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F–10 AUSTRALIAN CURRICULUM: THE ARTS – DRAMA

examples of knowledge and skills

Introduction

The examples of knowledge and skills in this support resource are designed for use alongside the Australian Curriculum: The Arts – Drama.

The examples unpack the knowledge and skills in the Australian Curriculum: The Arts – Drama in relation to the elements of drama and the drama practices: creating, performing and responding. They provide a suggested sequence for the introduction and development of knowledge and skills.

* The elements of drama are the foundational building blocks of all drama and can include role, situation, language, place, movement, time, character, relationships, voice, tension, space, mood/atmosphere, contrast, symbol and focus. They work dynamically together to create dramatic action and dramatic meaning.
* Students learn drama knowledge and skills through the practices of creating, performing and responding to drama.

The examples are suggestions only and are neither prescriptive nor exhaustive. Teachers can draw from these examples to:

* make decisions about the order and pace with which they introduce and develop knowledge and skills
* support differentiation and meeting the needs of students with diverse learning needs
* plan Arts learning across a range of delivery contexts such as multi-disciplinary units across The Arts and other learning areas.

Throughout their Drama learning, students use questions based on Viewpoints (personal and imaginative, cultures and worlds, conventions, and processes) as an inquiry tool for considering their drama practice from multiple perspectives, as artist or as audience. Suggested questions that explore the Viewpoints are included alongside the examples of knowledge and skills.

Teachers are best placed to make decisions about the examples and questions that will best suit their students and context. In addition to examples and questions in the tables below, a suggested introductory point is provided for each of the knowledge and skill examples.

Graphics indicate where the knowledge and skills examples might be introduced in Years F­–2, 3–4, 5–6, 7–8 or 9–10.





 

 



Teachers should note that knowledge and skills will be revisited, and questions will increase in complexity from Foundation to Year 10.

Overview of the examples of knowledge and skills in Drama

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Creating and performing drama**Creating drama*** Dramatic play, object play
* Purpose
* Context
* Audience
* Working with pre-text and stimulus material
* Forms
	+ Puppetry
	+ Mime and movement
	+ Improvised drama
	+ Process drama
	+ Devised drama
	+ Scripted drama
* Styles and conventions

**Performing drama*** Sharing
* Performance contexts and spaces
* Engaging with audiences
 |  | **Elements of drama*** Role
* Character
* Place
* Time
* Language
* Situation
* Movement
* Relationships
* Voice
* Tension
* Mood/atmosphere
* Space
* Contrast
* Focus
* Symbol
 |  | **Exploring and responding to drama****Exploring drama** * Across cultures, times, places and other contexts
* Created and performed for different purposes
* Considering protocols and culturally responsive approaches

**Responding to drama*** Reflecting on and evaluating own drama practices
* Reflecting on and evaluating others’ drama practices
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| CREATING AND PERFORMING DRAMA – EXAMPLES OF KNOWLEDGE AND SKILLS |
| Creating drama |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| **Dramatic play**A child-structured form of pretence, where children create fictional situations, adopt roles and establish spaces. **Object play**Symbolically transforming objects in dramatic play. | * Creating roles, places and situations of their own through dramatic play and object play
* Exploring miniature worlds and socio-dramatic play
* Enacting stories or situations in response to prompts such as words, actions, pictures or photographs
* Participating “in-role”
* Accepting and participating within fictional situations
* Sharing ideas and feelings about drama they have created or participated in
* Reflecting on drama created by others that they have experienced (live or recorded)

Introductory point years F-2 | * Why do you think we have a play space in our classroom? How do you like to use the play space?
* What actions are you using when you play, such as stirring, shaking, rolling, brushing, pulling? Are you doing these actions with or without objects? Which do you enjoy better?
* What are you doing when you play? When you were playing today, what was happening?
* Which actions or activities do you pretend or imitate when you play?
* How do you solve problems when you are playing with materials and each other?
* What do you learn when you play? What did you experience that makes you say that?
* When you played with others today, how did you decide what your play would be about?
* What are you doing when you are acting out familiar roles, or re-enacting events you have experienced? Which roles do you prefer to play? Why do you think this is?
* What features of the story we have been exploring helped you play?
* What characters from our story did you include as you played? Why did you include those characters?
* What is the first thing you do when you start play?
* Which television shows or books help you to play? How do they help?
* What do you do to establish a space when you are engaging in dramatic play? How do you convince the audience that you are in a garden, or on top of a building, or swimming in the ocean?
* What would happen if …? What’s the name of [this place]? Why is there a … over there?
* Did re-enacting this event through dramatic play help you to understand the characters’ motivations?
* How does it feel when …? What was your favourite part?
* In what ways does engaging in dramatic play enable you to explore a wide range of emotions and responses to new and unfamiliar situations? What choices do you make during this process?
* What did you discover about your role and character, through dramatic play, that will help you to develop this character further?
 |
| **Purpose**The “why”. | Accepting and responding to invitations to pretend, to be “in” the dramaIntroductory point years F-2 | * Why are we making this drama work? Is it for ourselves, for another audience, to explore ideas, to tell a story or for other reasons?
* What did we learn, find out about ourselves or our world by participating in this [process] drama?
* What are the differences and similarities between drama work that aims to explore ideas and drama work to explore emotions?
* Why would we create drama work to challenge or provoke? What styles and forms of drama are most likely to provoke or challenge an audience?
* What styles of drama might be used to educate or inform?
* When devising drama, how do you make the purpose clear and explicit?
 |
| **Context**The “world” of the drama. | Exploring, building understanding and expressing ideas about real and imagined worlds through dramaIntroductory point years F-2 | * What ideas are you using when you are playing, and where did they come from?
* Why is our drama work exploring this topic?
* What are our strengths and interests as a group? How can we use our strengths in our drama? What do we know that is relevant to this issue or situation?
* In what ways has participating in this drama work helped you to understand the ideas and topics we are learning about in other subjects?
* How has your understanding of [context/topic/resource/book, etc.] changed by participating in this drama work?
* What other contexts or ideas would you like to explore using drama? Why? How?
* Which forms and styles of drama are most appropriate when using [X] as a context?
 |
| **Audience** The people who engage with the drama; audience includes the people who create and perform the drama. | Formal, informal, virtual, interactive, known and unknown audiencesIntroductory point years F-2 | * Who are we creating this drama work for?
* Is the encounter with the audience planned or chance? How do street performers engage with their audience?
* Where will the audience be, and how will they experience the drama?
* What do we need to know about our audience when we create? What will the audience be expecting?
* What strategies and processes might you use to engage a known audience?
* Why will your peers in this class be viewing your work? How might their comments inform your work?
 |
| **Working with materials**Pre-text: a text or text excerpt on which the drama is basedStimulus: material that acts as inspiration for generating/developing ideas for arts works | Stimulus material can include ideas from the real or imagined world of the student physical or digital images, text or objects, observations, provocations or sounds or a collection of material.Introductory point years 3-4 | * How can we use this [image] as a starting point, provocation or inspiration for our drama?
* What is this text, image, word or object saying to us? What’s important?
* What questions can we ask to find out more about this text, image or idea?
* What might be happening? When or where are we? What can we see in this image? Does everyone in the image, text or situation think the same way about [the issue]?
* What are the key moments in this story? How can we show these moments in our drama?
 |
| **Puppetry**Objects in animal, human or abstract form, animated by a person (not by mechanical means). | Using available puppets or repurposing available materials to make puppets to retell familiar stories or imagined narrativesIntroductory point years F-2 | * What shapes can you make with this [sock, jointed, shadow] puppet?
* What voice will the puppet use?
* What is the puppeteer doing? How did the puppeteers establish and manipulate a relationship with the audience?
* How could you use these materials to make a puppet? What materials do you need to make a [type of puppet]?
 |
| Using puppets to * explore ideas and characters
* interact with others in dramatic or object play

