

The Arts – Drama

Reception to year 10

Version 1.0



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Terminology

The South Australian Department for Education uses the term ‘Aboriginal’ to refer to people who identify as Aboriginal, Torres Strait Islander, or both Aboriginal and Torres Strait Islander. This term is preferred by Aboriginal South Australians and the department.

SA Curriculum Framework: Essential Learning summary – Drama

Why The Arts

The arts spark imagination, curiosity and wonder, enriching our lives with unique opportunities for self-expression and growth. The arts excite, confront, and make us feel something; they reflect our humanity. Through the arts, we explore perspectives of self and others, nurturing a sense of identity and belonging. The arts evoke powerful physical, emotional and intellectual responses, inspiring us to think, act and communicate creatively, as we challenge and celebrate our world.

Dispositions

Creativity	Empathy	Confidence	Self-awareness
What it is: Imagining and exploring ideas, experimenting with new possibilities, playing with alternatives and developing original expressions or solutions. Why it matters: Being creative inspires innovation, risk-taking and seeing, thinking and expressing meaning, emotion or perspective, in unique ways. Central to the arts, being creative drives originality, personal expression and connection.	What it is: Relating to and seeking to understand the feelings, experiences and perspectives of others. Why it matters: Being empathetic supports learners to explore ideas, gain insight and draw inspiration from diverse real and imagined cultures, contexts and perspectives. Creating, collaborating and sharing arts practice nurtures empathy, alongside open-mindedness, respect and a sensitive understanding of the human experience.	What it is: Believing in yourself and your abilities; trusting the choices you make on your own and with others. Why it matters: Being confident enables active participation and risk-taking in creative practice, strengthening communication skills, wellbeing, resilience and a sense of belonging. Confidence is fostered through embodied learning in the arts, learners developing self-discipline and focus, embracing challenge, showing initiative and balancing self-belief with openness to feedback and growth.	What it is: Being sensitive and responsive to your own feelings, thoughts, actions, biases and influences. Why it matters: Being self-aware supports learners to reflect on and evaluate choices, actions and reactions. Arts learners are attentive to their unique strengths, limitations and emotional responses when creating, sharing and viewing art, nurturing their sense of identity along with an understanding of their connections to, and responsibilities within, the world.

