BSSS
AUSTRALIAN CAPITAL TERRITORY

Dance

A/T/M

Written under The Arts Course Framework

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The ACT Senior Secondary System

The ACT senior secondary system recognises a range of university, vocational or life skills pathways.

The system is based on the premise that teachers are experts in their area: they know their students and community and are thus best placed to develop curriculum and assess students according to their needs and interests. Students have ownership of their learning and are respected as young adults who have a voice.

A defining feature of the system is school-based curriculum and continuous assessment. School-based curriculum provides flexibility for teachers to address students' needs and interests. College teachers have an opportunity to develop courses for implementation across ACT schools. Based on the courses that have been accredited by the BSSS, college teachers are responsible for developing programs of learning. A program of learning is developed by individual colleges to implement the courses and units they are delivering.

Teachers must deliver all content descriptions; however, they do have flexibility to emphasise some content descriptions over others. It is at the discretion of the teacher to select the texts or materials to demonstrate the content descriptions. Teachers can choose to deliver course units in any order and teach additional (not listed) content provided it meets the specific unit goals.

School-based continuous assessment means that students are continually assessed throughout Years 11 and 12, with both years contributing equally to senior secondary certification. Teachers and students are positioned to have ownership of senior secondary assessment. The system allows teachers to learn from each other and to refine their judgement and develop expertise.

Senior secondary teachers have the flexibility to assess students in a variety of ways. For example: multimedia presentation, inquiry-based project, test, essay, performance and/or practical demonstration may all have their place. College teachers are responsible for developing assessment instruments with task specific rubrics and providing feedback to students.

The integrity of the ACT Senior Secondary Certificate is upheld by a robust, collaborative, and rigorous structured consensus-based peer reviewed moderation process. System moderation involves all Year 11 and 12 teachers from public, non-government and international colleges delivering the ACT Senior Secondary Certificate.

Only students who desire a pathway to university are required to sit a general aptitude test, referred to as the ACT Scaling Test (AST), which moderates student scores across courses and colleges. Students are required to use critical and creative thinking skills across a range of disciplines to solve problems. They are also required to interpret a stimulus and write an extended response.

Senior secondary curriculum makes provision for student-centred teaching approaches, integrated and project-based learning inquiry, formative assessment, and teacher autonomy. ACT Senior Secondary Curriculum makes provision for diverse learners and students with mild to moderate intellectual disabilities, so that all students can achieve an ACT Senior Secondary Certificate.

The ACT Board of Senior Secondary Studies (BSSS) leads senior secondary education. It is responsible for quality assurance in senior secondary curriculum, assessment, and certification. The Board consists of nominees from colleges, professional bodies, universities, industry, parent/carer organisations and unions. The Office of the Board of Senior Secondary Studies (OBSSS) consists of professional and administrative staff who support the Board in achieving its objectives and functions.

ACT Senior Secondary Certificate

Courses of study for the ACT Senior Secondary Certificate:

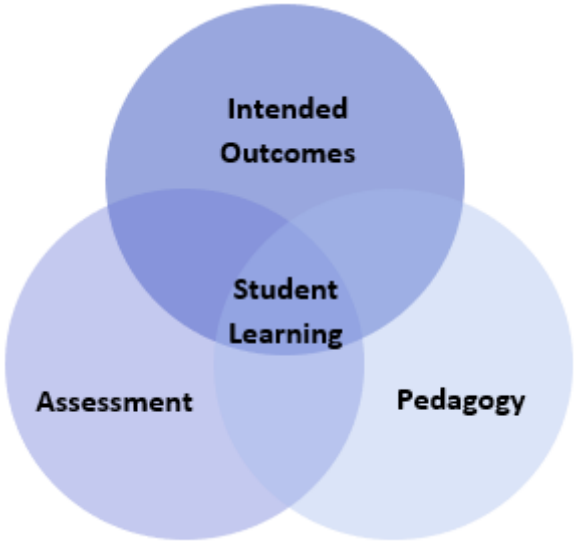
- provide a variety of pathways, to meet different learning needs and encourage students to complete their secondary education
- enable students to develop the essential capabilities for twenty-first century learners
- empower students as active participants in their own learning
- engage students in contemporary issues relevant to their lives
- foster students' intellectual, social, and ethical development
- nurture students' wellbeing, and physical and spiritual development
- enable effective and respectful participation in a diverse society.

Each course of study:

- comprises an integrated and interconnected set of knowledge, skills, behaviours, and dispositions that students develop and use in their learning across the curriculum
- is based on a model of learning that integrates intended student outcomes, pedagogy, and assessment
- outlines teaching strategies which are grounded in learning principles and encompass quality teaching
- promotes intellectual quality, establishes a rich learning environment, and generates relevant connections between learning and life experiences
- provides formal assessment and certification of students' achievements.

Underpinning beliefs

- All students are able to learn.
- Learning is a partnership between students and teachers.
- Teachers are responsible for advancing student learning.



Learning Principles

1. Learning builds on existing knowledge, understandings, and skills.
   (Prior knowledge)
2. When learning is organised around major concepts, principles, and significant real world issues, within and across disciplines, it helps students make connections and build knowledge structures.
   (Deep knowledge and connectedness)
3. Learning is facilitated when students actively monitor their own learning and consciously develop ways of organising and applying knowledge within and across contexts.
   (Metacognition)
4. Learners' sense of self and motivation to learn affects learning.
   (Self-concept)
5. Learning needs to take place in a context of high expectations.
   (High expectations)
6. Learners learn in different ways and at different rates.
   (Individual differences)
7. Different cultural environments, including the use of language, shape learners' understandings and the way they learn.
   (Socio-cultural effects)
8. Learning is a social and collaborative function as well as an individual one.
   (Collaborative learning)
9. Learning is strengthened when learning outcomes and criteria for judging learning are made explicit and when students receive frequent feedback on their progress.
   (Explicit expectations and feedback)

General Capabilities

All courses of study for the ACT Senior Secondary Certificate should enable students to develop essential capabilities for twenty-first century learners. These 'capabilities' comprise an integrated and interconnected set of knowledge, skills, behaviours and dispositions that students develop and use in their learning across the curriculum.

The capabilities include:

- literacy
- numeracy
- information and communication technology (ICT)
- critical and creative thinking
- personal and social
- ethical understanding
- intercultural understanding

Courses of study for the ACT Senior Secondary Certificate should be both relevant to the lives of students and incorporate the contemporary issues they face. Hence, courses address the following three priorities. These priorities are:

- Aboriginal and Torres Strait Islander histories and cultures
- Asia and Australia's engagement with Asia
- Sustainability

Elaboration of these General Capabilities and priorities is available on the ACARA website at www.australiancurriculum.edu.au.

Literacy

Students develop literacy as they learn how to communicate ideas, concepts, and proposals to a variety of audiences. They read and interpret analysis and criticism of dance works and traditions. As they research cultures, histories and lineages of dance practice and explore theories and contexts from which dance practices emerge, they refine and improve their literacy for general purposes and for communicating about dance. Students understand and use terminology specific to dance, in both written and oral forms, to communicate ideas about dance.

Further, students develop dance and physical literacy. They come to understand the communicative and conceptual power of movement and bodies. They learn to embody and communicate meaning and thus better understand self and the world around them by reading and communicating physically through dance.

Numeracy

Dance gives students opportunities to interpret and use mathematical knowledge and skills in a range of real-life situations. In researching and understanding themes and issues, students interpret and draw conclusions from data. They develop their spatial reasoning in choreographing and performing and understand and apply practical concepts related to dimensions, angles, lines of sight and trajectories. Students understand and apply tempo and timing and use mathematics to calculate movement in relation to music and message.

Information and Communication Technology (ICT) Capability

Dance enables students to develop an understanding of the characteristics of digital systems and platforms for accessing and engaging with target audiences. They apply this understanding when they investigate performance and create production and stage craft solutions to communicate with audiences. Students learn to formulate problems, logically organise, and analyse data, and represent creative solutions in communicative and engaging forms. Students use ICT when they investigate and analyse information, evaluate dance practice and traditions, and communicate and collaborate online.

