

The Arts (2002)

Years 1 to 10 Sourcebook Guidelines (Part 6 of 12)

Note: The PDF version of this document has been split into sections for easier download. This file is Part 6 of 12.

Drama — elaborations

Elaborations of the level statement for Foundation Level

<p>Level statement <i>Students begin to develop an awareness of drama as an imaginative exploration of feelings, ideas, stories or events through the enactment of role. Students communicate their experiences by taking on roles within student-structured and teacher-provided frameworks. Students recognise and react to drama experiences.</i></p>					
<p>Content — Students experience drama through the following components:</p>					
<i>Elements</i>	<i>Conventions</i>	<i>Forms and styles</i>	<i>Performance skills</i>	<i>Audience</i>	<i>Purpose</i>
<p>Awareness of drama means recognising that one is 'doing' drama or 'observing' drama as well as that drama can be stories presented by others. This awareness is developed through engagement in drama activities. Students need opportunities to participate in drama and observe others participating in drama and to participate as part of an audience in response to presentations by performers either in school or in a public space such as a theatre or hall.</p> <p>Opportunities for taking on role can be provided by:</p> <ul style="list-style-type: none"> • participating in teacher-narrated stories • teacher-selected roles in response to student interests • free play in a playspace which contains a selection of role-defining props or costumes • interacting with the teacher-in-role • simulations of real-life events. <p>Exploration of feelings in role such as anger, surprise, fear, sadness, happiness.</p> <p>Exploration of ideas in role such as on/off, start/stop, hot/cold, use of materials appropriate to a selected situation.</p> <p>Exploration of stories in role such as characters or situations from picture books or familiar stories.</p> <p>Exploration of events in role such as birthdays, sports carnivals, travelling by bus.</p> <p>Students communicate their experiences by:</p> <ul style="list-style-type: none"> • including others in the drama experience • participating in the drama • acknowledging that others are watching • continuing in the drama when others are observing • signalling feelings about the drama. <p>Students recognise and give appropriate reactions to drama experiences by:</p> <ul style="list-style-type: none"> • showing a sense of play by participating in the atmosphere generated by the drama activity • engaging in the make-believe for the duration (or part thereof) of the activity • showing anticipation of an event in the drama activity • recalling a drama experience (or elements of the experience). 			<p>Students may (with varying levels of support):</p> <ul style="list-style-type: none"> • accept roles initiated by the teacher: 'Alison can deliver the mail today'; 'Michael can be the shopkeeper. We'll buy our lunch from him.' • choose between objects, materials or actions in response to the needs of the characters or events within the drama • communicate ideas and feelings such as like/dislike, good/bad, funny, angry • follow an unfolding storyline during a drama activity • initiate and play out roles derived from familiar stories • initiate and play out roles inspired by a costume or prop from the playspace or props box • initiate drama activities by signalling a desire to participate in drama • make an active response to teacher-in-role (See Glossary on the CD-ROM) such as shaking an outstretched hand • make choices by selecting from alternatives offered by the leader of the activity • make verbal or signed interactive responses to teacher-in-role such as using an alternative communication device or system • react to drama presentations by actions such as smiling, nodding, responding to performers' requests • reproduce a pattern of movement, sound or words learnt in a drama activity on another occasion • show a sense of play while participating in the atmosphere generated by the drama activity • show an awareness of tension within the drama activity by trying to hurry or help complete a task • show awareness of teacher-in-role as an 'other' • show willingness to cooperate with others in drama • stop playing in role when drama time has concluded • use imagination to pretend objects exist, such as miming eating an ice-cream • use objects symbolically while in the drama such as accepting a box covered in sparkly paper as a 'magic' box • use real objects within the drama such as a real shopping list or photograph. 		

Examples of learning outcomes developed from the Level Statement for Foundation Level — Drama The interests and abilities of students may influence the choice of activities e.g. a group of students with high support needs or multiple impairments may use space differently, or use a different space from other students.		
F.1 Students take on familiar or lifelike roles facilitated by the teacher. Students initiate familiar or lifelike roles. Students take on roles in response to props or costumes. Students enact familiar stories or events. F.2 Students interact with teacher/carer/peers while in role. Students communicate ideas and feelings to others while in role. Students demonstrate a willingness to play out roles in front of others. Students show an awareness of audience. F.3 Students participate as an audience. Students communicate ideas and feelings about the drama experience. Students react to drama experiences. Students show awareness of when they are operating within make-believe and when they are not.		
Possible connections to other strands of the curriculum: <ul style="list-style-type: none"> • Arts: Dance; Media; Music; Visual Arts • English: Cultural — making meaning in contexts; Operational – operating the language system; Critical — analysing and evaluating texts • Health and Physical Education: Enhancing Personal Development • LOTE: Communication • Mathematics: Number; Spatial Concepts and Visualisation • Science: Life and Living; Energy and Change; Earth and Beyond • Studies of Society and Environment: Time, Continuity and Change; Place and Space; Culture and Identity; Systems, Resources and Power • Technology: Information; Materials; Systems. 	Possible links to cross-curricular priorities: <ul style="list-style-type: none"> • Literacy: communicating in familiar and unfamiliar situations and locations; following directions and responding to instructions; focused listening to stories; attending to a variety of situations; linking sign to action; demonstrating understanding of meaning. • Numeracy: memorising and repeating patterns. • Lifeskills: regulating behaviour appropriately in a range of situations; accepting positive feedback and reinforcement; accessing community resources; addressing attitudinal barriers to participation in The Arts; understanding cause and effect; initiating and responding appropriately to interpersonal interactions. • Futures: using technologies that will support participation in visits to public arts spaces; recognising cause, effect and consequences; learning confidence in a range of lifelike situations; learning that drama is a recreational and vocational possibility for people with disabilities. 	Considerations for learning environments: <ul style="list-style-type: none"> • Classroom: modify the space and size of pathways for students in wheelchairs or using walking frames; employ specialised equipment such as communication devices to facilitate expression in drama; adjust the physical location of the teacher/carer/relative to the student to facilitate communication by eye contact and proximity; minimise background glare, noise and interruptions. • Wider community: students can participate in community drama groups and activities; attend performances and community events; watch dramas, comedies and documentaries on film and television; prepare for and follow up on performances by listening to the story, playing some of the roles, reflecting on the performance and exploring similar circumstances and events. <p>See 'Planning for learning and assessment' for further assistance and suggestions.</p>
Support materials and references Kempe, A. (ed.) 1996, <i>Drama Education and Special Needs</i> , Stanley Thorne, Cheltenham, UK. Peter, M. 1995, <i>Making Drama Special: developing drama practice to meet special educational needs</i> , David Fulton Publishers, London.		

