaning and interpretation, forms and elements including structure, intent, character, settings and points of view. Students also evaluate how they and other drama practitioners make meaning from texts and consider social, cultural and historical influences. Students employ listening, reading (viewing) and interactive processes to access and understand the language and structures of texts and pre-texts. Listening skills are also required when students work collaboratively to make drama or engage in classroom conversations, discussions and debates.

Through Drama students become increasingly proficient at building meaning from a variety of texts and learn to listen actively to identify and analyse use of voice and language in performances.

### **Listening**

<b>Targeted Achievement Standard</b>	<b>Examples of how indicators relate to the AC standard</b> <i>Individual student literacy may be at different levels of the learning progression as indicated in Figure 1</i>
<b>Year 8</b>	<b>Level LiS8</b>
Students: <ul style="list-style-type: none"> <li>• identify and analyse how the elements of drama are used, combined and manipulated in different styles</li> <li>• evaluate how they and others from different cultures, times and places communicate meaning and intent through drama.</li> </ul>	A student: <ul style="list-style-type: none"> <li>• evaluates strategies used by the speaker to elicit emotional responses (investigates how an actor uses voice to manipulate actor-audience relationship and elicit emotional responses and create empathy/a sense of inclusion or alienate the audience and evaluates the impact of the strategies the actor employs)</li> <li>• identifies how speakers' language can be inclusive or alienating (analyses their response to delivery of dialogue in a performance, considers vocal qualities such as tone).</li> </ul>

## Understanding texts

Targeted Achievement Standard	Examples of how indicators relate to the AC standard <i>Individual student literacy may be at different levels of the learning progression as indicated in Figure 1</i>
<b>Year 10</b>	<b>Level UnT11</b>
<p>Students:</p> <ul style="list-style-type: none"> <li>analyse the elements of drama, forms and performance styles</li> <li>evaluate meaning and aesthetic effect in drama they devise, interpret, perform and view</li> <li>use their experiences of drama practices from different cultures, places and times to evaluate drama from different viewpoints.</li> </ul>	<p>A student:</p> <p><b>Comprehension</b></p> <ul style="list-style-type: none"> <li>interprets symbolism in texts, providing evidence to justify interpretation (interprets symbolism in drama when analysing use of elements of drama)</li> <li>analyses how authors manipulate language features, image and sound for a purpose (analyses how playwrights and designers work collaboratively to create meaning and aesthetic effect)</li> <li>evaluates the social, moral and ethical positions taken in texts (evaluates the positions taken on similar issues in drama from different cultures, places and times)</li> </ul> <p><b>Processes</b></p> <ul style="list-style-type: none"> <li>identifies contradictions and inconsistencies in texts (identifies viewpoints communicated by different characters in a play and analyses how these differences are communicated in performance)</li> <li>judiciously selects and synthesises evidence from multiple texts to support ideas or arguments (uses evidence from promotional material and independent reviews to support personal position in a theatre review)</li> </ul> <p><b>Vocabulary</b></p> <ul style="list-style-type: none"> <li>interprets and analyses complex figurative language (analyses how drama from different times and locations uses figurative language such as euphemisms or hyperbole and considers implications for own work).</li> </ul>

## Productive modes

### *Interacting, Speaking and Creating texts*

In Drama students interact and speak through improvising, devising, interpreting, designing and performance activities. They also interact and speak as they explore and research and give formal and informal presentations about their work or other drama. Students compose texts for a variety of purposes for different audiences (see Table 1). These texts can be in spoken, written, audio-visual, multimodal and hybrid forms.

As they learn in Drama students become increasingly proficient at active listening, strategic and respectful questioning and using language to share information and negotiate meaning and outcomes. Students interact across an increasing range of learning contexts. Indicators

in the *Interacting* sub-element focus on the development of two-way interaction processes to clarify and create understanding. In Drama students interact in pairs, groups or as a class.

The sub-element of *Speaking* describes how a student becomes increasingly proficient at selecting language to express and share ideas that are appropriate to audience, purpose and task, in planned speaking situations. This sub-element focuses on the development of skills and techniques to demonstrate understanding through fluent, coherent, cohesive speech, for audiences and purposes specific to learning areas. It is a progression of speaking about increasingly abstract and intellectual subject matter using more sophisticated competencies. Drama performance in devised and scripted contexts builds on and enhances these skills.