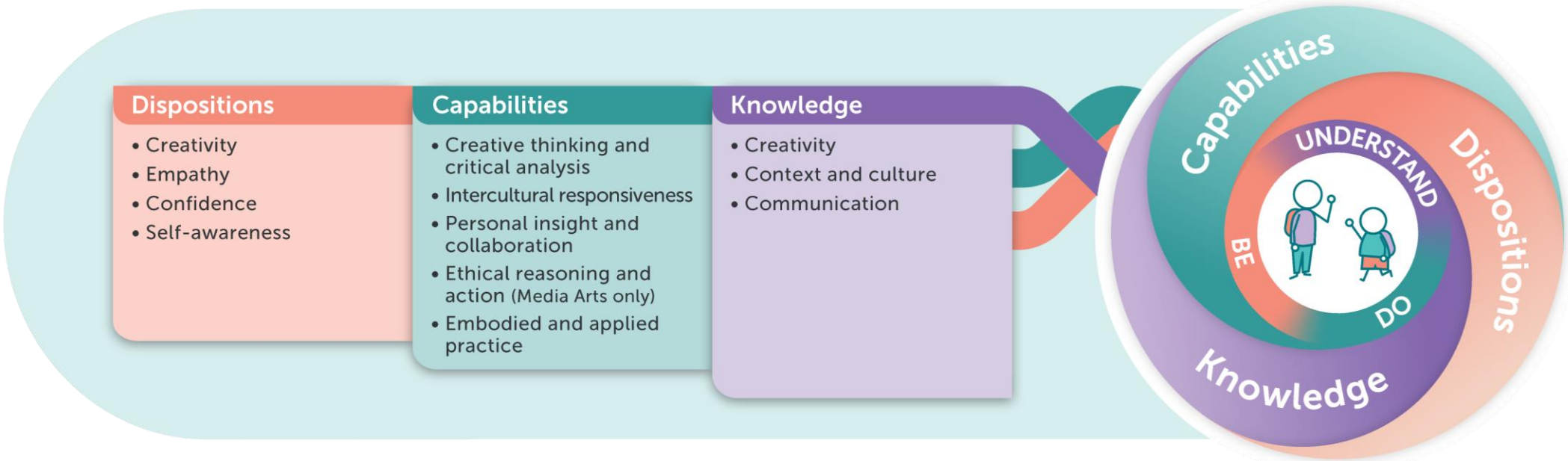
Capabilities

Creative thinking and critical analysis	Intercultural responsiveness	Personal insight and collaboration	Embodied and applied practice
What it is: Generating and experimenting with ideas in new or innovative ways, analysing, interpreting and evaluating information, considering alternatives and making informed choices using logic, inspiration, imagination and flexibility.	What it is: Engaging with diverse contexts and cultures, including one’s own, through respectful and adaptive interactions and responses. Reflecting on multiple perspectives and practices and activating behaviours and attitudes that value cultural diversity, while fostering and contributing to dynamic, interconnected communities.	What it is: Activating self-awareness and managing one’s emotions and behaviours to support personal and artistic growth and using this self-awareness to interact effectively with others and their community.	What it is: Learning, refining and applying skills, techniques and processes with understanding and intent across contexts.

Creative thinking and critical analysis	Intercultural responsiveness	Personal insight and collaboration	Embodied and applied practice
Why it matters: Experimenting, exploring and critically reflecting on ideas enriches learners' imagination and creative expression. As learners grow as artists, they become more discerning audiences, developing artistry and emotional intelligence as they analyse, appraise and create.	Why it matters: Exploring the arts through a sociocultural lens deepens learners' understanding of identity and diverse cultural perspectives, protocols and practices. Creating and experiencing artworks informed by and responsive to intercultural contexts fosters ethical responsibility, empathy, inclusivity and awareness of the arts locally, nationally and globally.	Why it matters: When learners consciously reflect on their strengths, values and limitations, they are able to work constructively, creatively and respectfully with others, as well as thrive independently. This boosts confidence, self-expression and a sense of belonging, supporting learners to develop their artistic identity, take creative risks and innovate.	Why it matters: Refining learner capability in an increasing range of discipline-specific arts practices supports learners to develop as artists and audiences. Over time, acquiring, reflecting on and refining physical, metacognitive and creative practices enables artistic and personal growth.

Knowledge

Creativity	Context and culture	Communication
What it is: The interplay of ideas and processes, inspired and shaped by exploration, experimentation and expression. It supports generation, connection, reinterpretation and meaning making. Why it matters: Creativity expands our knowledge and encourages us to think intuitively, contribute as innovators and communicate in multiple ways, supporting us to solve problems and become lifelong learners. Using imagination and understanding to create expressions of ideas, emotions and perspectives is integral to the arts.	What it is: The circumstances or setting in which something occurs. It includes the cultural, environmental, social, personal, historical or situational details that support understanding or interpretation and can help explain or frame an event, perspective or situation. Why it matters: Artistic expression is shaped by the context in which it is made, viewed or presented. It reflects society and identity and is integral to all cultures and times. The arts promote understanding of diverse perspectives, fostering empathy and appreciation for the role of the arts in shaping our lives and broadening our view of the world.	What it is: The exchange and sharing of meaning to express, respond to or interpret intention or purpose. Why it matters: The arts communicate meaning and shape perception. Sharing, presenting, performing, viewing and responding to artworks, and understanding the processes required to do so, supports learners to interact with and make sense of the world, offering opportunities to experience and learn from a wide range of artistic expressions, both as artists and audiences.