Sequence of core learning outcomes with elaborations — **Drama Level 1**

<p>Level statement <i>Students, individually and with others, begin exploring dramatic elements and conventions when participating in dramatic play. Stories may originate from personal experience, imagination, fiction and heritage. Their drama is shaped both by child-structured and teacher-provided frameworks. They share dramatic action in informal settings and begin to develop a sense of audience. Students describe drama experiences, identifying ideas and feelings.</i></p>											
<p>Core content</p> <table border="0"> <tr> <td style="vertical-align: top;"> <p><i>Elements</i></p> <ul style="list-style-type: none"> • place • role </td> <td style="vertical-align: top;"> <p><i>Conventions</i></p> <ul style="list-style-type: none"> • accept the role • whole and small group roleplay • finish the given story </td> <td style="vertical-align: top;"> <p><i>Forms and styles</i></p> <ul style="list-style-type: none"> • dramatic play </td> <td style="vertical-align: top;"> <p><i>Performance skills</i></p> <ul style="list-style-type: none"> • participate in role • participate with the group in a classroom setting </td> </tr> <tr> <td style="vertical-align: top;"> <p><i>Audience</i></p> <ul style="list-style-type: none"> • informal — peers and teachers </td> <td style="vertical-align: top;"> <p><i>Purpose</i></p> <ul style="list-style-type: none"> • exploration • play </td> <td></td> <td></td> </tr> </table>				<p><i>Elements</i></p> <ul style="list-style-type: none"> • place • role 	<p><i>Conventions</i></p> <ul style="list-style-type: none"> • accept the role • whole and small group roleplay • finish the given story 	<p><i>Forms and styles</i></p> <ul style="list-style-type: none"> • dramatic play 	<p><i>Performance skills</i></p> <ul style="list-style-type: none"> • participate in role • participate with the group in a classroom setting 	<p><i>Audience</i></p> <ul style="list-style-type: none"> • informal — peers and teachers 	<p><i>Purpose</i></p> <ul style="list-style-type: none"> • exploration • play 		
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<p>DR 1.1 Students create and accept roles while participating in dramatic play.</p>											
<p>Create roles:</p> <ul style="list-style-type: none"> • initiate and play role/s in play corner or playground • initiate and play role/s in response to an object or dress-up clothes • initiate and play role/s in response to stories read in class • initiate and play role/s in response to real-life incident/s • signal stepping in and out of role by changing voice, posture, or gesture. <p>Accept roles:</p> <ul style="list-style-type: none"> • interact with the teacher-in-role who remains within the dramatic situation • participate in conversations and interactions with others while in role • re-enact a story or event as teacher narrates • signal stepping in and out of role by changing voice, posture or gesture. <p>Roles:</p> <ul style="list-style-type: none"> • pretending to be someone other than oneself. <p>Dramatic play:</p> <ul style="list-style-type: none"> • create alternatives within a given story structure • finish a given scene within a story • independently form small groups to play in the playspace, classroom or playground • participate in whole group roleplay as structured by the teacher • play in role in a designated playspace within the classroom • sequence a story showing beginning, middle and end • use imaginary locations in play e.g. turning a mound into a mountain, a climbing frame into a castle, a chalk outline into a border of an island or country • explore place by participating in roleplays set in varying locations. 		<p>Students may:</p> <p>In independent dramatic play:</p> <ul style="list-style-type: none"> • choose clothing or objects from the dress-up box to signal role e.g. a crown for royalty, a camera for a tourist, a clipboard for a reporter • create and accept roles in response to a location set up by others in the ‘home corner’ such as a dream factory, a science laboratory, a newspaper office • create and accept roles such as shopkeeper, librarian, customer, pilot, doctor • set up a ‘playspace’ to represent a location such as a shop, library, airport, hospital • start and stop the ‘playing’ as appropriate. <p>In teacher-structured dramatic play such as whole group and small group roleplay:</p> <ul style="list-style-type: none"> • agree to help the teacher solve a problem such as persuading grandmother riding hood to install security bars • interact in conversations with teacher and peers while in role, so that turn-taking and attentive listening occurs • operate in an accepted role and with an awareness of place as they finish a story or continue a narrative when the teacher leaves it unfinished • operate in an accepted role within the designated place such as being astronauts within the space shuttle; following paths through the bush as bushwalkers; everyone sitting in the correct location for an imaginary bus ride • signal enrolling or derolling by changing voice, posture, gesture or costume e.g. signifying the role of the librarian by putting on a badge and speaking in a quiet voice and signalling derolling by taking off the badge and using the natural voice. 									

DR 1.2 Students share drama with others by participating, listening and watching.	
<p>Share drama:</p> <ul style="list-style-type: none"> • continue in the drama with an awareness that others are watching • share the dramatic action developed in DR 1.1 with an informal audience of peers and teachers. <p>Participating:</p> <ul style="list-style-type: none"> • participate in interactions and conversations with the teacher-in-role • take on the roles of individuals with specific knowledge or expertise such as a group of reporters or archaeologists when engaging in whole group roleplays • take part individually, in small groups and in whole group roleplays • use simple props, objects, materials or costumes while in role • individually present a 'statue', a still image or a 'frozen moment' in a drama • react by moving to a teacher narration • reproduce or innovate on chants, rhymes and games. <p>Listening and watching:</p> <ul style="list-style-type: none"> • display appropriate forms of appreciation by smiling, applauding, agreeing, reacting • maintain concentration within the time frame of a presentation • respond to each other's work respectfully • separate audience space and sharing space • take turns. 	<p>Students may:</p> <p>Show willingness to share drama with teacher and peers by:</p> <ul style="list-style-type: none"> • when in the 'playspace': <ul style="list-style-type: none"> – continuing with the dramatic play when they notice an observer – placing their body so that others can see what is happening. • when participating in whole group roleplay structured by the teacher: <ul style="list-style-type: none"> – agreeing to go along with the dramatic fiction and participate in role – respecting other students' dramatic sharing by listening and watching – showing that they are aware of a selected location as a space where they will 'share' performances. • when watching performances by visiting artists: <ul style="list-style-type: none"> – applauding at appropriate moments – focusing attention on action by participating in singing or clapping along, offering advice, joining in as requested.
DR 1.3 Students describe ideas and feelings experienced during the making and shaping of their dramatic play.	
<p>Describe ideas and feelings:</p> <ul style="list-style-type: none"> • contribute to teacher/student discussion during and after dramatic play • list words which describe feelings experienced during the drama • participate in class and small group discussion about the developing dramatic play • record written or oral short responses • relate feelings to specific moments in the drama • share ideas and feelings about the drama, individually and in groups • talk about how they felt during the drama • transform ideas and feelings into other forms such as painting, drawing, dancing, movement. <p>Experienced during the making and shaping of their dramatic play:</p> <ul style="list-style-type: none"> • identify the times spent participating in dramatic play • recognise feelings experienced during dramatic play • recognise ideas which evolve during dramatic play. <p>Dramatic play:</p> <ul style="list-style-type: none"> • A dramatic form characterised by explorative play in the enactive mode. This may include imitation of familiar people or events. 	<p>Students may:</p> <ul style="list-style-type: none"> • identify and communicate key moments of the drama such as 'I liked the part where the magic carpet took us to the jungle' and 'I liked it when Mrs Roberts put on the scary voice when she was the giant' in response to teacher questions • say how they felt during dramatic play by using language such as 'I felt very brave and proud when we found our way out of the jungle' and 'I felt I knew lots of things when we were in role as archaeologists' • express ideas used in the drama such as 'It was a good idea to put the throne up high because it made the emperor seem like the boss'.

