# Getting to know the Drama 7–10 Syllabus (2023)

Participant workbook

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## About this workbook

This workbook is designed to guide your thinking, reflections and plans for future action. In the workbook, you will find **note-taking pages** that complement the presentation and **activity templates** to help you engage with the content.

The note-taking pages feature focus questions specific to the content of the presentation. They also provide you with the opportunity to record your key take-aways and ideas.

The activity pages support you to collaborate with colleagues and consider how you can apply the content in your school context. Your facilitator will guide you through the activities.

This workbook can be printed double-sided or used digitally. If you have questions about the presentation, please connect with your [Statewide staffroom](https://education.nsw.gov.au/teaching-and-learning/curriculum/statewide-staffrooms) or email [CreativeArts7-12@det.nsw.edu.au](mailto:CreativeArts7-12@det.nsw.edu.au).

## Presentation overview

This Getting to know the Drama 7–10 Syllabus (2023) presentation and workbook will support teachers in unpacking and applying key syllabus changes.

### Learning intentions and success criteria

By the end of the presentation, participants will:

* understand the structure, outcomes and key content of the new Drama 7–10 Syllabus (2023)
* investigate syllabus materials to inform the development of school-based documents
* plan teaching, learning and/or assessment activities for making, performing and appreciating drama.

To demonstrate learning, participants will:

* understand key differences between the current syllabus (2003) and new Drama 7–10 Syllabus (2023)
* apply understanding of the course content through optional planning activities.

### Alignment to the Australian Professional Standards for Teachers

This presentation aligns with the following standards:

* 2.1.2 Apply knowledge of the content and teaching strategies of the teaching area to develop engaging teaching activities.
* 6.2.2 Participate in learning to update knowledge and practice, targeted to professional needs and school and/or system priorities.

## Presentation notes

Use the template below to record your thoughts and ideas while engaging with the Getting to know the Drama 7–10 Syllabus (2023) presentation.

**Focus questions**

* What are the focus areas and content groups of the new syllabus?
* What are the key changes to the Stage 4 and Stage 5 content?
* What year are you planning to implement the Drama 7–10 Syllabus (2023)?

| **Key points** | **Notes** |
| --- | --- |

**Summary**

The 3 key ideas or changes that I would like to apply to my practice:

## Key changes and your school context

Explore the key changes from the Drama 7–10 Syllabus (2023), which were outlined in the Getting to know the Drama 7–10 Syllabus (2023) presentation, in greater depth. For this session, you have 3 options:

1. Start unpacking the new syllabus with a focus on working with Aboriginal and Torres Strait Islander content. You are encouraged to incorporate **locally recognised sources** into your new content planning and programming. You may also like to explore some of the suggested resources in this document.
2. Choose a favourite Stage 5 drama program or task and use the new performance descriptors and reduced outcomes to plan new student success criteria for this existing program or task.
3. Complete a comparative analysis of the current (2003) and new (2023) drama syllabuses to further familiarise yourself with the key changes in your school context.

Select the option that is most relevant to you and your school context. Unpack the content related to your selected option by completing the activities below.

### Option 1 – working with Aboriginal and Torres Strait Islander content in the drama classroom

The Drama 7–10 Syllabus (2023) provides specific teaching advice for working with Aboriginal and Torres Strait Islander content which is available as a download on the [Teaching and learning support](https://curriculum.nsw.edu.au/learning-areas/creative-arts/dance-7-10-2023/teaching-and-learning) page. It may also be helpful to use the ‘example’ and ‘teaching advice’ view options when exploring this important syllabus content and considering how it will be achieved in your specific school context.

Table 1 shows some key examples of how Aboriginal and Torres Strait Islander content has been embedded throughout the new drama syllabus. Explore all the Aboriginal and Torres Strait Islander content points in the [Drama 7–10 Syllabus (2023)](https://curriculum.nsw.edu.au/learning-areas/creative-arts/drama-7-10-2023/content).

Table – examples of Aboriginal and Torres Strait Islander content points

|  |  |
| --- | --- |
| Stage, focus area and content group | Content point |
| ****Stage 4****  Making – Dramatic contexts | * Create dramatic action and meaning informed by the dynamic and evolving Cultural Knowledges of Aboriginal and/or Torres Strait Islander works, practices or practitioners |
| ****Stage 5****  Performing – Dramatic processes | * Apply protocols for performing which respect Aboriginal and Torres Strait Islander Peoples |
| ****Stage 5****  Appreciating – Dramatic contexts | * Analyse the dynamic and evolving Cultural Knowledges of Aboriginal and/or Torres Strait Islander works, practices or practitioners |

[Drama 7–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/creative-arts/drama-7-10-2023/overview) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2023.