Critical and Creative Thinking

Students develop capability in critical and creative thinking through analysing and solving problems. They communicate that understanding through dance and in prose. Students identify and deconstruct problems of interest; refine concepts and dance techniques and reflect on the success in implementing their artistic vision using the creative process. They identify, explore, and clarify dance lineages and well-known creative practice, technologies, information from research and use that knowledge for a range of purposes. Students consider how data, information, systems, and dance practice impact on our lives, and how they can engage with analysing problems and proposing solutions with dance. Visualising possibilities, experimenting, and testing solutions, helps students to build their capacity to be critical, use visual and spatial thinking, and take creative risks through making dance works.

Personal and Social Capability

Students develop personal and social capability as they engage in creating works independently or in a collaborative workspace. They direct their own learning, plan, and carry out creative inquiry, and become independent learners who can apply creative practice, dance technique, and technological understanding and skills when making and presenting dance works. Students develop social and employability skills through showing initiative, working cooperatively in teams, sharing resources and processes, making group decisions, resolving conflict, and showing leadership.

Further, students use dance practice to explore the self and understand their own place world. They develop physical literacy and embody their own knowledge of self and the world. Through experimentation, risk taking, setbacks and persistence they develop productive habits to become resilient and flexible people with the determination to see projects through to completion.

Ethical Understanding

Students develop the capacity to understand and apply ethical and socially responsible principles when collaborating with others, creating, sharing, and exploring concepts and issues of concern. When engaged in creative inquiry, students evaluate their findings against the criteria of legality, environmental sustainability, economic viability, health, social and emotional responsibility, and social awareness. Students learn about safe and ethical procedures for investigating and working in dance. They consider their own roles and responsibilities as discerning citizens and learn to detect bias and inaccuracies. Understanding the protection of data, intellectual property, academic integrity, cultural sensitivity, and respectful communication in the school environment helps students to be ethical citizens.

Intercultural Understanding

Students consider dance in diverse communities and local, national, regional, and global contexts. They explore ways in which dance enables people to interact with one another across cultural boundaries. Through dance they develop intercultural understanding and communication and collaboration practices that encompass the needs and assumptions of a wide range of abilities and cultures. Students investigate how cultural identities, traditions and histories influence the function and form of dance. In their interactions in class and in the wider community, students consider the dynamic and complex nature of cultures, including values, beliefs, practices, and assumptions.

Cross-Curriculum Priorities

Aboriginal and Torres Strait Islander Histories and Cultures

Dance may provide an opportunity for students to engage with Aboriginal and Torres Strait Islander histories and cultures. It acknowledges that Aboriginal and Torres Strait Islander people have longstanding dance knowledge and a tradition of embodying place and culture, and the role dance plays in sustaining culture and expressing personal and communal identity. Teachers may reference these as appropriate to course content. This will inform understanding of the Australian environment, history and cultures, and the ways in which indigenous people have adapted to ongoing colonisation and responded to dispossession and conflict.

Asia and Australia's Engagement with Asia

Students investigate a range of contexts that draw on Asia and Australia's engagement with Asia. Students explore dance traditions within the Asia region and develop an appreciation of the aesthetics and ways of knowing and communicating expressed through the techniques of dance. Students engage with diasporic experience in Australia and the role dance plays in sustaining culture and expressing personal and communal identity.

Sustainability

Dance provides many opportunities for students to creatively inquire into the challenges and opportunities of global, regional, national, and local issues around sustainability. The sustainability priority provides the opportunity for students to develop an appreciation of the necessity of acting for a more sustainable future and so address the ongoing capacity of Earth to maintain all life and meet the needs of the present without compromising the needs of future generations. Further, in developing stagecraft and production skills, they consider the impact of energy and materials on the environment.

Dance

A/T/M

Rationale

In Dance, students learn as artists, by making and interpreting dance performances that communicate to audiences. They learn as audiences, by responding critically to dance. Students develop skills in appreciating, creating, performing, and producing dance independently and collaboratively for a range of contexts. In Dance, movement is a knowledge. Students learn as they engage with the history, lineage, technical dance skills, theories and concepts of dance, choreographers and critics that came before them, and become literate in the vocabularies and ideas of a range of styles and forms.

Students experiment engage in calculated risks and accept setbacks when realising their artistic vision. Further they use the theories, concepts and vocabulary and learning to develop their own creative practice that explores self, life, and the world. Students learn to use their body as an instrument to skilfully express knowledge and understanding. They develop proficiency, artistry, and use their physical literacy and dance literacy to solve problems, embody knowledge and express their understanding of issues of concern. They develop their voices as informed artists and engage with the world aesthetically and intellectually to become clear sighted about problems and empowered to propose solutions.

Students develop transferable skills useful in any academic, professional, and vocational context, such as independence, collaboration, teamwork, and leadership. Dancers develop highly skilled at working with others and communicating clearly to achieve joint enterprises. They develop skills as researchers and engage with theories and ideas critically and creatively. Students engage with technologies and become adept at pivoting to new technologies that help them achieve their goals. They develop production skills and hone practices that present ideas and projects in ways that engage target audiences. Students develop empathetic awareness and skilled in the practice of collaborating with others respectfully and using Work Health and Safety standards.

Goals

This course should enable students to:

- critically analyse how meaning is created and interpreted
- communicate meaning in a range of forms and mediums
- use inquiry and problems solving to synthesise styles, forms, processes, practices, and theories creatively to produce art works
- apply critical and creative thinking skills
- refine and apply technical skills to create and present meaningful Dance works
- critically analyse the influence of a diverse range of contexts in Dance
- reflect on creative processes and own learning
- apply skills to work safely, ethically, independently, and collaboratively.

Unit Titles

- Creativity in Dance
- Communicating Meaning in Dance
- Dance in Context
- Collaboration in Dance
- Independent Study

Organisation of Content

Creativity in Dance

Students learn about the creative process. Students develop the ability to create dance works with intention, originality, and impact on audiences. Students develop their imagination and ownership of ideas and dance works. They engage with the history, lineage, technical dance skills and the creative processes of dance. Students apply the creative process, experiment, and refine techniques, and use problem-solving strategies to express understandings of self, community, and the world.

Communicating Meaning in Dance

Students learn about how meaning is communicated in a variety of dance forms and styles. They explore technical dance skills, stage craft and production elements for communicating their ideas to an audience and reflect on their success. Students apply their dance literacy, knowledge, skills, and understandings to communicate their arguments and insight into themes and issues. This unit provides the opportunity for students to say something as well as make something.

Dance in Context

Students learn about how dance practitioners over time and place have embodied their knowledge. They explore the impact of dancers and choreographers from history and throughout the world and how they have expressed their understanding of self, place, and themes. Students create Dance works reflecting appreciating of techniques from diverse, cultural, geographical and/or historical contexts, observing ethical approaches and intercultural understanding.

Collaboration in Dance

Students learn about how to collaborate effectively to create and perform works that develop ideas and engage with the school and/or wider community. They explore the opportunities and challenges of working with other dance practitioners and/or artists to create a performance to meet a design brief. Students apply technical dance skills, creative, production, communication, technology, problem solving and collaboration skills to create multifaceted performance works engaging with the community.

Independent Study

An Independent study unit has an important place in senior secondary courses. It is a valuable pedagogical approach that empowers students to make decisions about their own individual learning. An Independent study unit must be proposed by an individual student, be for their own independent study, and negotiated with their teacher. An Independent study unit requires the principal's written approval. The program of learning for an Independent study unit must meet the unit goals and content descriptions as they appear in the course.

Assessment

The identification of criteria within the Achievement Standards and assessment tasks types and weightings provide a common and agreed basis for the collection of evidence of student achievement.

Assessment Criteria (the dimensions of quality that teachers look for in evaluating student work) provide a common and agreed basis for judgement of performance against unit and course goals, within and across colleges. Over a course, teachers must use all these criteria to assess students' performance but are not required to use all criteria on each task. Assessment criteria are to be used holistically on a given task and in determining the unit grade.