Sequence of core learning outcomes with elaborations — **Drama Level 2**

<p>Level statement <i>Students, individually and with others, explore and use selected elements and conventions while in role. Stories are drawn from fables, traditional tales, picture books, storybooks and personal experiences. Students make choices about language, space and objects while building dramatic action within whole group roleplays appropriate to the selected form or style. They use simple props and costume to establish role. They re-enact events for informal audiences of peers and small groups. They use developing performance skills in voice and movement to be seen, heard and understood by others. Within teacher-guided responses, students express opinions and exchange viewpoints with others about drama experiences and presentations.</i></p>											
<p>Core content</p> <table border="0"> <tr> <td style="vertical-align: top;"> <p><i>Elements</i></p> <ul style="list-style-type: none"> • language • objects • space </td> <td style="vertical-align: top;"> <p><i>Conventions</i></p> <ul style="list-style-type: none"> • create roles from simple props and costume • whole-group role as expert • build narrative • use available materials to define drama space </td> <td style="vertical-align: top;"> <p><i>Forms and styles</i></p> <ul style="list-style-type: none"> • storydrama • written — writing in role </td> <td style="vertical-align: top;"> <p><i>Performance skills</i></p> <ul style="list-style-type: none"> • awareness of cues and turn-taking • demarcation of and awareness of performance space • movement — awareness of who needs to be seen and where • voice — volume and pace (for a classroom setting) </td> </tr> <tr> <td style="vertical-align: top;"> <p><i>Audience</i></p> <ul style="list-style-type: none"> • informal — peers, teacher, small group </td> <td style="vertical-align: top;"> <p><i>Purpose</i></p> <ul style="list-style-type: none"> • re-enactment of events </td> <td></td> <td></td> </tr> </table>				<p><i>Elements</i></p> <ul style="list-style-type: none"> • language • objects • space 	<p><i>Conventions</i></p> <ul style="list-style-type: none"> • create roles from simple props and costume • whole-group role as expert • build narrative • use available materials to define drama space 	<p><i>Forms and styles</i></p> <ul style="list-style-type: none"> • storydrama • written — writing in role 	<p><i>Performance skills</i></p> <ul style="list-style-type: none"> • awareness of cues and turn-taking • demarcation of and awareness of performance space • movement — awareness of who needs to be seen and where • voice — volume and pace (for a classroom setting) 	<p><i>Audience</i></p> <ul style="list-style-type: none"> • informal — peers, teacher, small group 	<p><i>Purpose</i></p> <ul style="list-style-type: none"> • re-enactment of events 		
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<p>DR 2.1 Students make choices about and develop roles to build dramatic action.</p>											
<p>Make choices and develop roles:</p> <ul style="list-style-type: none"> • make choices about language to develop role by using context-specific vocabulary, changing pitch or pace to distinguish roles, repeating key words to highlight role, changing phrasing or accent • make choices about objects, costume or simple props to use as they develop role • make choices about space to develop role by using a range of levels, gestures and proximity to show purpose, attitude and status • develop roles in response to questioning by teacher and/or peers • develop roles in response to teacher modelling. <p>Build dramatic action:</p> <ul style="list-style-type: none"> • continue a scene from a story narrative or within a storydrama • explore a scene from differing perspectives e.g. Mr Macgregor being forced to explain to the shopkeeper that he has no lettuce and carrots left in his garden because of Peter Rabbit, or participate in a whole-group role such as expert security officers (Mantle of the Expert – see ‘Glossary’ or ‘Ideas File’ on the CD-ROM) planning for the visit of a VIP or the town council of Hamelin considering the impact of the Pied Piper’s request • rework a selected scene or moment from a drama to explore alternative meanings • select and sequence frozen images or moments from within a storydrama • sequence the action logically as a drama develops • use objects to enhance the meaning by giving a familiar object special significance such as a box that great-great-grandmother kept her special treasures in or a badge or cloak that shows role or status • use space to enhance the meaning e.g. crowding into a small space when travelling on an old ship or being held captive. 		<p>Students may:</p> <p>Make choices about and develop roles as they:</p> <ul style="list-style-type: none"> • accept expert roles that are needed to develop the drama, such as police officers to investigate Goldilock’s account of the wolf • create roles from a simple prop or costume stimulus such as a ruler which becomes a sword and therefore the role-player becomes a knight; or a ruler which becomes a wand and therefore the role-player becomes a magician • select objects, props or costumes to initiate dramatic play and enhance the role or the dramatic moment, such as using a ruler as a sword or the Olympic flame, a scarf as a flag, a blanket or a magic carpet • use appropriate language registers to convey the role, such as detectives ‘The evidence suggests ...’ and pirates ‘Heave ho, me hearties!’ • move between a range of levels (high, medium and low) to convey status, purpose and attitude such as a king sitting in a tall chair, while the citizens kneel before him, or the citizens standing angrily over the king because he has ruined the kingdom through mismanagement • change aspects of the classroom or drama space to represent the location of the drama such as relocating furniture or hanging a curtain to denote the throne room of the palace and the servants’ quarters • verbally or physically delineate the space where the drama is happening — ‘You have to walk through the door here and this is the window and here are the shelves’ • offer ideas and suggestions in role when participating in dramatic action such as ‘Captain, I think there is a problem here ...’, or ‘We need to find out where the Bunyip lives’. 									