Introductory point years F-2 | * What questions would you ask the […] puppet? What questions might the puppet ask you?
* What actions do you want the puppet to perform, and how might you move to make this happen?
* What was the story in the puppet drama we experienced or saw today?
* What characters will your puppets play?
* How could we adapt ideas from this puppetry style in our work? Why would we do that? How would we do this in a culturally responsive way?
* How might you and your peers retell a story using puppets? How might you change the story to accommodate the use of the different puppets?
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|  | Exploring puppetry across cultures, times and places Introductory point years 3-4 | * How might you explore the diversity of cultures across time and place through puppetry, such as Chinese shadow puppetry, Wayang performance or the puppetry of ancient Athens? What messages or meanings feature in puppet-plays from across time and place?
* How is puppetry used as a narrative device in screen-based drama?
* What similarities and differences do you see in these examples of puppetry from [selected cultures, times and places]?
 |
| Puppetry used in hybrid formsIntroductory point years 5-6 | * How are puppetry and digital tools being combined in this drama?
* How does this change or reinforce the audience experience of the drama?
* How are interactions between the puppets and other aspects of the drama, such as sound, music or lighting design, established and manipulated?
 |
| **Mime and movement**Drama without words. | Exploring how mime and movement are used in improvised, devised or scripted drama from a range of cultures, times and places; for example, through clowning or physical theatre Introductory point years F-2 | * How can we retell this story without using verbal or vocal language?
* How could we involve the audience?
* What gestures would this character use?
* How can you and a partner show an alternative ending to the story, first using words and then only using mime and movement? Do you need to choreograph or coordinate your movement?
* What ideas from other drama can we adapt in our use of mime or movement? How can we do this in a culturally responsive way?
* How could we use a narrator, chorus or stock character in our drama?
* How can we use mime or movement to create empathy, humour or heightened pathos?
* How will we block our movements? How will we record our decisions?
* What skills or techniques could we practise or develop to strengthen our use of …?
* How can we communicate using facial expression and different types of movement such as gesture, moving only some body parts, moving whole body? Why do we want to do that?
* What features of your mask have you exaggerated to allow the audience to see the character from a distance?
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| **Improvised drama**Drama that is created by the performers spontaneously or “in the moment”.  | * Accepting and participating in drama improvisation
* Improvising responses to scenarios, pre-text or stimulus material
* Using readers’ theatre strategies to create drama in response to poems or stories
* Exploring how improvisation is used in drama from a range of cultures, times and places
* Participating in discussions as they are developing their drama
* Contributing to ongoing dramatic action when performing

Introductory point years F-2 | * Where is the drama happening?
* Who’s in the drama?
* Why are the characters going to the beach, feeling happy, looking for an …?
* Was everything in this improvised drama “made up” or were some elements scripted?
* How do you know when to begin or end a scene?
* In what ways might we involve the audience in our improvisation?
* What are the main events in this story? Why should we or why don’t we want to show the narrative in our improvisation? Which single moment should we focus on?
* What is fun about improvisation? What is scary? How might improvisation help us to be comfortable with making mistakes?
* How will we work collaboratively to shape our drama? What are the cues we need to look for as the drama proceeds?
* What skills might you need to develop during rehearsal to prepare for improvised drama?
* What might you need to understand about the other performers, or about narrative structures, to enable you all to work collaboratively during improvisation?
* How can corridor of voices help you to understand your role more deeply or to understand multiple perspectives on what the character might think and feel?
* In your prepared improvisation, how can you use choreographed physical movements to highlight the nature of relationships, or status across the characters in your drama?
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| **Process drama**A drama methodology where students and teacher work in and out of role; the process is the product and the participants are the audience. | * Exploring situations with teacher-in-role
* Accepting and participating in the situation
* Creating imaginary worlds
* Taking on roles
* Using improvisation and process drama strategies to explore ideas, situations and challenges
* Considering questions and provocations to establish what is happening, what might happen next and how the characters are feeling

Introductory point years F-2 | As teacher-in-role (taking on a role in the drama and asking questions to direct the action, start and stop the drama, get information, shape discussion or thinking, or encourage reflection, for example):* What is happening? How would you show [setting, time, place]? By yourself, how could you …?
* Now that you’ve heard all the options, what should happen next?
* Now we’re at the [location], how can we let people know that we’re here and why we are here?
* How will you stand, sit, speak or move when you take on the “mantle of the expert”?