The dispositions, capabilities and knowledge embedded in the SA Curriculum: The Arts

Drama – Reception

Essential Learning

Dispositions

Creativity	Empathy	Confidence	Self-awareness
This disposition may be evident when learners, for example: - improvise to generate new dramatic ideas - imagine different ways to use props and costumes to generate possibilities for dramatic action with peers - experiment with voice and movement to show different character representations.	This disposition may be evident when learners, for example: - connect drama to their own and others’ experiences to understand different responses to characters and situations - consider why a character’s choices might make sense from their point of view - notice how a character in drama might be feeling and consider how the performance suggests this.	This disposition may be evident when learners, for example: - share a creative idea with others even when unsure how others might respond to it - commit to their performance for peers, trusting what they have rehearsed even when they feel unsure - make and act on creative choices in dramatic play even when unsure whether others would make the same choice.	This disposition may be evident when learners, for example: - notice how they respond when dramatic play is not working as they hoped and recognise what helps them continue or change approach - notice how taking on different characters affects their thoughts or feelings during dramatic play - notice which drama strategies help them feel ready when preparing to share or perform.

Capabilities

Creative thinking and critical analysis	Intercultural responsiveness	Personal insight and collaboration	Embodied and applied practice
Learners develop this capability by, for example: - participating in a dramatic play - identifying the ways facial expressions can convey the emotions of a character - moving through the drama space as a character in an imagined setting - experimenting with character voices using puppets.	Learners develop this capability by, for example: - listening to Aboriginal people talk about the importance of drama for communities - participating in a dramatic retelling of a story or a fable - sharing what they notice when they experience drama from across a range of times, places or cultures - describing the characters they see in drama from a range of contexts and cultures.	Learners develop this capability by, for example: - engaging with peers in dramatic play and imagination by taking turns and contributing ideas - retelling a story with peers through dramatic action using props, including repurposed toys or familiar objects - developing appropriate reactions as audience members with support, including active listening.	Learners develop this capability by, for example: - using voice to develop a character - demonstrating spatial awareness of their environment and other learners when they move in the drama space - developing movements to communicate an emotion - communicating action without sounds.

Knowledge

Creativity	Context and culture	Communication
Conceptual understandings and supporting content descriptions		
Artists use purposeful play to create artworks that express ideas in new and imaginative ways. Learners: • create arts works that communicate ideas AC9ADRFC01 • use play, imagination, arts knowledge, processes or skills to discover possibilities and develop ideas. AC9ADRFD01	The arts connect people and communities. Learners: • explore how and why the arts are important for people and communities. AC9ADRFE01	Communicating through artworks develops new expressive skills. Learners: • share their arts works with audiences. AC9ADRFP01

Drama – Years 1 to 2

Essential Learning

Dispositions

Creativity	Empathy	Confidence	Self-awareness
This disposition may be evident when learners, for example: - improvise to generate new dramatic ideas - imagine different ways to use props and costumes to generate possibilities for dramatic action with peers - experiment with voice and movement to show different character representations.	This disposition may be evident when learners, for example: - connect drama to their own and others' experiences to understand different responses to characters and situations - consider why a character's choices might make sense from their point of view - notice how a character in drama might be feeling and consider how the performance suggests this.	This disposition may be evident when learners, for example: - share a creative idea with others even when unsure how others might respond to it - commit to their performance for peers, trusting what they have rehearsed even when they feel unsure - make and act on creative choices in dramatic play even when unsure whether others would make the same choice.	This disposition may be evident when learners, for example: - notice how they respond when dramatic play is not working as they hoped and recognise what helps them continue or change approach - notice how taking on different characters affects their thoughts or feelings during dramatic play - notice which drama strategies help them feel ready when preparing to share or perform.