In a similar way, when students individually and collaboratively create scripts and other texts such as program notes, director's statement/vision, character descriptions, design briefs, reviews, analysis and evaluation of their own work and work they have seen and drama journals in paper or digital format, they consider the purpose and audience for their writing. As a students' literacy capability develops, their writing moves from representing basic concepts and simple ideas to conveying abstract concepts and complex ideas.

Refer to the *Grammar* indicators for guidance on how grammar can support students to produce effective texts.

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Table 1: Text types and purpose of the range of texts students may develop in Years 7-10 Drama<sup>1</sup>

Broad text purpose	Text type family	Text type	Purpose
Informative	Procedural	Procedure	to instruct someone how to do something through a sequence of steps such as using process drama to interpret written instructions or blocking notes in a performance
		Protocol	a list of conditions under which something is to be done, such as writing, protocols for working with traditional Aboriginal and Torres Strait Islander peoples and stories
		Procedural recount/design brief	to record the steps taken to carry out a procedure, such as the process for designing an audience response survey to be distributed online
	Chronicling	Factual recount	to record information such as knowledge about a drama style or convention
		Historical recount	to recount events from the past before making a judgement or drawing conclusions about change over time, such as recounting how different types of performance spaces have been used across times and locations and discussing the impact choice of performance space can have on actor-audience relationship
	Reporting	Factual description	to describe the characteristic features of people, places and objects, such as describing aspects of a character when writing the introduction to a script
		Descriptive report	to describe and provide generalised information about use of design elements in a production
	Explaining	Sequential explanation	to explain in a sequence the phases of a process to reveal how the process occurs, for example, explaining the phases of process such as a drama game
		Causal explanation	to explain why a process occurs, including cause and effect, such as creating drama that informs about the about causes and effects of an issue
		Factorial explanation	to explain the multiple causes of one outcome such as explaining why a video clip goes viral across cultures
		Consequential explanation	to explain the multiple outcomes or effects of one phenomenon, such as different responses to the same performance
Persuasive	Persuading	Exposition (analytical)	to argue for a particular point of view substantiated with evidence (persuading that), for example, describing aspects of a performance to explain their interpretation or reflection on the meaning it communicated
		Exposition (hortatory)	to argue that a particular action should be taken (persuading to), for example, arguing why their class should use a street performance to persuade people to a particular view about an issue such as banning use of plastic bags
		Discussion	to discuss two or more points of view before making a judgement, for example, discussing different options when devising drama
		Challenge	to argue against a point of view through, for example, a devised or scripted work or in an evaluation of a performance by other drama practitioners

<sup>1</sup> Adapted from Humphrey, S., Droga, L., & Feez, S. (2012). *Grammar and meaning*. Newtown, NSW: Primary English Teaching Association Australia.

## Interacting

Targeted Achievement Standard	Examples of how indicators relate to the AC standard <i>Individual student literacy may be at different levels of the learning progression as indicated in Figure 1</i>
<b>Year 8</b>	<b>Level LiS8</b>
<p>Students:</p> <ul style="list-style-type: none"> <li>collaborate to devise, interpret and perform drama</li> <li>manipulate the elements of drama, narrative and structure to control and communicate meaning</li> <li>use performance skills and design elements to shape and focus theatrical effect for an audience.</li> </ul>	<p>A student:</p> <ul style="list-style-type: none"> <li>synthesises ideas from group discussion into a common theme or hypothesis (synthesises ideas for further development from activities such as word circle, still image, tapping in with freeze-frames)</li> <li>poses problems, hypothesises and formulates questions about abstract ideas in group situations (for example, in activities such as gossip mill, conscience alley, hot-seating, role on the wall)</li> <li>restates different views and makes suggestions to negotiate agreement (restates possibilities and offers suggestions for how to deliver dialogue when taking part in activities such as readers' theatre, hot-seating, tapping in with freeze frames)</li> <li>asks questions to clarify assumptions made by the speaker (for example, in activities such as hot-seating, mantle of the expert, teacher in role)</li> <li>uses language to align the listener with personal position (for example, in activities such as improvising, scripting, reader's theatre).</li> </ul>