As students and teacher move in and out of role, asking questions such as:* What do we need to know about [the topic, the issue]?
* What questions would you ask …? As [student name] walks down this alley we’ve formed, what …?
* Why do you think [student name] did or said …? How did you feel when …?
* What have we learnt through our drama?
* What ideas can we put into action in our way of communicating with people?
* What could we do to make sure that …?
* How or where will our drama begin?
* What will happen next? How will the drama end?
* Will the drama take place in one place or many places?
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| **Devised drama**Drama created collaboratively by a group of performers, can also be created by a single performer. Scaffolded devising can involve use of strategies such as teacher-in-role or use of a structured play-building process. | * Participating in role-play led by teacher-in-role to explore texts or images
* Devising, developing and refining scenes, vignettes, dramatic images or episodes
* Beginning with a game and discussion to explore ideas
* Selecting and developing ideas from an improvisation to structure and shape the drama
* Deconstructing and reconstructing stories or narratives
* Exploring narrative forms such as linear, non-linear or episodic
* Sustaining role or character when performing improvised or devised drama

Introductory point years 5-6 | For example, in Readers’ Theatre, using a text or excerpts that students are familiar with and enjoy, such as a text they have explored during literacy sessions or English, or a text that explores ideas or themes they are considering through History or Civics and Citizenship, and asking questions such as:* Who are the characters in the story?
* What is happening, where is the action happening? How can we show that through our voices?
* How could we use a prop or costume item?
* How can you use your voice expressively when reading this script?
* Where would your voice sit on a volume meter between soft and gentle, and loud and forceful?
* How could you vary your voice to communicate what is happening in the different sections or scenes?
* How many words does this character actually say? Do they repeat the same word or phrase?
* Do the characters always say this word or phrase with the same emotion? How do their emotions change?

Or, as students are guided to respond to given stimulus material or an inquiry question, ask:* What ideas from the stimulus material are you going to explore?
* What scenes, images and dialogue can we devise to retell this story? What research will you do to unpack the stimulus materials you’re working with? What brainstorming question or prompt could you use to begin?
* Where is the setting for your drama?
* What does the audience need to know about the setting, characters or purpose of your drama? How will you communicate those ideas?
* What is each character’s point of view about the main issue?
* Are there characters whose views align? How will you show this in the drama? Do the alliances change over the course of the drama?
* Where could you present your drama? What props might you use? Which props or costume items will you use symbolically?
* What strategies will you use to create drama that is inclusive?
* What collaborative and communication strategies will you use?
* What form will we use? For example, (a non-exhaustive list)
	+ F–2 – dramatic play, object play,
	+ F–10 – improvisation, puppetry, culturally-derived styles
	+ 3–10 – Readers’ Theatre, mime and movement
	+ 5–10 – scaffolded devising/devising, clowning, scripted drama, narrative or non-narrative, mask
	+ 7–10 – non-realism, contemporary and hybrid styles
* How can we use puppets, masks or documentary theatre styles to explore these ideas and situations?
* What did you learn about the characters from our speed-dating game? What questions will you ask the person in the hot seat (about why they, what they, what could, what did …)?.
* How can we use a conscience alley to make decisions about …? What would a map of the drama look like? What postcard image could we create to end our drama?
* Now that you have a series of scenes, images, etc., how can you order them? What would be the impact of a linear or non-linear structure?
* How will you use sound to structure the narrative or communicate meaning? Could you use song to show movement, manipulate tension or create conflict? How could you surprise the audience?
* Which digital tools will you use to document your drama, for scripting, reflecting and refining?
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| **Scripted drama**Drama that uses a specific or set (written) text or playscript (a play); the script is interpreted by actors, who may work with a creative team (director, designers) and a technical crew (stage manager), or may self-direct. | * Developing skills relating to
	+ script interpretation and characterisation
	+ acting, ensemble work
	+ voice, language and movement
	+ use and manipulation of symbol
	+ establishing and maintaining focus during a performance
* As required, for example, for a Year 9–10 public performance, developing design and technical skills such as
	+ costume and make-up
	+ lighting
	+ props
	+ use of digital tools
* Considering how to use the performance space and blocking