Assessment Tasks elicit responses that demonstrate the degree to which students have achieved the goals of a unit based on the assessment criteria. The Common Curriculum Elements (CCE) is a guide to developing assessment tasks that promote a range of thinking skills (see Appendix C). It is highly desirable that assessment tasks engage students in demonstrating higher order thinking.

Rubrics are constructed for individual tasks, informing the assessment criteria relevant for a particular task, and can be used to assess a continuum that indicates levels of student performance against each criterion.

Assessment Criteria

Students will be assessed on:

- making
- responding.

Assessment Task Types

The table below outlines making and responding weightings for the Arts: dance, drama, media, music, photography, and visual arts.

The Arts	
Task Types	Schools ensure that assessment programs reflect a variety of task types include elements from Making, Responding, or a combination of both, to enable students to demonstrate the knowledge, skills and understandings reflected in the Achievement Standards. Tasks may include, but not limited to: • performance • curating • installation • multimodal • composition • choreography • short films • ensemble theatre • sculpture • script writing • portfolio or body of work • critical essay • aural examination • research tasks • podcast • visual process diary • digital process diary • blog • directing • website
Weightings in A/T/M 1.0 and 0.5 units	No task to be weighted more than 60% for a standard 1.0 unit and half-standard 0.5 unit

Additional Assessment Information

- For a standard unit (1.0) students must complete a minimum of three assessment tasks and a maximum of five.
- For a half standard unit (0.5) students must complete a minimum of two and a maximum of three assessment tasks.
- Assessment tasks for a standard (1.0) or half-standard (0.5) unit must be informed by the Achievement Standards.
- Students must experience a variety of task types and different modes of communication to demonstrate the Achievement Standards.
- Duration, scope, or length of student responses should be determined by the nature of the task and requirements of the Achievement Standards.
- For tasks completed in unsupervised conditions, schools need to have mechanisms to uphold academic integrity, for example: student declaration, plagiarism software, oral defence, process journal, interview, or other validation tasks.

Achievement Standards

Years 11 and 12 Achievement Standards are written for A/T courses. A single achievement standard is written for M courses.

A Year 12 student in any unit is assessed using the Year 12 achievement standards. A Year 11 student in any unit is assessed using the Year 11 achievement standards. Year 12 achievement standards reflect higher expectations of student achievement compared to the Year 11 achievement standards. Years 11 and 12 achievement standards are differentiated by cognitive demand, the number of dimensions and the depth of inquiry.

An achievement standard cannot be used as a rubric for an individual assessment task. Assessment is the responsibility of the college. Student tasks may be assessed using rubrics or marking schemes devised by the college. A teacher may use the achievement standards to inform development of rubrics. The verbs used in achievement standards may be reflected in the rubric. In the context of combined Years 11 and 12 classes, it is best practice to have a distinct rubric for Years 11 and 12. These rubrics should be available for students prior to completion of an assessment task so that success criteria are clear.

Achievement Standards for The Arts A Course – Year 11

	*A student who achieves an **A** grade typically*	*A student who achieves a **B** grade typically*	*A student who achieves a **C** grade typically*	*A student who achieves a **D** grade typically*	*A student who achieves an **E** grade typically*
Responding	• analyses styles, forms, processes, practices, and theories to communicate meaning • analyses the significance of art works in a diverse range of contexts • communicates complex ideas with coherent and sustained arguments using evidence and metalanguage and applies the principles of academic integrity	• explains styles, forms, processes, practices, and theories to communicate meaning • explains the significance of art works in in a broad range of contexts • communicates complex ideas and coherent arguments using appropriate evidence, metalanguage and applies the principles of academic integrity	• describes styles, forms, processes, practices, and theories to communicate meaning • describes the significance of art works in a range of contexts • communicates ideas and arguments using appropriate evidence, metalanguage and applies the principles of academic integrity	• describes some styles, forms, processes, practices, and theories to communicate meaning • identifies the significance of art works in context • applies the principles of academic integrity with some use of appropriate evidence and metalanguage to communicate ideas	• identifies styles, forms, processes and practices, theories to communicate meaning • identifies art works with little or no reference to their significance • communicates limited ideas and information with little or no application of academic integrity
Making	• analyses art practice, using the creative process to investigate and solve complex problems and evaluates own application of technology • creates imaginative and innovative art works with control and precision; analyses technical experimentation and reflects on strengths and opportunities • creatively and insightfully presents own and/or group art practice; drawing on theories and using familiar and unfamiliar techniques to communicate meaning to targeted audiences • reflects with insight on their own art practice, thinking processes; and analyses inter and intrapersonal skills and capacity to work both independently and collaboratively	• explains art practice, using the creative process to investigate and solve problems and explains own application of technology • creates imaginative and innovative art works with control; explains technical experimentation and reflects on strengths and opportunities • creatively presents own and/or group art practice; drawing on theories and using familiar and unfamiliar techniques to communicate meaning to targeted audiences • reflects on their own art practice, thinking and that of others and explains inter and intrapersonal skills and capacity to work both independently and collaboratively	• describes art practice, using the creative process to investigate and solve problems and describes own application of technology • creates imaginative art works with control; describes familiar technical skills, and reflects on strengths and opportunities • creatively presents own and/or group art practice; drawing on theories and using familiar techniques to communicate meaning to targeted audiences • reflects on their own art practice, thinking and that of others and describes inter and intrapersonal skills and capacity to work both independently and collaboratively	• identifies features of art practice, using the creative process to solve problems with application of technology • creates art works using familiar technical skills and reflects on strengths and opportunities • presents own and/or group art practice using familiar techniques to communicate meaning to target audiences • reflects on their own art practice, thinking with some reference to inter and intrapersonal skills and capacity to work both independently and collaboratively	• identifies features of art practice, with little or no connection to creative processes or use of technology • creates art works using familiar technical skills with little or no reflection on strengths and opportunities • presents own and/or group art practice using familiar techniques to communicate messages with assistance • reflects on their own art practice, thinking with little or no reference to inter and intrapersonal skills and capacity to work both independently and collaboratively

Achievement Standards for The Arts T Course – Year 11

	*A student who achieves an **A** grade typically*	*A student who achieves a **B** grade typically*	*A student who achieves a **C** grade typically*	*A student who achieves a **D** grade typically*	*A student who achieves an **E** grade typically*
Responding	• critically analyses styles, forms, processes, practices, and theories to communicate meaning to an audience • evaluates the significance of art works in a diverse range of contexts • synthesises research on theories and ideas • communicates complex ideas with coherent and sustained arguments with analysis of evidence, using metalanguage and applying the principles of academic integrity	• analyses styles, forms, processes, practices, and theories to communicate meaning to an audience • analyses the significance of art works in in a broad range of contexts • compares and analyses research on theories and ideas • communicates complex ideas and coherent arguments using relevant evidence, metalanguage and applying the principles of academic integrity	• explains styles, forms, processes, practices, and theories to communicate meaning to an audience • explains the significance of art works in a range of contexts • compares and explains research on theories and ideas • communicates ideas and arguments using relevant evidence, metalanguage and applying the principles of academic integrity	• describes styles, forms, processes, practices, and theories to communicate meaning to an audience • describes the significance of art works in context • describes research on theories and ideas • applies the principles of academic integrity with some use of relevant evidence and metalanguage to communicate ideas	• identifies styles, forms, processes and practices, theories, and techniques to communicate meaning to an audience • identifies the significance of art works in context • identifies research on theories and ideas • communicates limited ideas and information with little or no application of academic integrity
Making	• critically analyses art practice, using the creative process to investigate and solve complex problems • creates and refines imaginative and innovative art works with control and precision; synthesises technical experimentation and reflects on strengths and opportunities • creatively and insightfully presents own and/or group art practice; drawing on theories and using familiar and unfamiliar techniques to communicate intended meaning to targeted audiences • reflects with insight on their own art practice, thinking processes; and evaluates inter and intrapersonal skills and capacity to work both independently and collaboratively	• analyses art practice, using the creative process to investigate and solve problems • creates imaginative and innovative art works with control; analyses technical experimentation and reflects on strengths and opportunities • creatively presents own and/or group art practice; drawing on theories and using familiar and unfamiliar techniques to communicate intended meaning to targeted audiences • reflects on their own art practice, thinking and that of others and analyses inter and intrapersonal skills and capacity to work both independently and collaboratively	• explains art practice, using the creative process to investigate and solve familiar problems • creates imaginative art works with control using familiar technical skills, and reflects on strengths and opportunities • creatively presents own and/or group art practice; drawing on theories and using familiar techniques to communicate intended meaning to targeted audiences • reflects on their own art practice, thinking and that of others and explains inter and intrapersonal skills and capacity to work both independently and collaboratively	• describes art practice, using the creative process to investigate problems • creates art works using familiar technical skills and reflects on strengths and opportunities • presents own and/or group art practice using familiar techniques to communicate intended meaning to target audiences • reflects on their own art practice, thinking with some reference to inter and intrapersonal skills and capacity to work both independently and collaboratively	• identifies basic features of art practice, with little or no connection to creative processes • creates art works using familiar technical skills with little or no reflection on strengths and weaknesses • presents own and/or group art practice using familiar techniques to communicate messages • reflects on their own art practice, thinking with little or no reference to inter and intrapersonal skills and capacity to work both independently and collaboratively