Consider how you could approach the teaching and learning of this content by answering the questions. You are encouraged to incorporate **locally recognised sources** into your planning and programming. Some sample resources are provided in the [Support](#_Support) section below.

**Questions**

* How do you currently work with Aboriginal and Torres Strait Islander content in your drama classroom?
* What resources will you be able to draw on to strengthen your programs and ensure that your students are engaging with and demonstrating the related content points in meaningful and respectful ways?
* Are there local Aboriginal theatre companies and/or practitioners who you could consult with or whose work you may be able to explore?

**Participant notes**

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#### Support

**Please note:** Aboriginal and Torres Strait Islander people are advised that these resource links may contain the names and images of deceased persons.

**Note:** this is not an exhaustive list and recommended resources are suggestions only. These suggestions imply no endorsement by the New South Wales Department of Education, of any composer or artist. When selecting works for teaching and learning, teachers are to refer to the advice in the [Controversial Issues in Schools Policy](https://education.nsw.gov.au/policy-library/policies/pd-2002-0045).

* [Drama 7–10 (2023): Teaching advice (additional): Years 7–10 Working with Aboriginal and Torres Strait Islander content (NESA)](https://curriculum.nsw.edu.au/learning-areas/creative-arts/drama-7-10-2023/teaching-and-learning) – access the downloadable teaching advice from the new Drama 7–10 Syllabus.
* [Playbuilding with Aboriginal Pedagogies](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/planning-programming-and-assessing-creative-arts-7-10/drama-7-10/playbuilding-with-aboriginal-pedagogies) – this department-developed learning sequence draws on Aboriginal Pedagogies (ways of learning, thinking, knowing and doing) to explore playbuilding in the current (2003) Stage 5 drama course.
* [Aboriginal and Torres Strait Islander Guidelines for Drama/Theatre Education (Drama Australia) [PDF 451 KB]](https://dramaaustralia.org.au/wp-content/uploads/Aboriginal-Torres-Strait-Islander-Guidelines_Sept07-Fin.pdf) – this 2007 document is being updated and was produced by Drama Australia to support the study of Contemporary Indigenous Theatre in Australia for drama educators.
* [Ilbijerri Theatre Company's education](https://www.ilbijerri.com.au/programs/education/) – this webpage offers resources and advice developed for teachers in Victorian Schools.
* [Teaching First Nations Content and Concepts in the Drama Classroom: Advice for Teachers in Victorian Schools [PDF 600 KB]](https://apt.org.au/wp-content/uploads/2022/12/Teaching-First-Nations-Content-and-Concepts.pdf) – this resource was developed by Kamarra Bell-Wykes (on behalf of ILBIJERRI Theatre Company), Rachel Forgasz (Monash University), Danielle Hradsky (Monash University), in partnership with Drama Victoria.
* [Indig-curious: What are the challenges for non Aboriginal theatre practitioners in accessing and interpreting Aboriginal themes? [PDF 423 KB]](https://eprints.qut.edu.au/32152/1/Jane_Harrison_Thesis.pdf) – access Jane Harrison's exegesis (2009) to read about the complexities of Aboriginal and Torres Strait Islander Knowledges in playwrighting.
* [BlakStage](https://apt.org.au/blakstage-2/) –a collection of Australian First Nations playwriting from Australian Plays Transform
* [Bangarra Knowledge Ground](https://bangarra-knowledgeground.com.au/) – explore some of the productions and related resources on the Bangarra Dance Theatre website.
* [Stephen Page – Wudjang: Not the past (0:46)](https://www.youtube.com/watch?v=1Z-SVDccAj8) – access this interview with Bangarra Dance Theatre’s former artistic director about this 2022 co-production with Sydney Theatre Company.
* [Memories of The Wharf: Nakkiah Lui & Shari Sebbens 3:42)](https://www.youtube.com/watch?v=GNRrpshjaIU) – a reflection on the Sydney Theatre Company’s productions on 2 contemporary plays written by Nakkiah Lui.
* [STC Virtual: Shari Sebbens performs a scene from Black is the New White (3:30)](https://youtu.be/fAr8vUZyfHo?si=RnDtex-fwPwJjNuL) – a Sydney Theatre Company Virtual reading of an excerpt from Nakkiah Lui’s play.
* [Shari Sebbens performing The 7 Stages of Grieving (1:48)](https://youtu.be/2G_SDS90KUk?si=l6neC7qCFuEE16wu) – a Sydney Theatre Company Virtual reading of an excerpt from Wesley Enoch and Deborah Mailman’s play.
* [Shari Sebbens performs an excerpt from Stolen (3:41)](https://youtu.be/I4j0k6C8LLI?si=8lC3dVCB3YLWraTl) – a Sydney Theatre Company Virtual reading of an excerpt from Jane Harison’s play.
* [Shari Sebbens performs Black Medea (2:36)](https://youtu.be/4qKMHmPGscI?si=UDYWe_dNEOCekCHy) – a Sydney Theatre Company Virtual reading of an excerpt from Wesley Enoch’s play.
* [STC Documentaries: The Secret River (11:35)](https://youtu.be/ZX6IhTHnucA?si=J86El9D8vE-3Vga9) –Stephen Page and Stephen Curtis discuss the adaptation, production and design of Andrew Bovell’s play.
* [Belvoir costume design for Yibiyung](https://belvoir.com.au/education/resources/costume-design/) – access design images from Belvoir’s 2008 production of Dallas Winmar’s play, directed by Wesley Enoch.
* [Belvoir promotional design for At What Cost](https://belvoir.com.au/education/resources/promotional-design/) – access design images from Belvoir’s 2023 production of Nathan Maynard’s.
* [Niiarrnumber Burrai (Our Country) - Newcastle VR (17:42)](https://youtu.be/fbMqrQd2FsI?si=RWsBEErbynPBUwm4) – access a virtual journey through Awabakal and Worimi Country. You may find a similar locally recognised resource from your local area.