Introductory point years 5-6 | * Why have we chosen this play?
* What are the themes the script is exploring? What do we know about those themes?
* What else do we need to know or want to know about the themes in the script?
* What information does the script give us about the characters, situation and setting? How can we use that information? What else do we need to know? What do we need to imagine?
* When, where and why was this script written and first performed?
* What do we know about the time in which the play, text or script was originally set? Will we use the original setting of the play? If so, why? If not, why not?
* What cultural traditions are important in understanding this script? How can we interpret this script in a culturally responsive manner?
* What advice can we take from these protocols (for example, protocols about ICIP rights)?
* What meaning is the author or playwright intending to communicate through the script? Why are we confident that we understand the intended meaning?
* What questions would we ask the playwright if we could talk with or interview them? What responses do we think they would give to our questions? What evidence do we have to support those responses? How can we use this knowledge in our interpretation?
* What is the form or style of this play? What are the conventions of that style? How can we use our knowledge of the form and style of this playscript in our interpretation?
* What would a map of the narrative look like for this script? What is the structure of the drama?
* How can we interpret this script in an inclusive way?
* Where will the actors stand at the beginning of this scene? Where will they move during the scene?
* What resources do we have for this production?
* What type of stage or performance space would be best for our interpretation?
* How can we adapt the space we have available to suit our ideas?
* What is our timeline? Who will be responsible for keeping track of tasks such as gathering props? Who will be the stage-manager? Will they also have an acting role?
* What do we need to do to turn this text into a playscript?
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| **Styles** The distinctive characteristics of an arts form, arts works and/or arts practices that allow them to be grouped into related categories, by culture, time, place and/or other contexts. | Students might engage with styles such as but not limited to melodrama, tragedy, comedy, mask drama, physical theatre, narrative drama, story-drama, gothic drama, political theatre, eco or environmental theatre, First Nations Australian Theatre, culturally oriented classical theatre styles, minimalist theatre, music theatre, mime, drama in cultural expressions, site-specific theatre.Introductory point years 5-6 | * What is the style of this drama? How can we describe this style? What are the features of this style? Is this style exclusive to drama from a particular culture?
* What do we know about [this style]? What else do we want or need to know? What connections can we see between these styles?
* What are some specific examples of [melodrama, tragedy …]? How can we use this knowledge in our drama?
* What protocols or culturally responsive behaviours should we consider in relation to this style? Who do we need to or could we consult?
* What aspects of culture, time or place are embedded in this style? How does it reflect lived experiences from that culture, time or place? How has this style changed over time?
* Do changes to the style reflect changes in lived experience? How have developments such as use of digital tools for creating, performing and responding to or interacting with drama impacted this style?
* How are the style and form of this drama connected?
* Why are different names being given to this [new] style at the moment? Is this style connected to styles from earlier times or different cultures or places?
 |
| **Conventions**Devices or practices used consistently and regularly. Conventions are familiar to the actors and the audience. Conventions evolve and can be used to disrupt expected understandings. | As appropriate, students may explore and use conventions such as but not limited to, adding narration, using song or chorus, slow motion, soliloquy, breaking the 4th wall.Introductory point years 7-8 | * What are the conventions relevant to this style? How can we apply those conventions in our drama? How are we using [this convention]? How could we use [this convention]?
* How do you know that a performance is a comedy? What conventions used let you know this?
* What conventions will you use to begin or end the drama performance?
* What do you need to consider when making decisions about which conventions you will use?
* What conventions can we apply to make our drama inclusive for performers, the creative team and the audience?
* How can we use conventions such as lowering lighting to signal the beginning of a performance?
* What conventions can we apply to make our drama culturally responsive? How are we observing protocols to protect Indigenous Cultural and Intellectual Property rights?
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| Performing drama |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| **Sharing** Informal performances.  | For example, within the class or showing work-in-progress.Introductory point years F-2 | For Foundation, see Dramatic play and Object playFor Years 1–10: * How might you share your playing and imagining with others?
* Why might you show sections of your drama to others in the class as you are developing it?
* What strategies might you use to record work in progress? How might this help refine your performance?
* What do you need to consider when observing and responding to the informal performances of your peers?
* How do you feel about presenting work in progress? What do you learn from this experience?
* Do you perform for yourself? How might this be different to performing for others?
 |
| **Performance contexts**When, where and why a performance is happening. | For example:* performing during class, at an event, in an online space
* performing in a classroom, shared space in the school, outdoors, in a community venue or site-specific location
* performing to entertain, inform or educate, share cultural knowledge, maintain and develop traditions or practice

Introductory point years 3-4 | * Why are we performing this drama?
* Who is our audience?
* Where will we perform our drama? Will it be in our classroom during a lesson or in another space in the school?
* We are the audience for our process drama; what will we look for as we observe and participate in the drama?
* How might we perform or rehearse our drama in an online space with performers physically distanced? What challenges or opportunities does this present?
* What is the meaning we want to communicate?
* Why do we need to rehearse? What strategies do we use when rehearsing?
* How can we get feedback on our rehearsal? How can we use that feedback to evaluate and refine our performance?
* How can we use digital tools when we rehearse and perform?
* Will our performance be informal, formal or virtual?
 |
| **Performance spaces**The immediate space used by the artist / performer, as opposed to where the audience is. | For example, physical and/or virtual spaces, purpose-built or purposefully selectedIntroductory point years F-2 | * Where can we perform our drama?
* How can we use this space for our performance?
* Where will the audience be? Will they be close to the performers, around, in front or among the performers?
* What do we need to do to prepare the space for our performance?
* Are there any technical issues we need to consider in this space?
* Will the performance space be physical or online? How does that impact the audience experience?
* What happens if there is no audience? How dependent on audience is our production?
* Is the space physically and culturally accessible for our audience?
* How can we welcome our audience to the space?
 |
| **Engaging with audiences**Sharing ideas with audiences before and after performances. | For example, reflecting, providing program notes, engagement surveysIntroductory point years 3-4 | * What information do we want to share with our audience and how might we share that information?
* In what ways might we engage our audience before the performance to encourage them to attend?
* How is engaging with an online audience different to an audience in person? What digital tools might we use to engage our audience during the performance?
* What would we say in a spoken, video or written introduction?
* Do we need a poster to advertise our production? What information needs to be included on the poster?
* What feedback could we seek from the audience about the performance?
* Why might we want to know what the audience thought about our drama? Or, what our drama made them think about?
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| ELEMENTS OF DRAMA – EXAMPLES OF KNOWLEDGE AND SKILLS |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| **Role** Pretending to be a person or character in dramatic action, can apply to a named character or to a generic role such as “onlooker, student, monster”. | Imagining, adopting and enacting roles * pretending
* suspending disbelief
* being “in-role”
* embodiment

Introductory point years F-2 | * Who are you? What is your role?
* How do you walk or talk? Why did you choose this role?
* How will the other people in the drama know what role you are playing? How will the audience know this?
* Are you “in-role”? How do you know you are “in-role”? How do other people know that you are “in-role”? Is the teacher “in-role”? How do you know?
* Which attitudes did you adopt when you were “in-role”?
* What is the purpose of your role in our drama? Its status? What is your role’s attitude to the situation? How do you show the status of your role through voice and body?
* How does your role feed the narrative onstage? How does your role support the action onstage?
* How did the actors communicate their roles in this drama?
* How did characters in the drama you experienced communicate their role onstage? How did they use voice and movement to show us their role?
* Can you introduce a new role to respond to ideas and situations happening in the drama? What does the audience know about this role, at this stage of the drama? How do they know?
* How do you establish distance between reality and fiction when you’re moving “into role”?
* When you are “in-role”, what might you do to influence the other characters in the drama?
* How can you indicate changing roles during a performance?
* In this role, how can you demonstrate empathy for another character or situation?
* If you change your role, what impact does that have on the story and the audience?
* How did your role in the dramatic work change and evolve over the rehearsal and performance period?
* How can you create a role to explore an issue or theme? How does your role drive the issue being explored?
* How can we plan and rehearse our approach to this situation where we are all in the same role?
* What is your role’s relationship to other roles or characters? How did the actor create and communicate role through the dramatic action? What meaning did this communicate about the values and relationships?
 |
| **Character** Pretending to be a person or character in dramatic action. An actor uses purpose, values and attitude to develop and communicate character. | * Developing and representing characters with, as appropriate, guidance such as character profiles
* Considering the language and movement of characters

