Drama Stage 5 (Years 9–10)

200-hour sample scope and sequence

# From me to we – exploring collaboration through devising (25 hours)

Table 1 – Term 1

|  |  |
| --- | --- |
| Essentials | Program and assessment overview |
| Focus area | Making |
| Learning overview | Students collaborate to create moments of devised performance in response to stimulus. They explore a range of approaches to devising theatre. Students embody their responses to a range of stimuli in warm-ups, rehearsals and dramatic play. They shape imaginative and sensory moments of drama to engage an audience. Students use improvising processes, including offering, yielding and extending as ways to devise moments of drama and create character. They refine their devised performance by experimenting with dramatic elements, conventions and styles. Students use processes that enable physical, emotional and cultural safety in an ensemble to generate a collaborative culture that is respectful and inclusive. Students collaborate by seeking, exchanging and questioning perspectives as they co-construct moments of drama in an ensemble for an audience. Students consider the ways in which collaboration enables trust, creative risk taking and connection. |
| Outcomes  | **DR5-MAK-01**, **DR5-MAK-02** |
| Assessment | In response to stimuli, students select from a range of devising approaches to create and refine a theatrical moment. They present a viva voce on their experience of engaging with dramatic processes in devising. |

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# Crafting character – performing scripted works (25 hours)

Table 2 – Term 2

|  |  |
| --- | --- |
| Essentials | Program and assessment overview |
| Focus areas | Performing and Making |
| Learning overview | Students develop characterisation skills through their exploration of scripted works. They apply respectful protocols when exploring scripted works by Aboriginal and/or Torres Strait Islander playwrights. Students enact, analyse and interpret scripted works to consider how a character’s journey can be shaped. They explore the ways scripted works express characters’ identities, values and perspectives. Students investigate key acting practitioners and develop acting skills through the embodiment of characters, situations and/or ideas. They improvise, experiment and use trial and error to shape their characterisation. Students use script conventions and dramatic elements to develop a performance from a scripted work with a clear intention and dynamic characterisation. They reflect on how their creative choices can influence the experience of an audience. |
| Outcomes | **DR5-PER-01, DR5-MAK-02**  |
| Assessment | Students craft and perform a scene or moment from a scripted work. They create a multimodal work to document and reflect on creative and critical processes. |

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# Screen play – exploring short films (25 hours)

Table 3 – Term 3

|  |  |
| --- | --- |
| Essentials | Program and assessment overview |
| Focus areas | Making and Appreciating |
| Learning overview | Students make a short film and explore the ways in which collective creativity is generated through individual participation. They learn about the diverse roles required to produce a short film and consider how each of these roles collectively contributes to shared ownership and intention. Students explore the language of film as they learn to create coherent dramatic structures and manipulate the elements of drama and production to sustain audience engagement. They reflect on the ethical processes used by artists to ensure their work is culturally sensitive and informed by an understanding of intellectual property. Students collaborate to make a short film and use protocols for working safely with others in online environments, including giving and gaining consent and controlling digital platforms to support respectful behaviour. Students co-construct processes of documenting, generating and refining ideas, creating strategic plans and timelines, and contributing to rehearsals and production meetings.  |
| Outcomes | **DR5-MAK-01,** **DR5-APP-01**  |
| Assessment | Students work independently and collaboratively to create a short film and produce a showcase for an audience. |

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# Year 9 design – nothing is neutral (25 hours)

Table 4 – Term 4

|  |  |
| --- | --- |
| Essentials | Program and assessment overview |
| Focus areas | Appreciating and Making |
| Learning overview | Students learn how theatre designers manipulate the elements of production, including set, costume, lighting, props, sound and technologies. They examine how designers explore artistic, cultural, social and personal contexts to shape theatrical expression. Students consider how designers, directors and actors work together with shared intention. Students make, accept and extend creative and critical interpretations of drama in response to production design processes, ideas and materials from their own and/or model works. They explore text and make a design in their chosen form as an individual project. Students evaluate peers’ designs and consider how design choices communicate dramatic meaning. Students collaborate to produce a culturally safe event that showcases their designs for an audience. |
| Outcomes | **DR5-APP-01, DR5-MAK-01**  |
| Assessment | Students evaluate and provide feedback for peers’ individual projects. They collaborate to showcase design projects for an audience. |