### Option 2 – reduced outcomes and new performance descriptors

The Drama 7–10 Syllabus (2023) features a significant reduction in outcomes compared to the current (2003) syllabus. This has helped to streamline the content, in line with government priorities, but will have implications when designing teaching and learning activities and assessment. Consider the Stage 4 and Stage 5 outcomes in the table below.

Table – Stage 4 and Stage 5 course outcomes

|  |  |  |
| --- | --- | --- |
| Focus area | Stage 4 | Stage 5 |
| ****Making**** | **DR4-MAK-01**  creates meaning through experimentation with dramatic contexts, processes and elements | **DR5-MAK-01**  creates and refines meaning through experimentation with dramatic processes  **DR5-MAK-02**  selects and applies dramatic elements to create and refine works and experiences through dramatic contexts |
| ****Performing**** | **DR4-PER-01**  uses performance skills to communicate meaning and engage audiences through dramatic contexts, processes and elements | **DR5-PER-01**  applies and adapts performance skills and dramatic processes to communicate intention and meaning  **DR5-PER-02**  manipulates dramatic elements to stage works and influence audience response through dramatic contexts |
| ****Appreciating**** | **DR4-APP-01**  explains how creative choices shape works and experiences through dramatic contexts, processes and elements | **DR5-APP-01**  analyses how creative choices shape intention and meaning through dramatic processes  **DR5-APP-02**  evaluates how dramatic elements are manipulated to influence audience response through dramatic contexts |

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You may also like to consider the related [Life skills outcomes](https://curriculum.nsw.edu.au/learning-areas/creative-arts/drama-7-10-2023/outcomes).

The new course performance descriptors provide holistic descriptions of typical achievement at different grade levels in the new Drama 7–10 course. They are used to identify and report a student’s level of achievement at the end of Stage 5.

In drama, these descriptors have also been significantly reduced. Given that these performance descriptors are used to determine Year 10 ROSA grades, it is important to consider these when planning the progression of learning for all students.