## Speaking

Targeted Achievement Standard	Examples of how indicators relate to the AC standard <i>Individual student literacy may be at different levels of the learning progression as indicated in Figure 1</i>
<b>Year 8</b>	<b>Level LiS8</b>
<p>Students:</p> <ul style="list-style-type: none"> <li>collaborate to devise, interpret and perform drama</li> <li>manipulate the elements of drama, narrative and structure to control and communicate meaning</li> <li>use performance skills and design elements to shape and focus theatrical effect for an audience.</li> </ul>	<p>A student:</p> <ul style="list-style-type: none"> <li>selects voice appropriate to purpose (explores techniques for manipulating voice to elicit emotional responses, create empathy, a sense of inclusion or alienating the audience and incorporates into own work or explores ways of manipulating aspects of voice such as pace or pitch)</li> </ul> <p><b>Vocabulary</b></p> <p>When improvising and scripting a student:</p> <ul style="list-style-type: none"> <li>selects vocabulary to intensify and sharpen the focus (for example, scarcely, absolutely, real, simply)</li> <li>uses a range of evaluative language to express opinions or convey emotion (seriously happy, totally scary)</li> <li>uses a range of emotive language appropriate to topic, purpose and audience (for example, intense, meditative, cheerful)</li> <li>uses rich, evocative descriptive language (for example, a rollercoaster of emotions, immaculate hype)</li> <li>uses figurative language (for example, hungry for success, as happy as ...).</li> </ul>

## Creating texts

Targeted Achievement Standard	Examples of how indicators relate to the AC standard		
	Informative texts	Persuasive texts	Imaginative texts
Year 8	CrT10	CrT10	CrT10
<p>Students:</p> <ul style="list-style-type: none"> <li>identify and analyse how the elements of drama are used, combined and manipulated in different styles</li> <li>apply this knowledge in drama they make and perform</li> <li>evaluate how they and others from different cultures, times and places communicate meaning and intent through drama</li> <li>collaborate to devise, interpret and perform drama</li> <li>manipulate the elements of drama, narrative and structure to control and communicate meaning</li> <li>apply different performance styles and conventions to convey status, relationships and intentions</li> <li>use performance skills and design elements to shape and focus theatrical effect for an audience.</li> </ul>	<p>A student:</p> <p><b>Crafting ideas</b></p> <ul style="list-style-type: none"> <li>writes to explain and analyse (analyses how the elements of drama are manipulated to create humour in different styles)</li> <li>organises ideas to support the reader (uses script-writing conventions such as italics for stage directions)</li> </ul> <p><b>Text forms and features</b></p> <ul style="list-style-type: none"> <li>selects multimodal features to expand ideas in written texts (creates a story-board to explain ideas for a production design)</li> <li>uses adjectives in noun groups to create more accurate description (Red's long red cape) (see Grammar)</li> </ul> <p><b>Vocabulary</b></p> <ul style="list-style-type: none"> <li>uses a range of learnt topic words to add credibility to information (uses theatre terminology to describe positions on stage).</li> </ul>	<p>A student:</p> <p><b>Crafting ideas</b></p> <ul style="list-style-type: none"> <li>writes to discuss, evaluate and review (maintains a blog to record and analyse feedback at different points in development of a performance and refines performance work in response)</li> </ul> <p><b>Text forms and features</b></p> <ul style="list-style-type: none"> <li>uses rhetorical devices such as rhetorical questions or repetition (to create effects when scripting or improvising)</li> <li>varies sentence structure for effect (see Grammar) (scripting, improvising)</li> <li>skilfully uses a range of cohesive devices to make connections between arguments (combines spoken and visual elements to communicate meaning, for example, using low, dark voice, dim lighting and black costume to communicate a stealthy feeling)</li> </ul>	<p>A student:</p> <p><b>Crafting ideas</b></p> <ul style="list-style-type: none"> <li>writes imaginative texts with less predictable features to emotionally and intellectually engage the reader (reworks a known story from the perspective of a secondary character, place or object, for example, Humpty Dumpty from the perspective of the wall)</li> <li>orients the reader to the imaginative premise of the text (program notes)</li> <li>generates, selects and crafts ideas to support a recognisable theme (generates, workshops and selects ideas for drama about an issue or theme)</li> <li>includes multimodal resources to support the development of ideas throughout the text (uses design and stagecraft to complement acting)</li> </ul>