Achievement Standards for The Arts A Course – Year 12

	*A student who achieves an **A** grade typically*	*A student who achieves a **B** grade typically*	*A student who achieves a **C** grade typically*	*A student who achieves a **D** grade typically*	*A student who achieves an **E** grade typically*
Responding	• analyses styles, forms, processes, practices, and theories to communicate meaning to an audience • analyses the significance of art works in a diverse range of contexts • compares and analyses research on theories, ideas, and practices to present a reasoned and independent response • communicates complex ideas with coherent and sustained arguments with analysis of evidence and metalanguage and applies the principles of academic integrity	• explains styles, forms, processes, practices, and theories to communicate meaning to an audience • explains the significance of art works in in a broad range of contexts • compares and explains research on theories, ideas, and practices to present an independent response • communicates complex ideas and coherent arguments using appropriate evidence, metalanguage and applies the principles of academic integrity	• describes styles, forms, processes, practices, and theories to communicate meaning to an audience • describes the significance of art works in a range of contexts • describes research on theories, ideas, and practices with some evidence of an independent response • communicates ideas and arguments using appropriate evidence, metalanguage and applies the principles of academic integrity	• describes styles, forms, processes, practices, and theories; and identifies how some techniques communicate meaning • describes the significance of art works in context • identifies research on theories, ideas, and practices with some evidence of an independent response • applies the principles of academic integrity with some use of appropriate evidence and metalanguage to communicate ideas	• identifies styles, forms, processes and practices, theories, and techniques with little or no reference to meaning • identifies the significance of art works in context • identifies research on theories, ideas, and practices with little or no evidence of an independent response • communicates limited ideas and information with little or no application of academic integrity
Making	• analyses ideas using sustained and innovative creative practice, employing a range of familiar and unfamiliar techniques • analyses art practice, using the creative process to investigate and solve complex problems and evaluates own application of technology • creates imaginative and innovative art works with control and precision; analyses technical experimentation and reflects on strengths and opportunities • creatively and insightfully presents own and/or group art practice; drawing on theories and using familiar and unfamiliar techniques to communicate meaning to targeted audiences • reflects with insight on their own art practice, thinking processes; and analyses inter and intrapersonal skills and capacity to work both independently and collaboratively	• explains ideas using sustained and creative practice, employing familiar and unfamiliar techniques • explains art practice, using the creative process to investigate and solve problems and explains own application of technology • creates imaginative and innovative art works with control; explains technical experimentation and reflects on strengths and opportunities • creatively presents own and/or group art practice; drawing on theories and using familiar and unfamiliar techniques to communicate meaning to targeted audiences • reflects on their own art practice, thinking and that of others and explains inter and intrapersonal skills and capacity to work both independently and collaboratively	• describes ideas using creative practice, employing familiar techniques • describes art practice, using the creative process to investigate and solve familiar problems and describes own application of technology • creates imaginative art works with control; describes familiar technical skills, and reflects on strengths and opportunities • creatively presents own and/or group art practice; drawing on theories and using familiar techniques to communicate meaning to targeted audiences • reflects on their own art practice, thinking and that of others and describes inter and intrapersonal skills and capacity to work both independently and collaboratively	• describes creative practice, employing some familiar techniques • describes art practice, using the creative process to investigate familiar problems and identifies own application of technology • creates art works using familiar technical skills and reflects on strengths and opportunities • presents own and/or group art practice using familiar techniques to communicate intended meaning to target audiences • reflects on their own art practice, thinking with some reference to inter and intrapersonal skills and capacity to work both independently and collaboratively	• uses creative practice, employing little or no techniques • identifies basic features of art practice, with little or no connection to creative processes or use of technology • creates art works using familiar technical skills with little or no reflection on strengths and opportunities • presents own and/or group art practice using familiar techniques to communicate messages with assistance • reflects on their own art practice, thinking with little or no reference to inter and intrapersonal skills and capacity to work both independently and collaboratively

Achievements Standards for The Arts T Course – Year 12

	*A student who achieves an **A** grade typically*	*A student who achieves a **B** grade typically*	*A student who achieves a **C** grade typically*	*A student who achieves a **D** grade typically*	*A student who achieves an **E** grade typically*
Responding	• critically analyses styles, forms, processes, practices, and theories; and evaluates how they are integrated to position an audience and communicate meaning	• analyses styles, forms, processes, practices, and theories; and analyses how they are integrated to position an audience and communicate meaning	• explains styles, forms, processes, practices, and theories; and explains how they are integrated to position an audience and communicate meaning	• describes styles, forms, processes, practices, and theories; and identifies how some techniques communicate meaning	• identifies styles, forms, processes and practices, theories, and techniques with little or no reference to meaning
	• evaluates the significance of art works in a diverse range of contexts; and critically analyses attitudes and values	• analyses the significance of art works in in a broad range of contexts; and explains attitudes and values	• explains the significance of art works in a range of contexts; and describes attitudes and values	• describes the significance of art works in context; with some reference to attitudes and values	• identifies the significance of art works in context; with little or no reference to attitudes and values
	• synthesises wide research on theories, ideas, and practices to present a coherent and independent response	• compares and analyses wide research on theories, ideas, and practices to present a reasoned and independent response	• compares and explains research on theories, ideas, and practices to present an independent response	• describes research on theories, ideas, and practices with some evidence of an independent responses	• identifies research on theories, ideas, and practices own with little or no evidence of an independent response
	• communicates complex ideas with coherent and sustained arguments; analysing evidence and metalanguage and applies the principles of academic integrity	• communicates complex ideas and coherent arguments using relevant evidence, metalanguage and applies the principles of academic integrity	• communicates ideas and arguments using relevant evidence, metalanguage and applies the principles of academic integrity	• applies the principles of academic integrity with some use of relevant evidence and metalanguage to communicate ideas	• communicates limited ideas and information with little or no application of academic integrity
Making	• synthesises ideas using sustained and innovative creative practice, employing a range of familiar and unfamiliar techniques	• analyses ideas using sustained and creative practice, employing familiar and unfamiliar techniques	• explains ideas using creative practice, employing familiar techniques	• describes creative practice, employing some familiar techniques	• uses creative practice, employing little or no techniques
	• critically analyses art practice, using the creative process to investigate and solve complex problems and evaluates own application of technology	• analyses art practice, using the creative process to investigate and solve problems and explains own application of technology	• explains art practice, using the creative process to investigate and solve familiar problems and describes own application of technology	• describes art practice, using the creative process to investigate problems and identifies own application of technology	• identifies basic features of art practice, with little or no connection to creative processes or use of technology
	• creates and refines imaginative and innovative art works with control and precision; synthesises technical experimentation and reflects on strengths and opportunities	• creates imaginative and innovative art works with control; analyses technical experimentation and reflects on strengths and opportunities	• creates imaginative art works with control using familiar technical skills, and reflects on strengths and opportunities	• creates art works using familiar technical skills and reflects on strengths and opportunities	• creates art works using familiar technical skills with little or no reflection on strengths and opportunities
	• creatively and insightfully presents own and/or group art practice; drawing on theories and using familiar and unfamiliar techniques to communicate meaning to targeted audiences	• creatively presents own and/or group art practice; drawing on theories and using familiar and unfamiliar techniques to communicate meaning to targeted audiences	• creatively presents own and/or group art practice; drawing on theories and using familiar techniques to communicate meaning to targeted audiences	• presents own and/or group art practice using familiar techniques to communicate meaning to target audiences	• presents own and/or group art practice using familiar techniques to communicate messages with assistance
	• reflects with insight on their own art practice, thinking processes; and evaluates inter and intrapersonal skills and capacity to work both independently and collaboratively	• reflects on their own art practice, thinking and that of others and analyses inter and intrapersonal skills and capacity to work both independently and collaboratively	• reflects on their own art practice, thinking and that of others and explains inter and intrapersonal skills and capacity to work both independently and collaboratively	• reflects on their own art practice, thinking with some reference to inter and intrapersonal skills and capacity to work both independently and collaboratively	• reflects on their own art practice, thinking with little or no reference to inter and intrapersonal skills and capacity to work both independently and collaboratively