Table – comparison of Grade A performance descriptors

|  |  |
| --- | --- |
| Current 2003 performance descriptor – Grade A | New 2023 performance descriptor – Grade A |
| **A student at this grade typically:**   * communicates a sophisticated understanding of the elements of drama in the integrated practices of making, performing and appreciating drama within playbuilding and other dramatic contexts. * perceptively develops and refines their work, individually and collaboratively, using a range of dramatic forms, structures, devices, acting and performance techniques to create dynamic and engaging works with an intended meaning for an audience. * demonstrates excellence in improvisation, playbuilding, the enactment and interpretation of scripts, texts and other dramatic forms and performance styles. * selects and manipulates performance spaces, technologies and elements of production to communicate different dramatic intentions. * researches and critically assesses the contemporary and historical contexts of drama. * evaluates the contribution of groups and individuals, using appropriate drama terminology. * analyses and synthesises drama with a sophisticated awareness of the unique relationship between performer and audience. | A student performing at this grade typically:   * demonstrates extensive knowledge and understanding of how practitioners use dramatic processes and elements to create meaning and influence audience response in dramatic contexts * applies and adapts dramatic processes effectively to create and refine dramatic meaning in group-devised and scripted drama * applies and manipulates individual and ensemble performance skills to communicate intention and meaning appropriate to dramatic context * manipulates dramatic conventions and elements with sustained control to effectively stage works and influence audience response in dramatic contexts * effectively analyses how dramatic processes and creative choices shape dramatic intention and meaning |

[Course performance descriptors for Drama](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/drama-7-10-syllabus/cpd) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003.

[Course performance descriptors](https://curriculum.nsw.edu.au/learning-areas/creative-arts/drama-7-10-2023/assessment#course-performance-descriptors-drama_7_10_2023)<https://curriculum.nsw.edu.au/learning-areas/creative-arts/drama-7-10-2023/overview> © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2023.

**Focus questions**

* What are the biggest changes to the performance descriptors?
* What is the relationship between the new course requirements, the reduced outcomes and the new performance descriptors?
* Using one existing program or task from your school context, how could you draft or adjust student success criteria to incorporate the new outcomes and support student achievement in the new performance descriptors?

| **Key points** | **Notes** |
| --- | --- |

**Summary**

Draft student success criteria:

### Option 3 – compare the old and the new

Compare the descriptions of the focus areas or practices, content groups, rationale and aim. Identify the key differences and similarities between the current syllabus (2003) and the new Drama 7–10 Syllabus (2023). You will need to download the [Drama 7–10 syllabus (2003)](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/drama-7-10-syllabus) to complete this activity.

Table – comparison of key syllabus areas

|  |  |  |
| --- | --- | --- |
| Component | Current syllabus (2003) | New Syllabus (2023) |
| Focus areas | Drama 7–10 syllabus (2003) – page 14 | [Drama 7–10 Syllabus – Focus areas](https://curriculum.nsw.edu.au/learning-areas/creative-arts/drama-7-10-2023/overview) |
| Content groups | Drama 7–10 syllabus (2003) – pages 13–45 | [Drama 7–10 Syllabus – Content groups](https://curriculum.nsw.edu.au/learning-areas/creative-arts/drama-7-10-2023/overview) |
| Rationale | Drama 7–10 syllabus (2003) – page 8 | [Drama 7–10 Syllabus – Rationale](https://curriculum.nsw.edu.au/learning-areas/creative-arts/drama-7-10-2023/rationale) |
| Aim | Drama 7–10 syllabus (2003) – page 10 | [Drama 7–10 Syllabus – Aim](https://curriculum.nsw.edu.au/learning-areas/creative-arts/drama-7-10-2023/aim) |
| Outcomes | Drama 7–10 syllabus (2003) – pages 11–12 | [Drama 7–10 Syllabus – Outcomes](https://curriculum.nsw.edu.au/learning-areas/creative-arts/drama-7-10-2023/outcomes) |
| Life Skills content and outcomes | Drama 7–10 syllabus (2003) – pages 46–51 | [Drama 7–10 Syllabus – Life skills](https://curriculum.nsw.edu.au/learning-areas/creative-arts/drama-7-10-2023/content/life-skills/fa1dff440a) |

| **Key differences or similarities** | **Notes** |
| --- | --- |

**Participant notes**

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## Evaluation

We value your feedback. Please complete the [Creative Arts in secondary – new syllabus planning evaluation](https://forms.office.com/Pages/ResponsePage.aspx?id=muagBYpBwUecJZOHJhv5kQ9AEtJqKbhAgD099fZ5L3pUOVZZRUxDTFZXUVBOWEJPRkszTjRKTTUxTiQlQCN0PWcu) to help us provide further support.



## References

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