Introductory point years 3-4 | * Why did you choose to become that character?
* Who are the characters in this text?
* In what ways is your character different to you? In real life, would you want to be friends with your character? Why or why not? How would this character move? What would their facial expression be?
* How do we know what this character is feeling? How are you feeling? What do you feel when in similar situations to the character? How might this help you to understand your character?
* What are the roles of each of the characters? Do they have names? What are their attitudes?
* What processes will you use to help you to become this character?
* What first steps would you take to create a new character? What needs to happen to develop that character further to add depth?
* What does it mean to “step into the shoes” of a character?
* What kind of relationships does your character have with other characters in the drama or play?
* How might you use gesture, facial expression and movement to communicate what your character is thinking and feeling?
* How would you describe your character’s status in our drama or in the play? Did it shift? Why or how?
* What can you learn about your character through role-playing?
* How might “hot seating” or other drama games help you to develop a deeper understanding of what motivates your character?
* What was the relationship between your character and the teacher-in-role?
* Did your character or others in the drama seem like real people? Why or why not?
* Do you need to know your name or just your job? What is the difference between role and character?
* What do we know about this character? How will this character react when faced with multiple situations?
* What is the character’s motivation in this scene?
* Is this character a stereotype? What is it about the character that tells you this? What is the difference between stereotypical and authentic characters?
* What elements of drama can you work with to build the audience’s belief in your character?
* How would you use language and movement to represent the character described in this profile?
 |
| **Place**Where the drama happens. Also known as “setting”. | * Creating and co-creating place
* Accepting the shared setting

Introductory point years F-2 | * When you played today, where were you?
* How did you create a shared dramatic world? What materials did you use?
* In our process drama work, we pretended to be somewhere else. What did we do together to make it feel like we were there and not here?
* Where is our drama happening? What is the setting?
* What did you notice about the setting in the drama performance we experienced?
* Does this place really exist, or does it only exist in our imaginations?
* What would your life be like if you lived in the dramatic world we created today? What would be different?
* What does the script tell us about the place or setting? How might it impact the drama if we change the setting?
* How did you show where you were? Was it through using props, objects, dialogue, mime, or in some other way?
* How can you communicate place to the audience without telling them?
* How does place move the drama forward and communicate meaning?
* How can we share information about the place where our drama is happening with the audience?
* What sounds would we include in a soundscape to communicate a sense of the place where our drama is happening?
* Does our drama happen within one or multiple places?
* What would happen if we changed the place where our drama is happening?
* How did the actors establish place? How did the performers communicate that the drama was now happening in a different place?
* How did the props and design elements (lighting, projections, etc.) communicate a sense of place?
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| **Time** The time in which the dramatic action takes place; for example, an era, day, hour or season.  | * Exploring time in drama: before, after, next
* Understanding the relativity of time
* Moving forwards and backwards within a narrative or situation

Introductory point years F-2 | * What will happen next? What has just happened?
* In your drama work today, what year did you think it was and did that matter for the drama? When are you and how can you show this to the audience without telling them? What details in this image can we use to communicate the time of the drama to our audience?
* How did we play with time in our drama work today or this term? Is this drama presenting time in a linear or non-linear way?
* Why is time an important element of drama?
* In drama, we can move backwards and forwards in time; why is this useful? How did the actors manipulate time? What techniques or conventions did they use?
* How did you manipulate time to convey meaning?
* Thinking about linear and non-linear drama, how does the order of scenes communicate the story to the audience?
* How could we create a frozen image to capture this moment in time? And this moment? How could we transition from one image to another?
* How can we “play” with time in this drama? Could we use flashforwards or flashbacks?
 |
| **Language**The spoken text and the way the words are expressed; can be verbal, vocal or non-verbal. | * Employing language relevant to role and situation
* Using language to create and communicate meaning
* Understanding language as action
* Using language to manipulate dramatic action

Introductory point years F-2 | * How would your character say “hello”? Did all the characters in our drama work use similar language?
* Were there any words that we used in our drama work today that you wouldn’t normally use? If so, what were they and why?
* Why are words and language important in drama work?
* How do you know how the characters feel based on the words or language they use?
* How can each of the characters in our drama use language to communicate information to the audience about who they are and their role in the drama? What do you know about your character and other characters' relationships based on the language used?
* How can we use language to let the audience know where the drama is happening, how a character feels, what is happening, what has happened and what is about to happen?
* How could you use language timing to create humour, pathos, empathy or tension in this scene? When or how could you use silence to heighten the meaning of the dialogue? How could you combine words and movement to create a dramatic image?
* How can we use language features such as onomatopoeia, beat, rhythm and repetition in our drama?
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| **Situation**Who, what, when, where? | * Creating fictional circumstances to explore
* Accepting and contributing to shared situations
* Conveying the situation to the audience
* Manipulating situations to create meaning or drive dramatic action