Targeted Achievement Standard	Examples of how indicators relate to the AC standard <i>Individual student literacy may be at different levels of the learning progression as indicated in Figure 1</i>		
	Informative texts	Persuasive texts	Imaginative texts
Year 8	CrT10	CrT10	CrT10
		<b>Vocabulary</b> <ul style="list-style-type: none"> <li>uses language that evokes an emotional response (when scripting and improvising).</li> </ul>	<b>Text forms and features</b> <ul style="list-style-type: none"> <li>uses language features to engage reader (uses sensory description to build atmosphere)</li> <li>uses imagery and figurative devices appropriately (metaphor)</li> </ul> <b>Vocabulary</b> <ul style="list-style-type: none"> <li>uses words that invite connotations (startled, dismayed)</li> <li>substitutes precise vocabulary for common or everyday words (stinging, icy for cold)</li> <li>uses language that evokes an emotional response (a unearthly sound reverberated through the space)</li> <li>varies sentence structure for effect (see Grammar).</li> </ul>

Targeted Achievement Standard	Examples of how indicators relate to the AC standard <i>Individual student literacy may be at different levels of the learning progression as indicated in Figure 1</i>		
Year 10	CrT11- Informative texts	CrT11 - Persuasive texts	CrT11- Imaginative texts
<p>Students:</p> <ul style="list-style-type: none"> <li>Analyse the elements of drama, forms and performance styles and evaluate meaning, aesthetic effect in drama they devise, interpret, perform and view</li> <li>use their experiences of drama practices from different cultures, places and times to evaluate drama from different viewpoints</li> <li>develop and sustain different roles and characters for given circumstances and intentions</li> <li>perform devised and scripted drama in different forms, styles, performance spaces</li> <li>collaborate with others to plan, direct, produce, rehearse and refine performances</li> <li>select and use the elements of drama, narrative and structure in directing and acting to engage audiences</li> <li>refine performance and expressive skills in voice and movement to convey dramatic action</li> <li>apply design, production and distribution processes.</li> </ul>	<p>A student:</p> <p><b>Crafting ideas</b></p> <ul style="list-style-type: none"> <li>writes sustained, informative texts that precisely explain, analyse and evaluate concepts or abstract entities (analyses how meaning and aesthetic effect has been created in drama they interpret, devise, perform and view)</li> </ul> <p><b>Text forms and features</b></p> <ul style="list-style-type: none"> <li>maintains tone appropriate to the audience</li> <li>judiciously uses language and multimodal resources to emotionally or intellectually affect audience (in a review or pitch)</li> </ul> <p><b>Vocabulary</b></p> <ul style="list-style-type: none"> <li>uses complex abstractions (cultural bias, symbolic representation).</li> </ul>	<p>A student:</p> <p><b>Crafting ideas</b></p> <ul style="list-style-type: none"> <li>anticipates reader knowledge and possible bias and accommodates these in development of arguments (uses colloquial language to delineate a character)</li> <li>strategically selects multimodal resources to position the reader/viewer (uses material from authoritative sources when evaluating drama)</li> </ul> <p><b>Text forms and features</b></p> <ul style="list-style-type: none"> <li>uses evaluative language devices such as allusion, evocative vocabulary and metaphor (scripting, improvising)</li> <li>uses language devices for persuasive effect (scripting, improvising)</li> <li>uses sophisticated evaluative language (intriguing movements, realistic portrayal)</li> <li>judiciously uses language and multimodal resources to emotionally or intellectually affect audience.</li> </ul>	<p>A student:</p> <p><b>Crafting ideas</b></p> <ul style="list-style-type: none"> <li>writes sustained texts that develop more abstract themes or concepts in imaginative ways (scripted drama)</li> <li>uses structural features flexibly to organise ideas strategically (deliberate repetition to reinforce a point or create a rhythmic flow)</li> <li>develops an imaginative text around a theme or social issue</li> </ul> <p><b>Text forms and features</b></p> <ul style="list-style-type: none"> <li>uses stylistic features for effect (motif, chorus)</li> <li>uses recurring imagery for cohesion</li> <li>uses a range of literary techniques such as personification</li> <li>uses language to create humour (irony, satire)</li> </ul> <p><b>Vocabulary</b></p> <ul style="list-style-type: none"> <li>uses vocabulary for precision (shrouded for covered)</li> <li>uses figurative language to create subtle and complex meaning (larger than life).</li> </ul>