DR 2.2 Students share moments of dramatic action using voice and movement so that they can be seen, heard and understood.	
<p>Share moments:</p> <ul style="list-style-type: none"> • select short moments or sequences from the drama developed in DR 2.1 to share with others • share moments within the drama with other small groups as the action progresses • take turns, listen for and respond to cues. <p>Using voice to be heard and understood:</p> <ul style="list-style-type: none"> • participate in games and workshops to develop vocal clarity and control of projection • use a range of pitch, pause and volume within games, chants and rhymes. <p>Using movement to be seen and understood:</p> <ul style="list-style-type: none"> • consider how relationships can be conveyed through proximity and how status can be conveyed through levels • explore the movement possibilities of the roles by experimenting with gesture, posture, stance, gait • explore space and levels within the available classroom space to suggest alternatives • experiment with gestures and facial expressions to suit the designated expert roles. 	<p>Students may:</p> <p>When sharing in small groups within the classroom:</p> <ul style="list-style-type: none"> • maintain the role and concentration for the duration of the sharing • move and speak in role within a designated performance space, such as one corner of the classroom • move their bodies so that the dramatic action can be seen, without blocking the view of others • speak and move in turn as the dramatic action requires, by listening and responding to the actions and questions of the teacher or peers in role • speak slowly and clearly enough to be understood • sustain role/s for the required length of time and when others are watching • use gesture and body language to convey meaning • use sufficient volume to be heard in the classroom.
DR 2.3 Students describe drama experiences and presentations, expressing opinions and exchanging viewpoints with others.	
<p>Describe drama experiences and presentations:</p> <ul style="list-style-type: none"> • use modelled drama vocabulary (including that in the core content) to describe feelings and ideas experienced during the drama developed in DR 2.1 and the sharing involved in DR 2.2 • use modelled drama vocabulary (including that in the core content) to describe drama presentations by peers and visiting artists. <p>Expressing opinions and exchanging viewpoints:</p> <ul style="list-style-type: none"> • respond to a moment, issue or concern from the drama while in role, using the language and attitude of the role they are playing • express opinions, both within and outside the drama, from the perspective of the role they were playing • listen to others' points of view • contribute to small and whole group discussion that involves expression of opinions • give reasons for likes and dislikes • choose examples from the drama to provide evidence for their opinion • write in role a response to a moment, issue or concern from the drama using the language and attitude of the role they are playing. 	<p>Students may:</p> <ul style="list-style-type: none"> • use learned drama vocabulary when describing a personal response such as 'I liked the way we changed the classroom space to look like a pirate ship' • express ideas and feelings about their own and others' dramatic play, such as 'When I am in role I feel as though I can ...' • distinguish key moments or roles in the drama e.g. 'It was important when the alien gave us the information about the atmosphere' • discuss the drama in progress with others, 'If we used this ... it would help show where we are' • express ideas about the drama when writing in role, such as 'Watch out pigs! I am a scary wolf. I will blow hard and your house will fall down. Ha, ha, ha!' • interact in group and whole class discussions, accepting that others may have ideas and opinions that differ.

Sequence of core learning outcomes with elaborations — **Drama Level 3**

<p>Level statement <i>Students, individually and in groups, shape dramatic action by negotiating in and out of role. They select and use a range of elements including time, movement and relationships, and conventions appropriate to the chosen form or style. The stimulus for drama is drawn from real-life and fictional contexts. Their dramas celebrate and express ideas, feelings or events. Students participate in drama for presentation in informal and more formal settings to audiences including other classes and year levels. Performance skills include conveying character through vocal expression, movement and gesture. They concentrate on sustaining roles, memorising lines where appropriate. Within teacher-guided responses students use drama terminology to describe learnings and understandings developed through drama experiences.</i></p>											
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<p><i>Elements</i></p> <ul style="list-style-type: none"> • movement • relationships • time 	<p><i>Conventions</i></p> <ul style="list-style-type: none"> • create roles from given information • meetings in role • sequence dramatic action 	<p><i>Forms and styles</i></p> <ul style="list-style-type: none"> • extended roleplays • storytelling • written — role description 	<p><i>Performance skills</i></p> <ul style="list-style-type: none"> • concentration in presentation of role • memorisation of lines • movement — posture, gesture and body position to denote character • voice — character and expression in voice, projection within the classroom 								
<p><i>Audience</i></p> <ul style="list-style-type: none"> • informal and formal — another class or year level 	<p><i>Purpose</i></p> <ul style="list-style-type: none"> • celebration • expression 										
<p>DR 3.1 Students negotiate, in and out of role, a range of situations and narratives.</p>											
<p>Negotiate in and out of role:</p> <ul style="list-style-type: none"> • consider purpose and audience when creating drama that will be used to celebrate events or to express ideas and feelings • develop their own roles by creating role descriptions in written, verbal or visual forms which they will then use as the basis for roleplays or storytelling • explore a range of roles which may be drawn from given information (e.g. historical artefacts, fictional sources) • make individual and group decisions about the dramatic situation or narrative • participate in meetings in expert roles during extended roleplays • support each other in and out of role by listening, offering and accepting ideas or advice, planning possible future directions for the roleplay or storytelling. <p>Range of situations and narratives:</p> <ul style="list-style-type: none"> • participate in role to explore familiar relationships, such as family and friends, or relationships described in stories from fictional and non-fictional sources • explore linear sequences of time, fast-forward or replay, slow motion, time jumps backwards or forwards, causes and effects, juxtaposing scenes in different locations at the same time • explore ways of expressing roles and relationships through posture, gesture, proximity, use of levels • explore ways of using movement to convey narrative sequences. 		<p>Students may:</p> <ul style="list-style-type: none"> • accept and work in a range of roles derived from given information such as role cards or role-on-the-wall (refer to 'Glossary' or 'Ideas File' on the CD-ROM) • explore and use different time frames to sequence or enhance dramatic action such as interviewing witnesses from differing time frames; using a jump back in time to explore the causes of a current situation; scoring a goal in a sporting match in slow motion to highlight time, relationships and movement • step into role by adopting the attitudes, purpose and status of the character and then step out of role to make decisions about key moments within the drama and/or possible future directions of the situation or narrative • support others in and out of role by listening to and accepting their ideas; encouraging them to vocalise ideas; involving everyone in making decisions about what the roles will be and how they will relate to each other; encouraging ideas for the direction the drama will take • suggest possible directions and future scenarios for the drama, both in and out of role. 									

DR 3.2 Students rehearse and present dramatic action for a specific purpose.	
<p>Rehearse:</p> <ul style="list-style-type: none"> select and refine chosen scenes from ideas explored in DR 3.1 practise, accept feedback, experiment, meet deadlines develop group skills such as cooperation, toleration, negotiation, problem solving, decision making, arriving at consensus, compromising, planning, reworking, seeing a task through to completion explore different requirements of varying performance spaces memorise lines from scenes developed in DR 3.1. <p>Present:</p> <ul style="list-style-type: none"> develop performance skills as described in Level 3 core content by participating in games, workshops and activities share roleplays or storytelling from DR 3.1 in an informal setting with an audience of another class or year level perform roleplays prepared in DR 3.1 to a known audience in a familiar location tell stories to a known audience in a familiar location. <p>Purpose:</p> <ul style="list-style-type: none"> celebrate an event that is familiar and relevant to the students express ideas or feelings that are familiar and relevant to the students. 	<p>Students may:</p> <p>In rehearsal:</p> <ul style="list-style-type: none"> cooperate by accepting advice, feedback and ideas from others repeat, refine and rework moments and scenes consider audience and purpose when selecting sections to rehearse and polish e.g. an audience of elderly people coming to see a performance celebrating a school anniversary might enjoy scenes enacting a type of activity as it would appear in the past and the present show awareness of performance space by adapting the performance to suit the space. Spaces may include one end of a classroom, a raised stage in the school hall or theatre-in-the-round where the audience is on three or four sides. <p>In performance:</p> <ul style="list-style-type: none"> apply movement to suit the role and stage space face the audience as appropriate sustain the established facial, gestural and vocal characteristics of the role use voice, language and movement to express a range of roles e.g. an astronaut speaking in a distorted voice back to Earth, saying 'Mission Control, Mission Control, all systems are working,' and moving as if in a gravity-free zone memorise lines speak audibly and with clarity in small performance spaces, such as a classroom sustain role by concentrating on the action, staying in role when not speaking and drawing focus to the action rather than self.
DR 3.3 Students discuss and interpret the learnings and understandings developed through drama experiences.	
<p>Discuss and interpret learnings and understandings:</p> <ul style="list-style-type: none"> complete guided writing and short answer responses complete peer- and self-assessment tasks describe and explain feelings in and about drama describe key moments in the drama where learning has taken place describe own strengths and challenges in drama experiences discuss personal progress in drama identify what has been learnt when rehearsing and presenting to an audience identify what has been learnt in, through and about drama while in role and out of role participate in whole class and small group discussions view live performances by professional artists and respond to these using learnt drama vocabulary write role descriptions for roles experienced in drama experiences. <p>Drama experiences:</p> <ul style="list-style-type: none"> roleplays and presentations from DR 3.1 and DR 3.2 presentations by visiting performers presentations outside the school environment. 	<p>Students may:</p> <p>Apply learned drama terminology when:</p> <ul style="list-style-type: none"> identifying what has been learnt in, through and about drama while in role, out of role, rehearsing and presenting to an audience e.g. 'The hardest part of being in role was using words that a pilot might use.' 'Next time I would show I was old and feeble by changing my posture to a stooped position and making my voice a bit creaky.' 'I learned that when you perform to an audience the facial expressions and the words have to be clear enough for the audience to see and hear.' identifying own strengths and challenges e.g. 'I am good at bossy roles but I need to cooperate more when my role gets told what to do' identifying personal progress e.g. 'At the beginning of the year I felt really shy when we shared ideas about drama, but now I feel confident and can express my ideas to my group.' substantiating opinion by providing examples and reasons e.g. 'When we were all involved in the meeting, Peter played the role of the chairman well because he used the information on the role card. I thought he was believable because he used a strong, business voice and moved in a confident way.' contributing to written and oral role description e.g. role cards: cards that detail characteristics of a role; role-on-the-wall: role represented in picture form (Refer to 'Glossary' on the CD-ROM).