Achievement Standards for The Arts M Course – Years 11 and 12

	*A student who achieves an **A** grade typically*	*A student who achieves a **B** grade typically*	*A student who achieves a **C** grade typically*	*A student who achieves a **D** grade typically*	*A student who achieves an **E** grade typically*
Responding	• responds to a variety of artworks for differing purposes and audiences, with independence • explains ideas, attitudes, and points of views in creative practice, with independence • reflects with insight on their thinking, creating, and learning, with independence	• responds to a variety of artworks for differing purposes and audiences, with some independence • explains ideas, attitudes, and points of view in creative practice, with some independence • reflects with insight on their thinking, creating, and learning, with some independence	• responds to artworks for differing purposes and audiences, with assistance • explains ideas and points of view in creative practice, with assistance • reflects on their thinking, creating, and learning, with assistance	• responds to artworks for differing purposes, with repeated cueing • explains ideas in creative practice, with repeated cueing • reflects on their thinking, creating, and learning, with repeated cueing	• responds to artworks, with direct instruction • identifies ideas in creative practice, with direct instruction • reflects in a limited way on their thinking, creating, and learning, with direct instruction
Making	• applies creative and technical skills in a variety of contexts, with independence • creates a variety of artworks using research and inquiry in different modes for different purposes, with independence • creates using individual or collaborative organisational and/or communication methods, with independence	• applies creative and technical skills in a variety of contexts, with some independence • creates a variety of artworks using research and inquiry different modes for different purposes, with some independence • creates using individual or collaborative organisational and/or communication methods, with some independence	• applies creative and technical skills in different contexts, with assistance • creates artworks using research and inquiry in different modes for different purposes, with assistance • creates using individual or collaborative organisational and/or communication methods, with assistance	• applies creative and technical skills in a designated context, with repeated cueing • creates artworks using research and inquiry for different purposes, with repeated cueing • creates using individual or collaborative organisational and/or communication methods, with repeated cueing	• applies creative and technical skills in a designated context, with direct instruction • creates different artworks using research and inquiry, with direct instruction • creates using individual or collaborative organisational and/or communication methods, with direct instruction

Creativity in Dance — Value: 1.0

Creativity in Dance a — **Value 0.5**

Creativity in Dance b — **Value 0.5**

Unit Description

Students learn about the creative process. Students develop the ability to create dance works with intention, originality, and impact on audiences. Students develop their imagination and ownership of ideas and dance works. They engage with the history, lineage, technical dance skills and the creative processes of dance. Students apply the creative process, experiment, and refine techniques, and use problem-solving strategies to express understandings of self, community, and the world.

Specific Unit Goals

This unit should enable students to:

A	T	M
• analyse the creative process and apply in own dance works	• critically analyse the creative process and apply in own dance works	• apply the creative process
• demonstrate new dance technique and skills	• demonstrate new dance technique and skills	• demonstrate new dance technique and skills
• conduct creative inquiry with their work into self, community, or the world, and creative processes of dance	• conduct creative inquiry with their work into self, community, or the world, and creative processes of dance	• conduct creative inquiry with their work into self, community, or the world
• analyse dance works	• critically analyse dance works	• describe dance works

Content Descriptions

All knowledge, understanding and skills below must be delivered:

A	T	M
Concepts and Theories		
• analyse dance works to understand that creativity is creating and making something that is imaginative or original, explores alternatives and may meet some purpose	• critically analyse dance works to understand that creativity is creating and making something that is imaginative or original, explores alternatives and may meet some purpose, for example, *Revelations* by Alvin Ailey, *Petroushka*-Fokine, *Cats*-Gillian Lynne	• describe dance works and their purposes

A	T	M
• understand that creativity is the bringing together of phenomena that may not have been associated in the past	• understand that creativity is the bringing together of phenomena that may not have been associated in the past, for example, *Hamilton*- Lin-Manuel Miranda, Ballet from *An American in Paris*-Gene Kelly, *The Lion King* (Stage)-Garth Fagan • evaluate the value of creativity for self-expression, for example, Dance Therapy, kinesthesis, autobiographical solo work	
Context		
• analyse the impact of a range of social, cultural, economic, political, and/or historical contexts on the creative process to understand dance works, e.g. causal factors in the development of ballet	• critically analyse the impact of a range of social, cultural, economic, political, historical contexts on the creative process to understand dance works, for example, causal factors in the development of ballet • evaluate perspectives on dance and contexts, for example, postcolonial analysis of *Hamilton*, gender analysis of Hip-hop, race theory and jazz	• describe the origins of dance forms and/or styles
Creative Process		
• analyse research to inform arguments about and judgements of dance works, choreographers/ dance practitioners	• evaluate research to inform arguments about and judgements of dance works, choreographers/ dance practitioners, for example, Alvin Ailey, Bangarra Dance Theatre	• explain messages in dance works
• apply examples from dance practice through creative inquiry to refine their own methods, creativity, capacity for risk taking in creating dance works	• evaluate examples of dance practice through creative inquiry to refine their own methods, creativity, capacity for risk taking in creating dance works, for example, Merce Cunningham, Bob Fosse, Jerome Robbins	• identify dance movement vocabulary and experiment with examples of dance works

A	T	M
• analyse issues and themes using creative inquiry to develop arguments in a range of forms and styles	• critically analyse issues and themes using creative inquiry to develop arguments in a range of forms and styles, for example, positioning of 'the other', gender equality, colonialism	• explain own views on issues of concern and apply techniques to own dance works or sequences
• create and explore dance works using well-researched technique and artistic practice	• create and explore dance works using well-researched technique and artistic practice, for example, Classical Ballet, Jazz, Contemporary, Classical Chinese Dance	• create short sequences or dance works
Communication and Technical Skills		
• perform with control, expression, energy, focus, precision, and musicality, including teacher led technique	• perform with sustained control, expression, energy, focus, precision, and musicality, including teacher led technique	• perform with accurate recall, energy, and musicality
• apply creativity, collaboration and/or production skills to create dance works	• synthesise creativity, collaboration, and production skills to create dance works	
• create dance works using composition skills and choreographic devices and taking creative risks with unfamiliar and familiar practices	• create dance works using composition skills and choreographic devices and taking creative risks with unfamiliar and familiar practices	• create short sequences or dance works
• apply forms, styles and/or compositional choices to enhance creative goals, and choreographic intention in order to communicate to a target audience	• evaluate forms, styles, and compositional choices to enhance creative goals, and choreographic intention in order to communicate to a target audience	
• communicate clear arguments in a range of modes, incorporating metalanguage, and academic integrity	• communicate complex ideas and coherent and sustained arguments in a range of modes, incorporating metalanguage, and academic integrity	• communicate ideas coherently

A	T	M
• apply safe dance, and work, health and safety practices to classwork, experimentation, rehearsal, and performance	• apply safe dance, and work, health and safety practices to classwork, experimentation, rehearsal, and performance	• follow safe dance, and work, health and safety practices to classwork, experimentation, rehearsal, and performance
Reflection		
• reflect on learning habits, time-management, dance practices and processes and refine their knowledge, understanding and skills in response	• reflect on learning habits, time-management, dance practices and processes and refine their knowledge, understanding and skills in response	• reflect on learning habits, time-management, dance practices to improve their knowledge, understanding and skills

A guide to reading and implementing content descriptions

Content descriptions specify the knowledge, understanding and skills that students are expected to learn and that teachers are expected to teach. Teachers are required to develop a program of learning that allows students to demonstrate all the content descriptions. The lens which the teacher uses to demonstrate the content descriptions may be either guided through provision of electives within each unit or determined by the teacher when developing their program of learning.