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# Creating innovative theatre – group-devised performance (50 hours)

Table 5 – Terms 1–2

|  |  |
| --- | --- |
| Essentials | Program and assessment overview |
| Focus areas | Performing and Making |
| Learning overview | Students explore ways of making innovative theatre as they create a group-devised performance. They investigate how diverse practitioners and companies challenge cultural and creative assumptions. Students learn about the ways practitioners and companies use creative and critical processes to reimagine existing structures and conventions to generate theatrical innovation. They invent their own innovative theatre company by collaboratively shaping shared philosophies and practices through improvising, rehearsing and devising. Students use protocols for safe processes to structure and document rehearsals. They adapt and evolve their use of dramatic elements as they create a theatrical experience. |
| Outcomes | **DR5-MAK-01,** **DR5-PER-02** |
| Assessment | Students facilitate a workshop to immerse an audience in the processes and practices of their own theatre company. They create and stage an innovative group-devised performance which invites an audience to feel and/or think differently about existing cultural and/or creative assumptions. |

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# The craft of playwriting – finding voice (50 hours)

Table 6 – Terms 3–4

|  |  |
| --- | --- |
| Essentials | Program and assessment overview |
| Focus areas | Making and Appreciating |
| Learning overview | Students use creative and critical processes to develop their voice as a playwright. They deepen their knowledge of dramatic contexts through their analysis of a range of scripted works and consider how playwrights craft unique voices. Students collaborate to explore the ways ideas, images and stories are communicated through the manipulation of dramatic elements and script conventions. They use respectful approaches to working with Aboriginal and Torres Strait Islander content to analyse how playwrights use form and style to craft a theatrical journey for an audience. Students craft language through dialogue, action and stage directions. They create and develop tension through their control of dramatic structure and elements. Students write a short, scripted work that reflects their artistic, cultural, social and personal contexts. |
| Outcomes | **DR5-MAK-02, DR5-APP-02**  |
| Assessment | Students workshop their script by directing a moved reading and reflecting on feedback about dramatic elements and script conventions. They refine a short, scripted work with clear intent. |

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# Support and alignment

**Resource evaluation and support**: all curriculum resources are prepared through a rigorous process. Resources are periodically reviewed as part of our ongoing evaluation plan to ensure currency, relevance and effectiveness. For additional support or advice, or to provide feedback, contact the Creative Arts Curriculum team by emailing creativearts7–12@det.nsw.edu.au

**Differentiation**: further advice to support Aboriginal and Torres Strait Islander students, EALD students, students with a disability and/or additional needs and high potential and gifted students can be found on the [Planning, programming and assessing 7–12](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12) webpage. This includes the [Inclusion and differentiation advice 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12/inclusion-and-differentiation-advice-7-10) webpage.

**Assessment**: further advice to support formative assessment is available on the [Planning, programming and assessing 7–12](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12) webpage. This includes the [Classroom assessment advice 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12/classroom-assessment-advice-7-10-). For summative assessment tasks, the [Assessment task advice 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12/assessment-task-advice-7-10) webpage is available.

**Consulted with**: Curriculum and Reform and subject matter experts.

**Alignment to system priorities and/or needs**: [School Excellence Policy](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468).

**Alignment to the School Excellence Framework**: this resource supports the [School Excellence Framework](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468) elements of curriculum (curriculum provision) and effective classroom practice (lesson planning, explicit teaching).

**Alignment to Australian Professional Teaching Standards**: this resource supports teachers to address [Australian Professional Standards for Teachers](https://educationstandards.nsw.edu.au/wps/portal/nesa/teacher-accreditation/meeting-requirements/the-standards/proficient-teacher) 2.2.2, 2.4.2, 3.2.2

**Creation date: 12 March 2024**

# References

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NESA (NSW Education Standards Authority) (2021) ‘[Advice on scope and sequences](https://www.educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/programming/advice-on-scope-and-sequences)’, Programming, NESA website, accessed 12 March 2024.

Wiliam D (2013) ‘[Assessment: The Bridge between Teaching and Learning](https://www.researchgate.net/publication/258423377_Assessment_The_bridge_between_teaching_and_learning)’, Voices from the Middle, 21(2):15–20, accessed 12 March 2024.

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