Capabilities

Creative thinking and critical analysis	Intercultural responsiveness	Personal insight and collaboration	Embodied and applied practice
Learners develop this capability by, for example: - experimenting with the elements of drama, including using various character voices - exploring the relationships between characters - improvising in a variety of character roles, playing with vocal expression and physical movements - suggesting ideas and choosing new details for dramatic play in a known story about imaginary events, including those from parables, allegory or fairytales.	Learners develop this capability by, for example: - exploring when, where and why Aboriginal people use drama to share knowledge about their cultures - investigating drama techniques used across a range of contexts and cultures, including the use of masks - recounting 1 or 2 ideas from drama they have viewed or experienced from across a range of times, places or cultures - recognising detail when they view drama from a range of contexts and cultures.	Learners develop this capability by, for example: - working with a partner to rehearse a scene or skit - contributing their ideas and actions to communicate meaning in making drama - sharing ideas and feelings about drama they have created.	Learners develop this capability by, for example: - developing vocal and non-vocal sounds to portray real or imaginary characters - warming up their bodies and voices at the beginning of the drama lesson - using posture and body movements to bring characters to life in devised drama - miming emotions to communicate purposeful ideas to an audience - working with a simple prop.

Knowledge

Creativity	Context and culture	Communication
Conceptual understandings and supporting content descriptions		
Artists explore and experiment to make artworks that communicate ideas in creative ways. Learners: • create and co-create fictional situations based on imagination or experience AC9ADR2C01 • use the elements of drama and imagination in dramatic play or process drama. AC9ADR2D01	The arts give us insight into people and communities across cultures and opportunities to share personal experiences. Learners: • explore where, why and how people across cultures, communities or other contexts experience drama. AC9ADR2E01 The arts are foundational to the diverse Aboriginal cultures throughout Australia. Learners: • explore examples of drama created or performed by First Nations Australians. AC9ADR2E02	Communicating through the sharing of artworks promotes interaction. Learners: • share their drama in informal settings. AC9ADR2P01

Drama – Years 3 to 4

Essential Learning

Dispositions

Creativity	Empathy	Confidence	Self-awareness
This disposition may be evident when learners, for example: - experiment with the elements of drama to develop new possibilities and communicate an emotion or idea - improvise various characters by exploring both familiar and unexpected ideas - manipulate voice, movement and space to explore different ways of showing relationships, mood or tension in a scene.	This disposition may be evident when learners, for example: - appreciate how drama from diverse cultures communicates ideas, feelings or experiences that matter to the people who created it - seek to understand viewpoints in drama that differ from their own and consider how people represented might experience the situation differently - adapt a character’s voice, movement or action after considering how another person in the scene might feel.	This disposition may be evident when learners, for example: - offer and act on dramatic ideas during rehearsal without relying on reassurance from others - take on an unfamiliar role, voice or way of moving even when unsure how it will feel or work - make a dramatic choice about how a character or scene could be performed and stand by that choice while remaining open to others’ ideas.	This disposition may be evident when learners, for example: - notice what feedback reveals about their usual dramatic choices and use this awareness to inform how they perform or devise - discern when they prefer to lead, follow or collaborate, and recognise how that affects their drama work - recognise how their experiences influence the way they interpret a character or scene.

Capabilities

Creative thinking and critical analysis	Intercultural responsiveness	Personal insight and collaboration	Embodied and applied practice
Learners develop this capability by, for example: - expanding on new and known dramatic ideas, including the use of hand puppets to re-imagine a story - using the elements of voice and body to create and sustain a character - devising a scenario with others and selecting or making appropriate props and costumes that enhance the narrative - selecting and using the elements of drama to plan and rehearse - making choices that shape ideas to support the dramatic action of a devised or scripted drama.	Learners develop this capability by, for example: - exploring drama that represents the responsibility and connection to Country/Place for Aboriginal people - experimenting with movement in drama from a range of contexts and cultures - examining features of drama, including costumes, characters or staging, from a range of contexts and cultures - investigating the use of mime and movement in drama from a range of contexts and cultures - discussing drama from a range of cultures using appropriate terminology.	Learners develop this capability by, for example: - working cooperatively with a partner or small group to develop and rehearse drama - exploring how meaning can be communicated by using the elements of drama in different ways - demonstrating perseverance in an unfamiliar drama task - filming a group performance in an informal setting and then observing how they contributed to the performance - developing an awareness of others, including performers and audience members.	Learners develop this capability by, for example: - developing intentional pace, volume and pitch through voice for a specific purpose - preparing physically for drama by warming up the body and voice and establishing trust through a collective focus - adopting a character role in scripted, improvised or devised drama - demonstrating movement and gestures to increase dramatic action - receiving and accepting offers from other actors during an improvisation and warm-up activities.