A program of learning is what a college provides to implement the course for a subject. It is at the discretion of the teacher to emphasis some content descriptions over others. The teacher may teach additional (not listed) content provided it meets the specific unit goals. This will be informed by the student needs and interests.

Assessment

Refer to pages 9-11.

Communicating Meaning in Dance — Value: 1.0

Communicating Meaning in Dance a — **Value 0.5**

Communicating Meaning in Dance b — **Value 0.5**

Unit Description

Students learn about how meaning is communicated in a variety of dance forms and styles. They explore technical dance skills, stage craft and production elements for communicating their ideas to an audience and reflect on their success. Students apply their dance literacy, knowledge, skills, and understandings to communicate their arguments and insight into themes and issues. This unit provides the opportunity for students to say something as well as make something.

Specific Unit Goals

This unit should enable students to:

A	T	M
• analyse some methods and theories for communicating and interpreting meaning in dance	• critically analyse the methods and theories for communicating and interpreting meaning in dance	• understand some methods for communicating and interpreting meaning in dance
• demonstrate new technical dance skills, stage craft, and/or production elements and apply to the creative process	• demonstrate new technical dance skills, stage craft, and production elements and apply to the creative process	• apply technical dance skills, stage craft, and/or production elements to the creative process
• conduct creative inquiry into themes and issues, and production elements	• conduct creative inquiry into themes and issues, and production elements	• create dance works or dance sequences
• analyse dance works	• critically analyse dance works	• explain dance movement

Content Descriptions

All knowledge, understanding and skills below must be delivered:

A	T	M
Concepts and Theories		
• analyse dance works to understand that dance practitioners have a dance movement vocabulary they use to communicate with audiences	• critically analyse dance works to understand that dance practitioners have a dance movement vocabulary they use to communicate with audiences, for example, mime in classical ballet, gesture, physical literacy, elements of dance	• explain dance movement vocabulary used to communicate with audiences

A	T	M
• analyse theories and approaches for communicating and interpreting meaning in dance works	• critically analyse theories and approaches for communicating and interpreting meaning in dance works, for example, conventions of genre, semiotics, reader Response Theory, Auteur Theory, aesthetic theories, commercial appeal	• identify factors underpinning effective communication in dance, e.g. stagecraft, music, lighting, props
• analyse factors underpinning effective communication in dance	• evaluate factors underpinning effective communication in dance, for example, stagecraft, music, lighting, props	
Context		
• analyse the impact of a range of social, cultural, economic, political and/or historical contexts on the communication process to understand dance works and their meanings	• critically analyse the impact of a range of social, cultural, economic, political, and historical contexts on the communication process to understand dance works and their meanings • evaluate critical perspectives on the meaning and messages of dance works	• explain the causes of problems identified in example dance works
Creative Process		
• analyse meaning and purpose of dance works and how meaning is communicated	• critically analyse meaning and purpose of dance works and how meaning is communicated	• explain meaning in dance works
• analyse examples of communication in dance practice through experimentation to refine own capacity to communicate meaning	• evaluate examples of communication in dance practice through experimentation to refine own proficiency and capacity to communicate meaning	• identify communication techniques and apply them
• analyse issues using creative inquiry to communicate arguments in a range of narrative or conceptual forms and styles, i.e. dance work communicates a researched, justified position on a personal, social, or political topic	• critically analyse issues using creative inquiry to communicate arguments in a range of narrative or conceptual forms and styles, e.g. dance work communicates a researched, justified position on a personal, social, or political topic	• explain their opinions on issues and express them in dance using dance movement vocabulary

A	T	M
• create dance works using well-researched technique and artistic practice to communicate chosen meanings, i.e. students construct a dance narrative that persuades an audience	• create dance works using well-researched technique and artistic practice to communicate chosen meanings i.e. students construct a dance narrative that persuades an audience	• create short sequences or dance works
Communication and Technical Skills		
• perform using control, expression, energy, focus, precision, and musicality, including teacher led technique	• perform using sustained control, expression, energy, focus, precision, and musicality, including teacher led technique	• perform using recall, energy, and musicality
• apply creativity, collaboration and/or production skills to create dance works	• synthesise creativity, collaboration, and production skills to create dance works	
• create dance works using composition skills and choreographic devices and taking creative risks with unfamiliar and familiar practices	• create dance works using composition skills and choreographic devices and taking creative risks with unfamiliar and familiar practices	• create sequences or dance works
• apply forms, styles, and compositional choices to enhance creative goals, and choreographic intention in order to communicate to a target audience	• evaluate forms, styles, and compositional choices to enhance creative goals, and choreographic intention in order to communicate to a target audience	• apply forms, styles, and compositional choices
• communicate clear arguments in a range of modes, incorporating metalanguage, and academic integrity	• communicate complex ideas and coherent and sustained arguments in a range of modes, incorporating metalanguage, and academic integrity	• communicate ideas coherently
• apply safe dance, and work, health and safety practices to classwork, experimentation, rehearsal, and performance	• apply safe dance, and work, health and safety practices to classwork, experimentation, rehearsal, and performance	• follow safe dance, and work, health and safety practices to classwork, experimentation, rehearsal, and performance
Reflection		
• reflect on learning habits, time management, dance practices and processes and refines their knowledge, understanding and skills in response	• reflect on learning habits, time management, dance practices and processes and refines their knowledge, understanding and skills in response	• reflect on learning habits, time-management, dance practices to improve their knowledge, understanding and skills

A guide to reading and implementing content descriptions

Content descriptions specify the knowledge, understanding and skills that students are expected to learn and that teachers are expected to teach. Teachers are required to develop a program of learning that allows students to demonstrate all the content descriptions. The lens which the teacher uses to demonstrate the content descriptions may be either guided through provision of electives within each unit or determined by the teacher when developing their program of learning.

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Assessment

Refer to pages 9-11.

Dance in Context — Value: 1.0

Dance in Context a — **Value 0.5**

Dance in Context b — **Value 0.5**

Unit Description

Students learn about how dance practitioners over time and place have embodied their knowledge. They explore the impact of dancers and choreographers from history and throughout the world and how they have expressed their understanding of self, place, and themes. Students create Dance works reflecting appreciation of techniques from diverse, cultural, geographical and/or historical contexts, observing ethical approaches and intercultural understanding.