Introductory point years F-2 | * Who’s in the drama? When is the drama happening? Where is it happening?
* If you were telling someone about our process drama, what would you say it is about?
* What would your character or one of the other characters in the drama say about what is happening and how would their answers be different from yours?
* How can we establish this situation?
* How will we communicate to the audience where and when this drama is happening?
* What story conventions might be used in this drama?
* In what ways did the drama that we experienced use story structures?
* How can we use props or costumes to establish situation in this drama?
* How did the drama we saw use props and costumes to establish situation?
* How might you use, improvise with and adapt available materials and technologies to establish setting?
* How did this drama use props, costumes and furniture to establish situation?
* How did you feel when you were participating in this dramatic situation?
* How do the characters seek to elicit empathy?
* What questions could we ask the characters to explore this situation?
* What is the conflict in this situation? How did the actors manipulate the dramatic tension?
* How were lighting and sound effects used to create or manipulate the situation?
* How could you use sound to communicate this situation; for example, through a soundscape?
* What would a dramatic interpretation of the situation in this image look like?
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| **Movement**Using expression and action to communicate ideas, or create or manipulate aspects of dramatic action, such as role or character, situation or relationships. | “In-role”, moving their bodies to communicate ideas and emotionsIntroductory point years F-2 | * How does your character move?
* In what ways might you move your body to help create role, character and situation?
* Can you remember what shape your body was in when [nominate a moment in the drama]? Why was it in that shape? What was your character feeling at the time?
* When would you choose or not choose to use eye contact? Who would you be making eye contact with, and why? What happens when a character makes eye contact with the audience, without the knowledge of the other characters?
* Why and how do our bodies change shape when we feel different emotions?
* How did you use different levels today to communicate to others? What were you trying to communicate?
* What meaning or situation would a character that moves quickly, stopping frequently to turn around to glance at something, tell the viewer? What other movements in this situation may tell a different story?
* Could you use movement to show the story rather than use words to tell the story?
* What emotions could we express through gesture? How can we be confident that the audience will understand the meaning of the gesture? What cultural knowledge do we need to consider in choosing how we will use gesture to communicate mood?
* How did the performers use movement in the performance to show role, relationship, tension and other elements?
* How can you move to show your emotions or feelings in this scene?
* How would you move in response to these prompts: big/small, smooth/rough, ethereal/clunky, continuous/disrupted, faster/slower?
* How would you use body percussion and movement to create a sense of excitement, apprehension or celebration in your drama?
* What can we find out about this character by observing how they move?
* What are some reasons a character might move or gesture to create belief in the character and the situation? How could you use movement to create a relationship with the audience?
* How can we contrast movement and stillness in this scene? What would be the impact of contrasting movement and stillness? How would this communicate meaning to the audience?
* Which movement techniques can you use to interpret this character? How could you use movement in a transition from one character to another?
 |
| **Relationships** The connections and interactions that affect the dramatic action; for example, relationships between roles or characters, objects or places. | * Experimenting with relationships between characters
* Experimenting with how time, place and situation impact on characters’ relationships

Introductory point years 3-4 | * Are these 2 characters friends?
* What are the values, attitudes and intentions of these characters? How are they aligned?
* What potential points of conflict can you see? How can we exploit that in our devised drama?
* In our drama, how could these characters establish a relationship?
* How can we use space and language to establish and manipulate a relationship in our drama?
* What would a map of the relationships in our drama look like? How could we use digital tools to create a map of relationships in our drama?
* What relationships and situations do you recognise (or not recognise) in the drama we experienced (viewed) today?
* What do you need to consider when analysing the relationships between characters in drama?
* In what ways do relationships between roles influence the ways the characters develop and change?
* How did the actors use space and language to establish and manipulate relationships?
* How will we communicate the relationship this character has to the place where our drama happens?
* How does the relationship between these two characters change over the course of the play?
* How is the relationship between this character and this place or environment communicated?
* How is the relationship between these characters manipulated to create, heighten and resolve dramatic tension?
* How did the actors create and sustain a relationship with the audience?
* How might you develop multidimensional relationships in the drama?
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| **Voice**Used to create roles, situations, relationships, atmosphere and symbols; includes verbal, vocal, non-vocal words and images. | * Experimenting with volume, pitch and pace to explore
* Manipulating expressive qualities of their voice
* Developing flexibility and control to communicate meaning

Introductory point years 3-4 | * How can you use your voice in this situation? What would you say? What would your character say?
* How do we want these words to sound: calm, worried, happy, really excited, not sure what’s happening, confident?
* How can you use your voice to create belief in your character and the situation?
* How can you combine voice and movement to create and sustain belief in this character and the situation?
* Can your voice be heard? To which point in the performance space are you projecting your voice?
* How could you use and vary voice to emphasise key ideas in the script or text?
* In what ways do you need to vary the clarity, pace, volume and projection of your voice to communicate your character and connect with the audience?
* In what ways can you reveal aspects of your character’s personality through the use of voice and gesture?
 |
| **Tension** A sense of anticipation or conflict within characters and character relationships, or problems, surprise and mystery in stories and ideas; shapes dramatic action. | * Understanding that tension and conflict are essential to drama
* Developing confidence in drama as a safe place
* Recognising and experimenting with various types of dramatic tension

Introductory point years 5-6 | * When, how and why does the tension build and resolve in our drama? How will we build and resolve tension in our drama?
* What is causing tension for the characters in our drama? How can we manipulate, explore and resolve that tension? What’s happening? What’s important? What’s going to happen next? Do we really know? How could we surprise the audience?
* There are many forms of tension including time, mystery, surprise, relationships and tension of the task; which of these was present in our drama today, or this term?
* Why is tension important in drama work? How does tension drive the storytelling forward?
* What can you say about moments in the drama where the characters have had to solve a difficult problem (tension of the task), where the characters are running out of time (tension of time), where the characters can’t get along (relationships), where the characters get a big surprise (surprise), where the characters have to solve a mystery (mystery)?
* How can we create tension in this scene? How can we heighten tension in this scene?
* What type of tension do you feel in this drama? What about the story or characters helped to make you feel this tension? How do the different characters’ perspectives on this situation contribute to tension? How can we bring the tension to a climax? How can we resolve the tension?
* How might you use sound, light or digital tools to manipulate tension? How can you show tension through spatial relationships? How can we communicate the tension in this scene to the audience? Can we use stillness, silence or movement instead of verbal or vocal language to communicate tension?
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| **Mood/atmosphere**An element of drama, a feeling or atmosphere created by or in response to dramatic action. | Creating and manipulating mood/atmosphere to communicate ideas, perspectives or meaningIntroductory point years 5-6 | * How can these characters in our process drama or devised drama establish the mood/atmosphere using movement or voice, or both?
* Why is it important for the audience to understand what we intend the mood/atmosphere to be?
* What is the mood of our drama at the beginning, in this scene, at the end?
* How could we use colours to represent mood in our costume choices?
* What was the mood of the physical space and the dramatic action created by or emerging from the performance we experienced today?
* How does our use of contrast, focus, space, tension and timing impact on the mood/atmosphere of the drama?
* How can we use stage design, lighting or sound to manipulate the mood/atmosphere of our physical space and the dramatic action emerging from the performance?
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| **Space** The space where the performance takes place and how the space is used in the drama. | * Creating and manipulating fictional places within a physical space
* Using different levels of space such as bending or sitting