Knowledge

Creativity	Context and culture	Communication
Conceptual understandings and supporting content descriptions		
Artists experiment with elements to create artworks that communicate meaning. Learners: - improvise or devise and shape drama using the elements of drama to communicate ideas, perspectives or meaning AC9ADR4C01 - use the elements of drama to explore and develop ideas for dramatic action in improvisations or devised drama. AC9ADR4D01	Artworks are created and shared across contexts, raising awareness and respect for diversity within their communities. Learners: - explore where, why and how drama is created or performed across cultures, times, places or other contexts. AC9ADR4E01 Aboriginal artworks are often influenced by artists’ intrinsic relationship to Country/Place. Learners: - explore how First Nations Australians use drama to communicate their connection to, and responsibility for, Country/Place. AC9ADR4E02	Communicating with an audience through performance or presentation of artworks builds confidence and awareness of others. Learners: perform improvised or devised drama in informal settings. AC9ADR4P01

Drama – Years 5 to 6

Essential Learning

Dispositions

Creativity	Empathy	Confidence	Self-awareness
This disposition may be evident when learners, for example: - experiment with contrast in voice, movement or space to generate fresh dramatic possibilities - generate new dramatic ideas after viewing others’ performances, using them as stimulus for further drama making - explore alternative dramatic choices to discover different directions the work might take.	This disposition may be evident when learners, for example: - identify with a character whose perspective differs from their own to gain new insights into human experiences - consider the experiences of a character that differ from their own when deciding how to portray them with care - consider how an audience may experience a character’s portrayal and use this understanding when refining the character in a scene.	This disposition may be evident when learners, for example: - make and act on their dramatic choices to serve artistic intent without relying on reassurance from others - step forward to contribute an idea or take on an unfamiliar role that supports the ensemble, even when they feel uncertain - trust their artistic judgement when deciding whether to maintain or revise their dramatic ideas in response to others’ contributions.	This disposition may be evident when learners, for example: - notice how their energy, mood or attention influences their dramatic choices and adjust their practice when needed - recognise when personal preferences influence their dramatic choices and how this shapes their practice - recognise how their assumptions or preferences influence the way they portray a character and use this awareness when making dramatic choices.

Capabilities

Creative thinking and critical analysis	Intercultural responsiveness	Personal insight and collaboration	Embodied and applied practice
Learners develop this capability by, for example: • using and combining the elements of drama to create new ideas, including developing an alternative ending to a dramatic scene • describing how characters might react and respond emotionally in different situations • introducing a new character to change the mood and sustain action in an improvised scene • manipulating the elements of drama to develop the narrative of a devised drama and engage the audience • exploring how improvised dialogue between 2 or more characters can communicate opposing views of an issue or idea.	Learners develop this capability by, for example: • exploring the significance of traditional and contemporary drama in the continuance of Aboriginal cultures and communities • examining and reflecting on how performers communicate to the audience through physical theatre while considering how communication is influenced by cultural context • responding respectfully as performers and audience members to dramatic work from a range of contexts and cultures • describing how a dramatic work's message has been communicated.	Learners develop this capability by, for example: • collaborating and performing with peers to interpret and workshop scripted drama • examining the ways the inner traits of a character can be communicated through dramatic action • persevering when faced with a challenge on stage, including missing props or improvised dialogue during the performance • interacting constructively in group and whole-class discussions about drama they participated in or attended.	Learners develop this capability by, for example: • varying voice using dynamic expression, projection and volume • preparing in a physical and mindful way for drama, including an awareness of their own body, the drama space and working collaboratively as part of an ensemble • combining gestures, movement and voice to communicate the relationship between 2 characters to an audience • developing stance and spatial awareness to create focal points in ensemble drama • rehearsing dialogue and blocking in collaboration with peers for scripted and devised drama • working in an off-stage role to manage prop and scene changes while supporting performers entering and exiting a performance space.