Sequence of core learning outcomes with elaborations — **Drama Level 4**

<p>Level statement <i>Students, individually and in groups, prepare and interpret student-devised scenarios and scripts, and published scripts. They collaborate to select and apply dramatic elements including mood, focus and symbol, and selected conventions appropriate to the form or style, to shape and manage dramatic action. The stimulus for drama is drawn from school and community issues, and historical or fictional contexts. They present devised and scripted drama to entertain and inform specific audiences including other year levels, family and friends. They adapt vocal expression and movement to convey characters within a range of performance spaces. Students use drama terminology when making critical judgments about their own drama and that of others.</i></p>											
<p>Core content</p> <table border="0"> <tr> <td style="vertical-align: top;"> <p><i>Elements</i></p> <ul style="list-style-type: none"> • focus • mood • symbol </td> <td style="vertical-align: top;"> <p><i>Conventions</i></p> <ul style="list-style-type: none"> • role-reversal • develop action from given circumstances • speak thoughts aloud (in role) </td> <td style="vertical-align: top;"> <p><i>Forms and styles</i></p> <ul style="list-style-type: none"> • improvisation • published scripts • student-devised scenarios • written — character profile, plot outline </td> <td style="vertical-align: top;"> <p><i>Performance skills</i></p> <ul style="list-style-type: none"> • characterisation — maintain appropriate role • experimentation with different performance spaces • movement — vary for character and stage space • voice — audibility, pitch and clarity, adapting projection for different spaces </td> </tr> <tr> <td style="vertical-align: top;"> <p><i>Audience</i></p> <ul style="list-style-type: none"> • formal and informal — other year levels, family and friends </td> <td style="vertical-align: top;"> <p><i>Purpose</i></p> <ul style="list-style-type: none"> • entertainment • information </td> <td></td> <td></td> </tr> </table>				<p><i>Elements</i></p> <ul style="list-style-type: none"> • focus • mood • symbol 	<p><i>Conventions</i></p> <ul style="list-style-type: none"> • role-reversal • develop action from given circumstances • speak thoughts aloud (in role) 	<p><i>Forms and styles</i></p> <ul style="list-style-type: none"> • improvisation • published scripts • student-devised scenarios • written — character profile, plot outline 	<p><i>Performance skills</i></p> <ul style="list-style-type: none"> • characterisation — maintain appropriate role • experimentation with different performance spaces • movement — vary for character and stage space • voice — audibility, pitch and clarity, adapting projection for different spaces 	<p><i>Audience</i></p> <ul style="list-style-type: none"> • formal and informal — other year levels, family and friends 	<p><i>Purpose</i></p> <ul style="list-style-type: none"> • entertainment • information 		
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<p>DR 4.1 Students select dramatic elements and conventions to collaboratively shape improvisations and roleplays.</p>											
<p>Select dramatic elements and conventions:</p> <ul style="list-style-type: none"> • consider roles that are directly involved in a situation or narrative (athletes involved in a controversy while preparing for the Olympics) and how their perspective may differ from roles outside or on the edge of the narrative, such as the sponsors of the event • employ role-reversal to play roles from opposing perspectives • explore the use of objects, props, costuming and colours to enhance the dramatic meaning • explore ways of changing the mood by using language, movement, space and time and how this affects the dramatic meaning • select elements from the core content at this level and from previous levels and manage these in the shaping of improvisations and roleplays • speak thoughts aloud, tapping in to individuals' thoughts at key moments • write character profiles and plot outlines, including elements, to assist in improvisations and roleplays. <p>Collaboratively shape improvisations and roleplays:</p> <ul style="list-style-type: none"> • apply elements and conventions from this and previous levels to improvisations and roleplays • participate in games and workshops to develop spontaneity and the skills of improvisation • participate in small group and whole class roleplays • work in groups to improvise short scenes based on some given information, such as characters, circumstance and time • work in groups when contributing to the direction of improvisations and roleplays. 		<p>Students may:</p> <ul style="list-style-type: none"> • accept changes of role when necessary within a drama • change the mood of an improvisation or roleplay by introducing new information e.g. tired and depressed shipwrecked sailors when land is unexpectedly sighted • enhance the mood by applying language and/or symbol e.g. individuals clutching and caressing an object of personal significance and then placing it in a box as a list of emigrants/refugees is read aloud signifying their departure for a new life in Australia • play a range of roles which present differing perspectives on the issue or narrative e.g. an environmental issue where voices heard may be from land-owners, traditional owners, environmentalists, developers, government representatives • select and use specific objects, props or costumes to focus the action or enhance the mood • use an object in a repeated way so that it comes to have its own meaning e.g. a rocking chair represents generations past and present; a sun can represent a new beginning; a photograph can represent a memory • contribute to improvisations when in role • respond appropriately to others when in role • select and sequence moments of drama and drama narratives with the conscious purpose of informing an audience about an idea, issue or event. 									