Specific Unit Goals

This unit should enable students to:

A	T	M
• analyse the cultural contexts of time and/or place by creatively inquiring into their dance practices	• critically analyse the cultural contexts of time and place by creatively inquiring into their dance practices	• explain the contexts of a range of dance forms
• apply new technical dance skills, empathy, ethics and/or principles of intercultural understanding and apply to the creative process	• apply new technical dance skills, empathy, ethics, and principles of intercultural understanding and apply to the creative process	• apply dance techniques from a range of contexts
• conduct creative inquiry into significant themes that emerge from self, time and/or place	• conduct creative inquiry into significant themes that emerge from self, time, and place	• explain personal views on significant issues
• analyse dance works	• critically analyse dance works	• describe dance practice

Content Descriptions

All knowledge, understanding and skills below must be delivered:

A	T	M
Concepts and Theories		
• analyse dance contexts that inform and challenge views of themselves, others and their world and apply principles of intercultural understanding to their responses	• critically analyse dance contexts that inform and challenge students' views of themselves, others and their world and apply principles of intercultural understanding to their responses, for example, Restless Dance Company, Haka	• explain the experience of dancers from a range of contexts

A	T	M
• analyse dance works to understand that a dance practitioner's creative work is influenced by their historical, geographical, diverse, social and/or cultural context	• critically analyse dance works to understand that a dance practitioner's creative work is influenced by their historical, geographical, diverse, social, and cultural context, for example, *Swansong*- Christopher Bruce, *Bennelong*- Bangarra Dance Theatre, Tango, *Riverdance*, *Take the Lead* (2006-film) • evaluate how their own context influences their creation and response to dance, for example, appropriation	• describe dance practice from a range of contexts
Context		
• analyse ethical questions raised by engaging with the dance practice of other contexts	• critically analyse ethical questions raised by engaging with the dance practice of other contexts, for example, plagiarism, appropriation, and homage • evaluate critical perspectives on dance produced by chosen context/s	• follow ethical guidelines for using dance from other contexts
Creative Process		
• analyse research to inform an understanding of the experiences of identified context/s	• evaluate research to inform an understanding of the experiences of identified context/s, for example, Kathakali, Candoco Dance Company, Josephine Baker, *Xanadu*-(1980 Film)	• explain dance works from other contexts
• analyse examples of dance practice particular to a choice of context/s through creative inquiry to refine own practice	• evaluate examples of dance practice particular to a choice of context/s through creative inquiry to refine own practice, for example, Korean Fan Dancing, Bollywood, Philipino Tinikling	• apply dance movement vocabulary of other contexts

A	T	M
• analyse issues using creative inquiry to develop arguments in a range of narrative or conceptual forms and styles	• critically analyse issues using creative inquiry to develop arguments in a range of narrative or conceptual forms and styles, for example, swing dance against Fascism (Swingjungend), capoeira and Brazilian slave rebellion, Asian lion dances, Romantic folk dance revival and Nationalism	• explain issues of concern in dance works
• create dance works using well-researched dance technique and artistic practice drawn from particular context/s, and apply empathy and ethics to build intercultural understanding	• create dance works using well-researched dance technique and artistic practice drawn from particular context/s, and apply empathy and ethics to build intercultural understanding	• create own dance works or sequences inspired by identified contexts
Communication and Technical Skills		
• perform with control, expression, energy, focus, precision, and musicality, including teacher led technique	• perform with sustained control, expression, energy, focus, precision, and musicality, including teacher led technique	• perform with accurate recall, energy, and musicality
• apply creativity, collaboration and/or production skills to create dance works	• synthesise creativity, collaboration, and production skills to create dance works	
• create dance works using composition skills and choreographic devices and taking creative risks with unfamiliar and familiar practices	• create dance works using composition skills and choreographic devices and taking creative risks with unfamiliar and familiar practices	• create short sequences or dance works
• apply forms, styles, and compositional choices to enhance creative goals, and choreographic intention in order to communicate to a target audience	• evaluate forms, styles, and compositional choices to enhance creative goals, and choreographic intention in order to communicate to a target audience	
• communicate clear arguments in a range of modes, incorporating metalanguage, and academic integrity	• communicate complex ideas and coherent and sustained arguments in a range of modes, incorporating metalanguage, and academic integrity	• communicate ideas coherently

A	T	M
• apply safe dance, and work, health and safety practices to classwork, experimentation, rehearsal, and performance	• apply safe dance, and work, health and safety practices to classwork, experimentation, rehearsal, and performance	• follow safe dance, and work, health and safety practices to classwork, experimentation, rehearsal, and performance
Reflection		
• reflect on learning habits, time-management, dance practices and processes and refines their knowledge, understanding and skills in response	• reflect on learning habits, time-management, dance practices and processes and refines their knowledge, understanding and skills in response	• reflect on learning habits, time-management, dance practices to improve their knowledge, understanding and skills

A guide to reading and implementing content descriptions

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Assessment

Refer to pages 9-11.

Collaboration in Dance — Value: 1.0

Collaboration in Dance a — **Value 0.5**

Collaboration in Dance b — **Value 0.5**

Unit Description

Students learn about how to collaborate effectively to create and perform works that develop ideas and engage with the school and/or wider community. They explore the opportunities and challenges of working with other dance practitioners and/or artists to create a performance to meet a design brief. Students apply technical dance skills, creative, production, communication, technology, problem solving and collaboration skills to create multifaceted performance works engaging with the community.

Specific Unit Goals

This unit should enable students to:

A	T	M
• analyse a range of approaches for a collaborative creative process and barriers to collaboration in developing ideas and engaging with the school and/or wider community	• critically analyse a range of approaches for a collaborative creative process and barriers to collaboration in developing ideas and engaging with the school and/or wider community	• explain a collaboration process to engage with the school and/or wider community
• apply communication, collaboration, problem solving and technical dance, production, and/or technology skills and apply to create dance works	• apply communication, collaboration, problem solving and technical dance, production, and technology skills and apply to create dance works	• apply cooperation, collaboration, dance techniques and /or production skills to create dance works
• create and perform dance work/s to meet a design brief	• create and perform dance work/s to meet a design brief	• create and/or perform dance works or sequences
• analyse dance works	• critically analyse dance works	• describe dance practice

Content Descriptions

All knowledge, understanding and skills below must be delivered:

A	T	M
Concepts and Theories		
• analyse the different roles and challenges in collaborative creative processes	• evaluate the different roles in collaborative creative processes, for example, choreographer, producer, stage designer, soloist, camera person	• explain different roles in implementing a dance production

A	T	M
• analyse different approaches to collaboration and the strategies, project management, communication styles and/or interpersonal skills necessary for successful collaboration	• critically analyse different approaches to collaboration and the strategies, project management, communication styles and interpersonal skills necessary for successful collaboration, for example, de Bono's *Thinking Hats*, process workshops, work sharing platforms, Kosta and Killick's *Habits of Mind,* intercultural communication • critically analyse barriers to successful collaboration in creating dance works, for example, gender theory, cultural communication theory, social behaviour theory, ableism	• explain a collaboration system
Context		
• analyse the design brief to consider the communication, project management and production skills required to collaborate creatively	• critically analyse the design brief to consider the communication, project management and production skills required to collaborate creatively • evaluate critical perspectives on dance produced collaboratively to understand the creative process, and the issues and questions raised by particular companies and their repertoire	• use a plan and communication skills to implement a performance
Creative Process		
• analyse research into collaborative practices and applies conclusions to select approaches for creating dance works • analyse examples of collaborative dance practice to refine own practice, e.g. Australian Dance Theatre, QL2 Dance, Kulture Break	• evaluate research into collaborative practices and applies conclusions to select approaches for creating dance works • evaluate examples of collaborative dance practice to refine own practice, e.g. Australian Dance Theatre, QL2 Dance, Kulture Break	• explain examples of collaboration in dance

A	T	M
• analyse issues using creative inquiry to develop arguments in a range of narrative or conceptual forms and styles	• critically analyse issues using creative inquiry to develop arguments in a range of narrative or conceptual forms and styles	
• create and performs dance works using well-researched collaborative approaches and artistic practice	• create and performs dance works using well-researched collaborative approaches and artistic practice	• collaborate to create dance works or sequences
Communication and Technical Skills		
• perform using control, expression, energy, focus, precision, and musicality, including teacher led technique	• perform using sustained control, expression, energy, focus, precision, and musicality, including teacher led technique	• perform using accurate recall, energy, and musicality
• apply creativity, collaboration and/or production skills to create dance works	• synthesise creativity, collaboration, and production skills to create dance works	
• create dance works using composition skills and choreographic devices and taking creative risks with unfamiliar and familiar practices	• create dance works using composition skills and choreographic devices and taking creative risks with unfamiliar and familiar practices	• create short sequences or dance works
• apply forms, styles, and compositional choices to enhance creative goals, and choreographic intention in order to communicate to a target audience	• evaluate forms, styles, and compositional choices to enhance creative goals, and choreographic intention in order to communicate to a target audience	
• communicate clear arguments in a range of modes, incorporating metalanguage, and academic integrity	• communicate complex ideas and coherent and sustained arguments in a range of modes, incorporating metalanguage, and academic integrity	• communicate ideas coherently
• apply safe dance, and work, health and safety practices to classwork, experimentation, rehearsal, and performance	• apply safe dance, and work, health and safety practices to classwork, experimentation, rehearsal, and performance	• follow safe dance, and work, health and safety practices to classwork, experimentation, rehearsal, and performance

A	T	M
Reflection		
• reflect on learning habits, time-management, dance practices and processes and refines their knowledge, understanding and skills in response	• reflect on learning habits, time-management, dance practices and processes and refines their knowledge, understanding and skills in response	• reflect on learning habits, time-management, dance practices to improve their knowledge, understanding and skills

A guide to reading and implementing content descriptions

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Assessment

Refer to pages 9-11.