Knowledge

Creativity	Context and culture	Communication
Conceptual understandings and supporting content descriptions		
Artists develop a range of skills and use elements to create artworks that communicate meaning. Learners: • develop characters and situations, and shape and sustain dramatic action to communicate ideas, perspectives or meaning in improvised, devised or scripted forms AC9ADR6C01 • explore ways to combine the elements of drama to communicate ideas, perspectives or meaning in improvisations, devised drama or scripted drama. AC9ADR6D01	Artworks use and combine various elements to communicate meaning across contexts. Learners: • explore ways that the elements of drama are combined to communicate ideas, perspectives or meaning in drama across cultures, times, places or other contexts. AC9ADR6E01 The arts are integral to the continuance and revitalisation of Aboriginal cultures. Learners: • explore the ways that First Nations Australians use drama to continue and revitalise cultures. AC9ADR6E02	Communicating with an audience through performance or presentation of artworks develops confidence and a range of expressive skills. Learners: • rehearse and perform improvised, devised or scripted drama in informal or formal settings. AC9ADR6P01

Drama – Years 7 to 8

Essential Learning

Dispositions

Creativity	Empathy	Confidence	Self-awareness
This disposition may be evident when learners, for example: - reimagine a traditional narrative to generate new dramatic possibilities - play with time, place or tension to create different possibilities in a scene - adapt known characters or situations to create something unexpected.	This disposition may be evident when learners, for example: - seek to understand the perspective of an actor, director, designer or audience and allow this understanding to shape an interpretation - consider how power, status or exclusion may shape a character’s behaviour to understand the experiences of people or groups the character represents - consider whether their portrayal reflects the perspective or experience of the person or group represented.	This disposition may be evident when learners, for example: - exercise confidence in their artistic judgement by sustaining, adapting or relinquishing dramatic ideas in response to a developing work and others’ contributions - share a developing scene or dramatic idea with an audience before it feels fully resolved - take initiative in rehearsal by contributing to an emerging dramatic idea before being certain how it will develop.	This disposition may be evident when learners, for example: - consider how their personal ways of working support or limit their dramatic practice to identify possible adjustments - recognise their dramatic preferences and how these influence the choices they make in their practice - consider how their values, assumptions or experiences influence their interpretation of dramatic material.

Capabilities

Creative thinking and critical analysis	Intercultural responsiveness	Personal insight and collaboration	Embodied and applied practice
Learners develop this capability by, for example: - exploring an emotion or relationship to inspire the creation and development of dramatic action - manipulating the elements of drama to develop character, create and refine mood, clarify dramatic intent and move a narrative forward - applying relevant drama conventions in improvised, devised or scripted drama - developing resources, ideas and design suggestions for a group performance using collaboration tools on a learning management system	Learners develop this capability by, for example: - being responsive to Indigenous Cultural and Intellectual Property Rights when discussing the cultural responsibilities of the performer - reflecting on the diverse forms and styles of film, television, theatre or live production that feature Aboriginal performers - demonstrating how the elements or conventions of drama are used in performance associated with a specific time in history or place by creating and presenting a podcast, vodcast or devised skit	Learners develop this capability by, for example: - collaborating with peers to devise, rehearse and perform drama inspired by an agreed idea or focus - demonstrating ways of communicating with their body without using speech to enhance and recognise the power of body language in the communication of dramatic intent - responding to audience feedback to embrace character development and dramatic action - reflecting on their dramatic skills by filming and viewing their own practice, rehearsal and performance work	Learners develop this capability by, for example: - extending vocal dynamics, while focusing on articulation and projection - demonstrating strategies to ensure the physical and emotional safety of self and others when improvising, devising or performing drama - using techniques to communicate relationships between characters and to engage audiences - adopting stance, gesture and pace to communicate an idea or issue - identifying how the elements of drama are used in the dramatic action of their performance and viewpoint