DR 4.2 Students present devised and scripted drama using performance skills appropriate for a variety of purposes and audiences.	
<p>Devised drama:</p> <ul style="list-style-type: none"> • unscripted or improvised dramas that arise from the interests and activities of the students. <p>Scripted drama:</p> <ul style="list-style-type: none"> • short published scripts appropriate to the interests and reading abilities of the students. <p>Performance skills:</p> <ul style="list-style-type: none"> • collaborate and cooperate while rehearsing • base vocal projection on breath control • demonstrate awareness of the voice as a carrier of meaning by using pitch, pace, pause, emphasis, articulation, tone • experiment with different performance spaces and audience positions • maintain role for the duration of the performance • participate in physical and vocal warm-ups prior to performance • revise and refine scenes and scripts • vary body shape, posture, gesture, gait, stance, levels, energy and use of space to convey role and meaning. <p>Appropriate:</p> <ul style="list-style-type: none"> • workshop the Level 4 performance skills as required by the performance location, purpose and audience. <p>Purpose and audience (refer to core content):</p> <ul style="list-style-type: none"> • develop and present student-devised scenarios and scenes using activities and experiences from DR 4.1 • rehearse and present a published script to entertain and inform. 	<p>Students may:</p> <p>During rehearsal:</p> <ul style="list-style-type: none"> • collaborate and rehearse cooperatively to refine a section of the drama. <p>During the performance:</p> <ul style="list-style-type: none"> • interpret text for performance by basing the role on explicit information found within the script or in the role descriptions devised by the students • apply a vocal variety when presenting differing roles by changing pitch, pace, pause and volume for emphasis and effect • add movement qualities to stance, walk and gesture to enhance and convey characterisation • show awareness of others within the performance space by maintaining distance as needed, turning towards those who are speaking or who are the focus of the action, moving in unison when needed • show awareness of audience position • show awareness of audience response e.g. waiting for the laughter to die down before continuing with lines • maintain roles and consistently convey the distinct physical and vocal characteristics of the character • speak lines smoothly and from memory.
DR 4.3 Students make supported critical judgments about the application of dramatic elements and conventions in the context of their own work and that of others.	
<p>Make supported critical judgments:</p> <ul style="list-style-type: none"> • identify dramatic conventions used in their own work and that of others • identify dramatic elements used in their own work and that of others • use appropriate drama terminology as modelled by the teacher • use classroom discussion to evaluate handling and application of identified dramatic elements and conventions. <p>In own work and that of others:</p> <ul style="list-style-type: none"> • experience a variety of opportunities for viewing and discussing live dramatic performances by peers and others • use oral, written and visual modes to justify judgments of their own and others' work. 	<p>Students may:</p> <p>Use learned drama terminology to:</p> <ul style="list-style-type: none"> • describe and evaluate own learnings in, through and about drama e.g. 'I learned to change the mood of a scene by changing the pace that we talked and moved at.' 'I learned that when we used the red scarf over and over again it became a symbol of time passing.' • identify and describe the use of performance skills in own and others' work and to support judgments with evidence e.g. 'Jason's voice was clear and strong at first, then it was hard to hear him. He needed to project more to the end.' • describe key sections where identified skills were applied • provide advice to self and others about ways to improve use of drama skills and elements • display sensitivity in critiquing others' work • independently write suitable character profiles based on ideas discussed in class or included in published scripts • independently write plot outlines that establish, continue or conclude a drama.

Sequence of core learning outcomes with elaborations — **Drama Level 5**

<p>Level statement <i>Students, individually and in groups, purposefully structure dramatic action by applying dramatic elements and conventions to create selected forms and styles of drama based on issues, concepts and stories. They present devised and scripted drama to promote ideas and to educate specific audiences. They consider performance skills when preparing work for presentation. In preparing scripts they block the action and interpret characterisation and meaning. Students use drama terminology when evaluating the manipulation of dramatic elements and conventions in selected forms and styles. They display awareness of various cultural contexts and purposes, and how these impact on dramatic works.</i></p>											
<p>Core content</p> <table border="0"> <tr> <td style="vertical-align: top;"> <p><i>Elements</i></p> <ul style="list-style-type: none"> • tension </td> <td style="vertical-align: top;"> <p><i>Conventions</i></p> <ul style="list-style-type: none"> • develop roles using status • stream of consciousness </td> <td style="vertical-align: top;"> <p><i>Forms and styles</i></p> <ul style="list-style-type: none"> • clowning and physical comedy • collage drama • process drama • realism • student-devised scripts • written — scenarios, program notes </td> <td style="vertical-align: top;"> <p><i>Performance skills</i></p> <ul style="list-style-type: none"> • characterisation — purpose and motivation • movement — blocking stage action • script interpretation — who, what, where, when and why • voice — adapting for different characters and performance locations </td> </tr> <tr> <td style="vertical-align: top;"> <p><i>Audience</i></p> <ul style="list-style-type: none"> • formal and informal — specific target audience </td> <td style="vertical-align: top;"> <p><i>Purpose</i></p> <ul style="list-style-type: none"> • education • promotion </td> <td colspan="2"></td> </tr> </table>				<p><i>Elements</i></p> <ul style="list-style-type: none"> • tension 	<p><i>Conventions</i></p> <ul style="list-style-type: none"> • develop roles using status • stream of consciousness 	<p><i>Forms and styles</i></p> <ul style="list-style-type: none"> • clowning and physical comedy • collage drama • process drama • realism • student-devised scripts • written — scenarios, program notes 	<p><i>Performance skills</i></p> <ul style="list-style-type: none"> • characterisation — purpose and motivation • movement — blocking stage action • script interpretation — who, what, where, when and why • voice — adapting for different characters and performance locations 	<p><i>Audience</i></p> <ul style="list-style-type: none"> • formal and informal — specific target audience 	<p><i>Purpose</i></p> <ul style="list-style-type: none"> • education • promotion 		
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<p>DR 5.1 Students structure dramatic action, both individually and in groups, using elements and conventions appropriate to the selected dramatic form, style and purpose.</p>											
<p>Structure dramatic action:</p> <ul style="list-style-type: none"> • explore a range of tensions (task, relationships, surprise and mystery) focusing on establishing, maintaining and contrasting • explore and model a range of possible linking techniques • select elements from previous levels and change them to explore the effect this has on dramatic meaning • participate in workshops that provide a range of opportunities to structure dramatic action including roleplays, improvisations, collage dramas and clowning routines. <p>Elements and conventions:</p> <ul style="list-style-type: none"> • apply these as appropriate to the selected form and style e.g. conventions of realism — being in the moment, motivation by objective and super-objective, and truth in characterisation; of clowning and physical comedy — contrast, opposition, exaggeration and repetition; of collage — range of contrasting and complementary scenes, linking and transitional material • apply conventions from previous levels and participate in structured workshops that provide opportunities to explore and develop status in a range of roles from realistic and non-realistic styles • explore stream of consciousness as a development of tapping in (refer to ‘Glossary’ on the CD-ROM) and related conventions from previous levels. <p>Form, style and purpose (refer to core content):</p> <ul style="list-style-type: none"> • apply dramatic conventions particular to the selected form or style • consider the impact of purpose and audience on the development of dramatic action • participate in teacher-structured workshops to explore and work within the forms and styles from core content at this level. 		<p>Students may:</p> <ul style="list-style-type: none"> • individually contribute ideas to devise and structure drama by applying knowledge of elements and conventions appropriate to the selected form and style when improvising within any of the forms and styles from the core content. These may include repeating and exaggerating actions and doing double takes in clowning and physical comedy or being in the moment and making offers in line with the scene objective in realism • collaborate with others to structure drama by applying knowledge of elements and conventions appropriate to the selected form and style and reworking material with other members of the group to decide on an agreed structure and approach e.g. ‘If we repeat that action over and over it will add to the tension and that will be funnier.’ ‘Maybe we could link the scenes by having a key character speak in stream of consciousness during the transitions.’ ‘This scene would be better at the end because it is a good way to finish.’ • develop scenes from given scenarios using conventions experienced in classroom practice such as identifying the objective and super-objective of various characters and conveying these by making status and changes in status explicit • interpret in practice the elements and conventions evident in scripted texts by recognising the conventions which relate to the form of the text, manipulating the elements to highlight the conventions and managing the elements of drama evident in the script extract • present written scenarios in the correct layout, using title, form or style, setting, character profiles, sequence of scenes and, where relevant, conventions related to the selected form or style, such as those specific to clowning or realism. 									