Introductory point years 5-6 | * Where are you in the drama space?
* How will you move through the space? Will you always use the same level? How can you create tension by using space in contrasting ways? Why would your character use space in that way?
* How can we use this space to establish a clear setting and sense of place to create belief in the drama?
* How will we block the movement for this scene to take advantage of the shape of this space? Where will individual actors be when ...? How close will they be to each other or how far away?
* How can we use groupings in this drama?
* Should we use upstage right or downstage centre?
* What will our use of the space look like to the audience? What meaning are we communicating through our use of space?
* How is our use of space communicating relationships, status and power?
 |
| **Contrast**The use of difference to create a specific effect; for example, following a tense scene with a calm scene.  | Using other elements of drama and performance skills to create and manipulate contrast Introductory point years 7-8 | * How will you create contrast using voice, movement, space, time, pace, language, mood/atmosphere, sound/silence, light/darkness? Which of these ways of creating contrast is appropriate for your drama?
* Why is contrast important in this moment or scene?
* How is contrast being used to communicate meaning? Could we use flashback or flashforward to create contrast in our drama? Why would we do that? How would this strengthen the meaning we communicate?
* How can digital tools or production elements be used to create and manipulate contrast?
* How much contrast do we need to create? Is our use of contrast dynamic or static?
* What is the relationship between these characters? How do their contrasting attitudes impact on the dramatic action?
* Why or how does use of contrast strengthen the impact of an idea?
* How can you use contrast to engage your audience? How can you apply contrast to your character’s movement and voice?
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| **Focus**To direct attention to an aspect of the dramatic action or to identify the main idea of the drama. | Using other elements of drama and performance skills to create and manipulate focusIntroductory point years 7-8 | * What is the main idea that we are aiming to focus on at this point in the drama?
* How are situation and characters used in the drama to present a point of view? What is being emphasised here?
* How might you use or manipulate elements of the drama to highlight and communicate key story elements and characters’ motivations?
* How have the central themes been presented and made clear to the audience throughout the performance?
* What deliberate choices might you make to sharpen the focus of the audience on a moment in the dramatic action? How might you use movement, language, voice, sound, space, timing and gesture to create or manipulate focus?
* How can we switch focus between these characters as they present their different perspectives?
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| **Symbol**In Drama, associations that occur when something is used to represent something else to reinforce or extend dramatic meaning. | Introductory point years 7-8 | * How or why would we use symbolic movements in our drama?
* What was a recurring symbol in the drama? In what ways was the use of this symbol effective?
* How can colour, shape, objects or language be used to create and communicate symbolic meaning in the performance?
* How could you use colour symbolically through lighting, costume, make-up, set or props?
* In what ways have performances you have experienced used objects symbolically?
* How might you describe the actor’s relationship with the object(s) they are using?
* As the audience, how do you know that the object is a symbol? Is it through language, movement or some other method?
* What symbol was evident in the performance and how was it used to shape meaning?
* How can we use an everyday object in a symbolic way?
* How can we use masks, song or sound symbolically?
* What cultural considerations might apply in this context?
* How was dramatic symbol used in this scene? How effectively did it help create a particular mood?
* How can you use symbol to communicate with the audience?
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| EXPLORING AND RESPONDING TO DRAMA – EXAMPLES OF KNOWLEDGE AND SKILLS |
| Exploring drama |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| **Exploring and responding to drama experiences** | For example,* participating in discussions as the drama is developing and following completion of drama work
* using drama terminology when creating and responding to drama

Introductory point years F-2 | * When participating in discussions as the drama is developing and following completion of drama work
* What’s happening in this drama?
* Why are we making this drama? What ideas, imaginings, inspiration and given themes are we working with? What do we know about these ideas? What else do we want to know? How can we find out about …?
* Which 3 movements or words would you use to describe the scene in this image? Who are these people? Where are these people?
* What did you like about the drama you experienced? What impact did the performance have on you? What did the drama make you think about? What elements came together to create this performance?
* Whose shoes is this drama asking us to walk in?
* How important is choice of form in communicating the intention of the drama?
* How can you shape the form of the drama to create and communicate meaning for an audience? How did the style of this performance communicate meaning to the audience?
* When, where, why or by whom was this drama first written and performed? How was the performance you saw similar to or different from the original performance of the drama?
* What ideas will you use from the performance you experienced when you interpret this script or text?
* How are the performers using props, scenery and lighting? How are they using digital tools?
* How did this performance relate to other cultures, times and places? Is the main idea (sustainable ways of living) of global significance, and in what ways? How did the drama we experienced communicate these ideas? What meaning did that drama communicate? How can we communicate these ideas in our drama? What meaning do we want to communicate?
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| **Considering audiences** | For example,* responding as audience during the process of creating drama

Introductory point years F-2 | * Who are we creating this drama work for?
* What do we need to know about our audience when we create? If the audience is your peers, why will they be viewing your work?
* If the audience includes people from outside our class, what will we need to consider when creating the work?
* What do you want your audience to think about your drama? “What did this drama make you think about?” “How did you feel when making or watching the drama?” How do you want the audience to evaluate your drama? “What did you like best in the drama? Why?”
* How can you evaluate how the audience responds to the performance? Is it through eye contact, applause, laughter or other means?
* How might you evaluate the response from an online audience? How will you use this feedback?
* How has being an audience member for this performance changed your thinking or feelings? What learning from this experience will you apply to your own work in the future?
 |
| * describing, analysing, evaluating