Creative thinking and critical analysis	Intercultural responsiveness	Personal insight and collaboration	Embodied and applied practice
- analysing the artistic choices made in the dramatic work of self and others - evaluating their own and the work of others against specific criteria.	- discussing the viewpoints of both performer and audience when considering what a performance conveys about culture and society - investigating the role and purpose of drama across a range of times, places or cultures - articulating how dramatic style and form varies in a range of cultures.	discussing the viewpoints of both performer and audience throughout the dramatic process.	- rehearsing to improve specific skills or stylistic characteristics of dramatic performance - applying available theatre technologies to enhance artistic intention or dramatic effect.

Knowledge

Creativity	Context and culture	Communication
Conceptual understandings and supporting content descriptions		
Artists manipulate elements using a broad range of skills and processes to create meaning through artwork. Learners: - develop performance skills relevant to selected drama styles or forms AC9ADR8D01 - evaluate and refine use of elements of drama or conventions to shape and sustain dramatic action or communicate ideas, perspectives or meaning. AC9ADR8C02 Artists are inspired by and respond to complex or unfamiliar situations and ideas and propose alternative creative options. Learners: - improvise and devise drama or interpret scripted drama, manipulating elements of drama and applying conventions relevant to the style or form. AC9ADR8C01	Artworks across a variety of contexts are created to communicate meaning and build respect and understanding. Learners: - investigate ways the elements of drama or conventions are used to communicate ideas, perspectives or meaning in drama created or performed across cultures, times, places or other contexts. AC9ADR8E01 Cultural responsiveness and Indigenous Cultural and Intellectual Property rights must be considered when interacting with the diversity of Aboriginal artists and artworks. Learners: - investigate the diversity of drama created or performed by First Nations Australians, considering culturally responsive approaches to Indigenous Cultural and Intellectual Property rights. AC9ADR8E02	Communicating with an audience through performance or presentation of artworks develops confidence, a broad range of expressive skills and an appreciation of process. Learners: - rehearse and perform improvised, devised or scripted drama to audiences, using performance skills and conventions relevant to style or form. AC9ADR8P01 Artists develop self-discipline and expand their perspectives as they seek and respond to feedback and reflect on their own and others' artworks. Learners: - reflect on their own and others' drama to inform choices when manipulating elements of drama or conventions to shape dramatic action. AC9ADR8D02

Drama – Years 9 to 10

Essential Learning

Dispositions

Creativity	Empathy	Confidence	Self-awareness
This disposition may be evident when learners, for example: • question or reshape familiar dramatic conventions when seeking new ways to communicate meaning • reimagine staging solutions when challenged to communicate dramatic action without relying on realistic sets • seek alternative solutions to creative challenges to discover new ways of serving dramatic intent.	This disposition may be evident when learners, for example: • explore how people from different cultural or historical contexts may experience the social norms represented in drama, and use this understanding to inform their own interpretation • consider how particular audiences may experience choices in staging, lighting and sound, and use this understanding to inform how the performance is shaped • consider actors’ perspectives when experiencing drama as an audience member to better understand their choices.	This disposition may be evident when learners, for example: • trust their preparation when performing for peers or a broader audience • seek out increasingly challenging roles, forms or performance situations to extend their dramatic practice • stand by a considered dramatic decision when sharing developing work while remaining open to responses about its impact.	This disposition may be evident when learners, for example: • recognise habitual ways they use movement or space and how these influence their dramatic choices within the ensemble • notice how they are feeling in improvised or scripted drama and how these responses influence their performance choices • recognise how time constraints affect their focus, decision making or ways of working when creating drama.