DR 5.2 Students present selected roles using performance skills appropriate to the selected dramatic form, style and purpose.	
<p>Present:</p> <ul style="list-style-type: none"> • memorise lines, cues, blocking and movement • rehearse to refine, rework and polish. <p>Performance skills:</p> <ul style="list-style-type: none"> • consider the purpose, motivation, obstacles and background of the character. • explore possibilities for script interpretation by focusing on who, what, when, where and why • engage in workshops to develop awareness of space and blocking • participate in performances/presentations in a range of different spaces, noting the impact on blocking, projection and audience • participate in workshops to develop voice projection, clarity and expressive qualities and an awareness of the voice as an instrument and the need for vocal health • use opportunities to maintain role or play multiple roles, clearly signalling role changes • physicalise text and character • consider a range of specific target audiences such as another class or year level, a preschool or specific year level of a nearby primary school, a selected group from the local community • become aware of audience, space and purpose • select and sequence dramatic action and performance styles that suit audience, purpose and space. <p>Appropriate:</p> <ul style="list-style-type: none"> • workshop the Level 5 performance skills as required by the performance location, purpose and audience. <p>Selected form and style:</p> <ul style="list-style-type: none"> • participate in an extensive range of performance workshops that develop skills and performance conventions of the form or style that is the focus of DR 5.1 and DR 5.3. 	<p>Students may:</p> <ul style="list-style-type: none"> • rehearse independently in order to polish for presentation • present a range of roles that vary in status and attitude while applying the necessary performance skills to the role so that the performance style is suitable for the form or style of the presentation • change movement and vocal characteristics and language registers from role to role e.g. large, exaggerated and repeated movements and gestures supported by simple, repetitive language with extremes of modulation in clowning; believable, motivated movement and vocal changes in realism • make the role's status, purpose and attitude apparent through interactions e.g. objective and super-objective being used in interactions in realism • sustain roles throughout roleplays, process dramas or short presentations of scripted work • reproduce lines and cues accurately in rehearsed and presented work • project voice with audibility and clarity suitable for the performance space and audience • use modulation to support meaning and interpretation of role • support interpretation of role with stance, gesture and movement • memorise blocking and stage action for the performance of rehearsed work.
DR 5.3 Students identify and evaluate the application of dramatic elements and conventions used in their own work and that of others, communicating an awareness of the selected form, style and purpose.	
<p>Identify and evaluate the application of dramatic elements and conventions:</p> <ul style="list-style-type: none"> • develop knowledge of elements of drama and conventions relating to selected forms/styles of drama from a range of times and places • determine how meaning is created and altered through the manipulation and management of selected dramatic elements and conventions • reflect on, analyse, synthesise, compare, research and discuss written and performed texts • develop character/plot profiles, scenarios, program notes, reviews • view drama performances by peers and visiting artists. <p>Awareness of selected form and style:</p> <ul style="list-style-type: none"> • recognise the conventions of studied forms and styles • engage with, respond to and discuss drama (both as participant and audience) that conforms to a range of forms and styles • write scenarios and program notes for the selected forms and styles explored in DR 5.1 and DR 5.2. 	<p>Students may:</p> <p>Accurately apply drama terminology in oral and written responses as they:</p> <ul style="list-style-type: none"> • identify the elements and conventions used in their own drama and that of others by locating them within the dramatic action and substantiating statements with evidence from the dramatic text • refer to specific examples within dramatic texts to discuss how meaning can be altered by manipulating selected dramatic elements • identify the relationship between forms and styles and the conventions used in their own drama and that of others by making links between the selected form and style and the conventions used to structure the drama text • make judgments about the application of elements and conventions in their own and others' work, substantiating judgments with evidence relevant to form, style and purpose.