Introductory point years 3-4 | * If you were telling someone about our [process] drama, what would you say it is about?
* What words, images and actions could you use to describe, analyse and evaluate our drama, using this framework as a prompt: Where … Why …, When …, Who… What…, How …?
* How can we be culturally responsive and respectful in our drama? Are we focusing on spiritual qualities of this drama? How is the drama sharing beliefs and insights into what people hold to be true?
* What will you say when you’re tapped and asked to share a word or phrase about the individual or group frozen image you’ve created?
* What drama conventions did you observe in [the drama we experienced today]? Did the drama use [mime, asides, narration, a day in the life, flashback or flashforward]?
* How can we analyse, develop and gain inspiration from ideas and concepts within a story? What is happening in regard to movement, stance, voice projection and stage craft?
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| **Reflecting on drama practice** | For example,* asking questions to engage, be empathetic, understand, analyse and evaluate
* asking questions to inspire own practice, and providing feedback to the makers and performers

Introductory point years F-2 | * Why do we have a play space in our classroom?
* What do you learn when you play? How do you learn when you play with ideas, situations, themes and questions?
* What does this image say to you?
* What are we experiencing in this drama? How can we unpack and make meaning from our experience?
* How might you describe how your emotions changed throughout the performance.
* What did this drama remind you of? How did it make you feel? What’s the drama about? Who are the characters? What are their roles?
* If you were going to perform this drama again, which moment would you change and why?
* How would describe a moment when you felt completely “in-role”? What was happening in the drama at that time?
* Now that you’ve experienced this drama, how would you introduce the performance to another audience? What part of the drama did you enjoy the most and why?
* Why would we create drama work to challenge or provoke? What styles and forms of drama are most likely to provoke or challenge an audience? What styles of drama might be used to educate or inform?
* What steps would you take to fine-tune your work in collaboration with others?
* What is the difference between personal meanings and collective meanings?
* How did the performer turn reading a story into drama? How did the performer show how the characters were feeling in each section of the narrative? How does contemporising a heritage text reframe meaning for a new audience?
* How would you use drawing, movement and words to describe a performer’s use of voice, facial expressions, hand actions, tempo and pitch?
* What did you notice in others’ scenes that you would like to try another time? How did the performers vary their voices, movements or gestures to shape believable characters?
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| **Exploring elements of drama** | For example,* asking questions and exploring elements of drama for example, character (adapt as required for other elements)

Introductory point years 3-4 | * In what ways do the elements of drama work together in this drama?
* What would your character or one of the other characters in the drama say about what is happening, and how would their answers be different from your answer?
* In what ways are the central character’s intentions communicated? Is this clear from the outset or does our relationship and understanding of this character develop throughout the performance?
* How would you use movements, drawing or words to describe how you are different from or similar to, think the same as or think differently to your favourite character in today’s drama or Readers’ Theatre?
* What did your Readers’ Theatre experience help you to see differently about the story?
* How did the drama make you feel? How was [this character] like a real person?
* How would the story change if it was told by a different character? Who might be interesting to hear from?
* If you could give advice to this character, what would you like to say to them? If you could provide feedback to the actor playing that character, what would you say?
* How did you use your body, and volume and tone of voice, to tell us how your character was feeling? If we were going to perform our drama again, what is something that you could do differently?
* Which of the characters do you identify with? What relationships and situations do you recognise (or not recognise) in the drama you listened to?
* What are the appropriate protocols for viewing Aboriginal and Torres Strait Islander drama and other culturally specific performances?
* How does this style of drama (radio play or podcast) vary from those seen in other traditions and other parts of the world?
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| Responding to drama |
| **Description, component and introductory point** | **Sample questions: Viewpoints in action** |
| **Questions for improvising, devising, play building and interpreting scripts** | Improvisation: an approach to creating or performing drama, for example, a phrase, paragraph, dilemma or image can be used as a starting point for exploring a possible narrative or for a character’s motivation.Devising: drama created through process drama, play-building or workshopping, often in response to a provocation or stimulus. Devised drama can also be used as a starting point for scripted drama.Play-building: using stimulus and drama games or activities to create dramaInterpreting scripts: developing a performance from a scriptIntroductory point years F-2 | * What’s the sequence of dramatic action?
* How will we move from scene to scene?
* How could we use objects or props to tell our story?
* How can we use symbol in our drama? Why would we use symbol in our drama?
* What’s working? What do we want or need to change? Why? How do we know we’re in agreement?
* How can we use our bodies as props?
* How will you communicate a sense of place or space in your drama?
* What mood/atmosphere is implied in this scene?
* What roles should we include in our drama to represent the range of perspectives related to the key themes we’ve identified through our research?
* What questions can we ask to interpret this playscript, these ideas, the performance we experienced …?
* When devising, how do you make the purpose clear and explicit?
* How well did your group work? Did everyone help each other? Did you help someone? How? When were you most proud of your efforts?
* Beginning with a freeze frame, develop a story inspired by your group’s photo. What characters are you going to encounter?
* When examining an image, why do you think some people are clapping? What is communicated through the expressions on their faces? Who do you think these people are? What would we do and say if we were to meet any people from that time or place? What will we do when we “meet” these characters in our [process] drama? How would we seek to establish a relationship with them?
* How did the drama begin, develop and conclude? How did performers vary their voices, sounds, movement and actions to create and share believable characters? How is dramatic tension developed in the drama?
* How would you use dramatic elements to use the drama space in interesting and different ways? How would you use elements such as choral speech (for example, speaking sections of text together in unison); voice (projection, characterisation, portrayal of emotion); mime; still image (freeze frames or tableau); and body levels (low, medium, high)?
* How can you script your improvisations, rehearse and present them to other classes? How could you develop your improvisation as a film, a claymation or a photo-story using the script for “voice-overs”? How will you use digital tools for this task?
* What are different ways of showing the same emotion? Which of these ways are culturally based? How can we use this knowledge in our drama?
* How can you portray an emotion or feeling using one of these each time: facial expressions only, body language only, sound or voice only, and whole-body movement?
* How can we identify and work out how to show the characteristics, behaviours, sounds and descriptive words for the human or non-human characters in our drama?
* What is blocking (step-by-step organisation) and why is it important in every scene? Who needs to understand who does what and who goes where?
* How can we give effective and constructive feedback to each other regarding characterisation, movement on stage and relationships towards other characters? Why is this important?
* How can we be more aware of the meaning and intention being communicated to the audience?
 |