Capabilities

Creative thinking and critical analysis	Intercultural responsiveness	Personal insight and collaboration	Embodied and applied practice
Learners develop this capability by, for example: • experimenting with realistic and non-realistic dramatic styles, conventions, techniques and theories • experimenting with the elements of drama to enhance or change a character and the communication of dramatic intent • exploring through investigation, and trial and error, the theories and processes of dramatic theorists, including Stanislavski, Brecht or Brook • communicating the use of drama and design elements, including technologies, to explain the meaning in their own or the work of others • designing set models or props using technology, including a 3D printer or computer-aided design (CAD) program.	Learners develop this capability by, for example: • exploring the representation of Aboriginal people in Australian film, television or live theatre, across different timeframes • developing dramatic action inspired by the representation of identity in the form and style of an Aboriginal dramatist, without appropriation • articulating specific features of historically or socially significant dramatic forms or styles in dramatic practice or performance • evaluating how multiple perspectives are communicated, celebrated or challenged in dramatic works from diverse contexts or cultures • examining how ideas and perspectives are communicated or challenged through dramatic practice across a range of cultural, social or historical contexts • analysing the cultural, social and historical context of character development, dramatic meaning or intent • contextualising the alignment of performance and production skills to the use of technologies, protocols and conventions when staging films, cultural performances or unconventional theatre productions across multiple staging settings.	Learners develop this capability by, for example: • collaborating with peers to direct, block, rehearse and stage self-devised or scripted drama in a small group or a company • conveying emotion, creating tension and communicating meaning through voice, body, use of space or movement in improvised, devised and scripted scenes • critically reviewing their own and work of others to evaluate the developmental processes, performance skills and dramatic impact • developing a personal folio that documents and reflects on the dramatic processes used in a production by using multimedia presentation tools • discussing a performance and its dramatic intention, from the viewpoints of director, designer, performer and audience.	Learners develop this capability by, for example: • refining the use of style-specific conventions, techniques or theories, including the integration of vocal and physical characterisation • evaluating the physical and emotional safety of a production process, including the impact of sensitive content matter on actors and audience • analysing how the elements of drama can be used to enhance characterisation and dramatic intent • interpreting script excerpts in small groups to explore character relationships, status and spatial tension • evaluating their own and dramatic practice of others through discussion and individual written or multimodal critiques • constructing a scale model or box set for a drama production • analysing the process of developing a live production or film.

Knowledge

Creativity	Context and culture	Communication
Conceptual understandings and supporting content descriptions		
Artists plan, evaluate and refine their arts practice to enhance the aesthetic and meaning of the artwork they create. Learners: - rehearse and refine drama making deliberate aesthetic choices to unify dramatic meaning AC9ADR10C02 - develop performance skills or techniques to manipulate elements of drama or use conventions to communicate the physical and psychological aspects of roles and characters consistent with intentions. AC9ADR10D01 Artists are inspired by and respond to, complex ideas in innovative ways, evaluate alternatives, and modify processes in changing circumstances. Learners: - improvise and devise drama, and interpret scripted drama, using elements of drama and conventions to shape and manipulate dramatic action and convey intended ideas, perspectives or meaning. AC9ADR10C01	Artworks across contexts are created to communicate, affirm and challenge ideas, developing respect and ethical responsibility. Learners: - investigate use of elements of drama, performance skills or conventions to communicate or challenge ideas, perspectives or meaning in drama across cultures, times, places or other contexts. AC9ADR10E01 Aboriginal artists often represent, celebrate or challenge Australian identity through their artworks. Learners: - investigate the ways that drama created or performed by First Nations Australians celebrates and challenges multiple perspectives of Australian identity. AC9ADR10E02	Communicating with an audience through performance or presentation of artworks develops confidence, a broad range of expressive skills, use of process and the ability to respond to alternative perspectives. Learners: - perform improvised, devised or scripted drama to audiences, using performance skills and conventions to shape the drama. AC9ADR10P01 Artists develop and refine their practice, informed by feedback and reflection on their own and others’ artworks. Learners: - reflect on their own and others’ drama or practices to refine and inform their use of elements of drama, conventions or approaches to shape and sustain dramatic action. AC9ADR10D02