Sequence of core learning outcomes with elaborations — **Drama Level 6**

<p>Level statement <i>Students, individually and in groups, structure and refine scripted and student-devised drama to empower and challenge audiences. Students communicate dramatic roles through improvisation and roleplay while exploring issues, themes, concepts or texts. They use a range of dramatic conventions and script-writing techniques relevant to selected forms and styles in the creation of new works. Students, as part of an ensemble, present dramatic action and scripted drama to familiar and unfamiliar audiences. They select and apply appropriate performance skills in the preparation of their work for presentation, employing effective voice production and expressive techniques in performance. Students use drama terminology in both short and extended oral and written forms to critically analyse and evaluate drama. They display awareness of a range of purposes and cultural contexts and how these impact on specific dramatic works.</i></p>											
<p>Core content</p> <table border="0"> <tr> <td style="vertical-align: top;"> <p><i>Elements</i></p> <ul style="list-style-type: none"> • contrast </td> <td style="vertical-align: top;"> <p><i>Conventions</i></p> <ul style="list-style-type: none"> • convey roles from differing points of view • dramatic monologue </td> <td style="vertical-align: top;"> <p><i>Forms and styles</i></p> <ul style="list-style-type: none"> • documentary drama • forum theatre • non-realism • theatre for young people • written — short scenes in correct layout, play review </td> <td style="vertical-align: top;"> <p><i>Performance skills</i></p> <ul style="list-style-type: none"> • characterisation — derived from script interpretation • movement — in character • script interpretation — plot analysis, style, sub-text, given circumstances, context, character motivation • voice — modulation, articulation and breathing </td> </tr> <tr> <td style="vertical-align: top;"> <p><i>Audience</i></p> <ul style="list-style-type: none"> • formal — unfamiliar audience </td> <td style="vertical-align: top;"> <p><i>Purpose</i></p> <ul style="list-style-type: none"> • challenge • empowerment </td> <td colspan="2"></td> </tr> </table>				<p><i>Elements</i></p> <ul style="list-style-type: none"> • contrast 	<p><i>Conventions</i></p> <ul style="list-style-type: none"> • convey roles from differing points of view • dramatic monologue 	<p><i>Forms and styles</i></p> <ul style="list-style-type: none"> • documentary drama • forum theatre • non-realism • theatre for young people • written — short scenes in correct layout, play review 	<p><i>Performance skills</i></p> <ul style="list-style-type: none"> • characterisation — derived from script interpretation • movement — in character • script interpretation — plot analysis, style, sub-text, given circumstances, context, character motivation • voice — modulation, articulation and breathing 	<p><i>Audience</i></p> <ul style="list-style-type: none"> • formal — unfamiliar audience 	<p><i>Purpose</i></p> <ul style="list-style-type: none"> • challenge • empowerment 		
<p><i>Elements</i></p> <ul style="list-style-type: none"> • contrast 	<p><i>Conventions</i></p> <ul style="list-style-type: none"> • convey roles from differing points of view • dramatic monologue 	<p><i>Forms and styles</i></p> <ul style="list-style-type: none"> • documentary drama • forum theatre • non-realism • theatre for young people • written — short scenes in correct layout, play review 	<p><i>Performance skills</i></p> <ul style="list-style-type: none"> • characterisation — derived from script interpretation • movement — in character • script interpretation — plot analysis, style, sub-text, given circumstances, context, character motivation • voice — modulation, articulation and breathing 								
<p><i>Audience</i></p> <ul style="list-style-type: none"> • formal — unfamiliar audience 	<p><i>Purpose</i></p> <ul style="list-style-type: none"> • challenge • empowerment 										
<p>DR 6.1 Students devise and refine scenarios and scripts, both individually and as part of an ensemble, using elements and conventions appropriate to selected forms, styles and purposes.</p>											
<p>Devise and refine scenarios and scripts:</p> <ul style="list-style-type: none"> • develop scenarios for improvisations and record them in written form • follow modelled script layout for monologues, duologues and extended scripts • use a range of sources to research material for scenarios and scripts • explore all elements and conventions and determine their impact on meaning • rework and refine scenarios and scripts. <p>Individually and as part of an ensemble:</p> <ul style="list-style-type: none"> • independently contribute ideas, scenarios and scripts relating to the elements, conventions, forms, styles and purposes in the Level 6 core content • work collaboratively to contribute ideas, scenarios and scripts relating to the elements, conventions, forms, styles and purposes in the Level 6 core content. <p>Elements and conventions:</p> <ul style="list-style-type: none"> • participate in workshops that provide opportunities to apply conventions from Level 6 core content and from previous levels to the selected form and style • explore the impact of contrast in the creation of dramatic texts • explore roles which provide differing points of view in a range of forms and styles selected from core content at this level • develop monologues which adhere to dramatic monologue structure • apply a variety of dramatic conventions appropriate to the selected form or style e.g. forum theatre — the joker and use of audience interaction; theatre for young people — issue-based and multimedia texts; documentary drama — use of historically accurate documents, poetry, music, linking devices. <p>Forms, styles and purposes:</p> <ul style="list-style-type: none"> • participate in a range of workshop opportunities to explore forms, styles and purposes relating to Level 6 core content. 		<p>Students may (individually and as part of an ensemble):</p> <ul style="list-style-type: none"> • devise scenarios and scripts in oral and written forms <ul style="list-style-type: none"> – manipulating selected dramatic elements to change meaning – applying conventions appropriate to chosen form or style • develop scenarios and reach a resolution suitable to the context • refine the scenario or script by reworking it following further thought • accept advice and feedback from others • experiment with multiple possibilities for exploration of issues, ideas or stories • present written scripts using the correct layout, including title, setting, stage directions, character names, indented dialogue, advice for delivery of lines, scene numbering. 									

DR 6.2 Students present a rehearsed, polished performance applying performance skills appropriate to the selected form, style and performance space.	
<p>Rehearsed, polished performance:</p> <ul style="list-style-type: none"> rehearse and rework material over an extended period of time in order to refine performance take on directorial roles develop the skills of working as an ensemble. <p>Performance skills:</p> <ul style="list-style-type: none"> participate in voice workshops that explore modulation, articulation and breathing and how these can be used to support interpretation and performance focus on communication of character and intent in movement workshops interpret scripts providing plot analysis, given circumstances, character motivation, context, sub-text and style. <p>Appropriate:</p> <ul style="list-style-type: none"> workshop the Level 6 performance skills as required by the performance location, purpose and audience. <p>Selected form and style:</p> <ul style="list-style-type: none"> participate in an extensive range of performance workshops which aim to polish and refine performance conventions of the specific form or style that is the focus of DR 6.1 and DR 6.3. <p>Consider audience, purpose and performance space:</p> <ul style="list-style-type: none"> present performances in a range of different spaces, noting impact on blocking, projection and audience relate purposes of presentations to Level 6 core content investigate the flexibility required to prepare performances for an unfamiliar audience. 	<p>Students may:</p> <ul style="list-style-type: none"> cooperate in ensemble work as they rehearse and refine a range of dramatic texts for polished performance independently rehearse and refine work for polished performance memorise lines, cues and blocking so that they are managed smoothly within a polished performance control tension, mood and symbol from within role manage oral and body language to convey explicit sub-textual meaning use space, levels and proximity to convey status and relationships with others sustain the stylistic requirements of the selected form or style for the duration of the drama show awareness of variation in audience and location in a range of performances control projection, pace and emphasis to communicate meaning clearly to the audience change vocal tone to suit interpretation of role apply movement smoothly and confidently to support a role and related elements as appropriate to stylistic requirements of the text interface with others in ensemble performances.
DR 6.3 Students evaluate the forms, styles and processes used in dramatic action and performance, identifying the influence of purpose and context.	
<p>Evaluate forms, styles and processes:</p> <ul style="list-style-type: none"> make judgments about the application of elements and conventions from Levels 1 to 6 as they relate to the selected form, style or purpose in a range of performances make judgments about the processes experienced in the development of their own work and relate these to the selected form, style or purpose prepare oral and written short and extended responses, including reviews participate in formal and informal discussions and forums evaluate written dramatic forms such as scenarios and scripts prepared by themselves and others. <p>Identifying the influence of purpose and context:</p> <ul style="list-style-type: none"> critically engage with texts drawn from published and unpublished sources, including student-devised scripts and performances, performances by visiting groups and performers, performances viewed in formal theatre settings critically engage with dramatic texts (written and in performance) from the local cultural context, from outside the local context and from a range of historical contexts recognise the range of purposes for which the chosen texts have been prepared. 	<p>Students may:</p> <p>Accurately apply drama terminology in oral and written responses as they:</p> <ul style="list-style-type: none"> evaluate forms, styles and processes in their own drama and that of others and make explicit links between elements, conventions and their related forms and styles; substantiate statements by referring to specific examples from the dramatic action in performance identify the purpose of a performance and how that may have influenced the selection of dramatic focus, scenes, dramatic sequence, form and style identify and discuss the range of contexts which may have influenced the development of the dramatic text in preparation for performance.