Independent Study — Value: 1.0

Independent Study a — **Value 0.5**

Independent Study b — **Value 0.5**

Prerequisites

Students must have studied at least THREE standard 1.0 units from this course.

Unit Description

An Independent Study unit has an important place in senior secondary courses. It is a valuable pedagogical approach that empowers students to make decisions about their own individual learning. An Independent Study unit must be proposed by an individual student, be for their own independent study, and negotiated with their teacher. An Independent Study unit requires the principal's written approval. The program of learning for an Independent Study unit must meet the unit goals and content descriptions as they appear in the course.

Specific Unit Goals

This unit should enable students to:

A	T	M
• analyse dance works from the chosen area of study	• critically analyse dance works from the chosen area of study	• explain dance works from the chosen area of study
• analyse concepts and ideas in the chosen area of study and how they can be represented in dance works	• critically analyse concepts and ideas in the chosen area of study and how they can be represented in dance works	• explain and apply knowledge associated with the negotiated topic of study
• create and present dance works that reflect the negotiated topic of study, using a variety of familiar and unfamiliar techniques	• create and present dance works that reflect the negotiated topic of study, using a variety of familiar and unfamiliar techniques	• create dance works and present short sequences that reflect the negotiated topic of study

Content Descriptions

All knowledge, understanding and skills below must be delivered:

A	T	M
Concepts and Theories		
• analyse dance from the chosen area of study • analyse concepts, theories and values that underpin the negotiated topic of the study	• critically analyse dance from the chosen area of study • critically analyse concepts, theories and values that underpin the negotiated topic of the study	• explain dance from the chosen area of study • explain concepts and values that underpin the negotiated study

A	T	M
Context		
• analyse the impact of a range of social, cultural, economic, political, and/or historical contexts on the creative process to understand and apply to dance works in the negotiated area of study	• critically analyse the impact of a range of social, cultural, economic, political, and historical contexts on the creative process to understand and apply to dance works in the negotiated area of study • evaluate critical perspectives on dance and contexts in the negotiated topic of study	• describe social, cultural and/or historical contexts related to the negotiated area of study
Creative Process		
• analyse examples of dance practice through creative inquiry into the negotiated topic of study • analyse issues using creative inquiry to communicate arguments in a range of narrative or conceptual forms in the negotiated topic of study • create and explore dance works using well-researched technique and artistic practice related to the negotiated topic of study	• evaluate examples of dance practice through creative inquiry into the negotiated topic of study • critically analyse issues using creative inquiry to communicate arguments in a range of narrative or conceptual forms in the negotiated topic of study • create and explore dance works using well-researched technique and artistic practice related to the negotiated topic of study	• explain examples of dance practice that explores the topic of the negotiated study • explain issues expressed in dance from the negotiated topic of study • create dance works or sequences related to the negotiated topic of study
Communication and Technical Skills		
• perform using control, expression, energy, focus, precision, and musicality, including teacher led technique • apply creativity, collaboration and/or production skills to create dance works • create dance works using composition skills and choreographic devices and taking creative risks with unfamiliar and familiar practices	• perform using sustained control, expression, energy, focus, precision, and musicality, including teacher led technique • synthesise creativity, collaboration, and production skills to create dance works • create dance works using composition skills and choreographic devices and taking creative risks with unfamiliar and familiar practices	• perform using accurate recall, energy, and musicality • create short sequences or dance works

A	T	M
• apply forms, styles, and compositional choices to enhance creative goals, and choreographic intention in order to communicate to a target audience	• evaluate forms, styles, and compositional choices to enhance creative goals, and choreographic intention in order to communicate to a target audience	
• communicate clear arguments in a range of modes, incorporating metalanguage, and academic integrity	• communicate complex ideas and coherent and sustained arguments in a range of modes, incorporating metalanguage, and academic integrity	• communicate ideas coherently
• apply safe dance, and work, health and safety practices to classwork, experimentation, rehearsal, and performance	• apply safe dance, and work, health and safety practices to classwork, experimentation, rehearsal, and performance	• follow safe dance, and work, health and safety practices to classwork, experimentation, rehearsal, and performance
Reflection		
• reflect on learning habits, time management, dance practices and processes and refines their knowledge, understanding and skills in response in the negotiated topic of study	• reflect on learning habits, time management, dance practices and processes and refines their knowledge, understanding and skills in response in the negotiated topic of study	• reflect on learning habits, time-management, dance practices to improve their knowledge, understanding and skills in the negotiated topic of study

A guide to reading and implementing content descriptions

Content descriptions specify the knowledge, understanding and skills that students are expected to learn and that teachers are expected to teach. Teachers are required to develop a program of learning that allows students to demonstrate all the content descriptions. The lens which the teacher uses to demonstrate the content descriptions may be either guided through provision of electives within each unit or determined by the teacher when developing their program of learning.

A program of learning is what a college provides to implement the course for a subject. It is at the discretion of the teacher to emphasis some content descriptions over others. The teacher may teach additional (not listed) content provided it meets the specific unit goals. This will be informed by the student needs and interests.

Assessment

Refer to pages 9-11.

Appendix A – Implementation Guidelines

Available course patterns

A standard 1.0 value unit is delivered over at least 55 hours. To be awarded a course, students must complete at least the minimum units over the whole minor or major.

Course	Number of standard units to meet course requirements
Minor	Minimum of 2 units
Major	Minimum of 3.5 units

Units in this course can be delivered in any order.

Prerequisites for the course or units within the course

For the Independent Study unit (if applicable), students must have studied a minimum of three standard 1.0 units from this course.

Arrangements for students continuing study in this course

Students who studied the previous course may undertake any units in this course provided there is no duplication of content.

Duplication of Content Rules

Students cannot be given credit towards the requirements for a Senior Secondary Certificate for a unit that significantly duplicates content in a unit studied in another course. The responsibility for preventing undesirable overlap of content studied by a student rests with the principal and the teacher delivering the course. Students will only be given credit for covering the content once.

Guidelines for Delivery

Program of Learning

A program of learning is what a school provides to implement the course for a subject. This meets the requirements for context, scope and sequence set out in the Board endorsed course. Students follow programs of learning in a college as part of their senior secondary studies. The detail, design and layout of a program of learning are a college decision.

The program of learning must be documented to show the planned learning activities and experiences that meet the needs of particular groups of students, taking into account their interests, prior knowledge, abilities, and backgrounds. The program of learning is a record of the learning experiences that enable students to achieve the knowledge, understanding and skills of the content descriptions. There is no requirement to submit a program of learning to the OBSSS for approval. The principal will need to sign off at the end of Year 12 that courses have been delivered as accredited.

Content Descriptions

Are all content descriptions of equal importance? No. It depends on the focus of study. Teachers can customise their program of learning to meet their own students' needs, adding additional content descriptions if desired or emphasising some over others. A teacher must balance student needs with their responsibility to teach all content descriptions. It is mandatory that teachers address all content descriptions and that students engage with all content descriptions.

Half standard 0.5 units

Half standard units appear on the course adoption form but are not explicitly documented in courses. It is at the discretion of the college principal to split a standard 1.0 unit into two half standard 0.5 units. Colleges are required to adopt the half standard 0.5 units. However, colleges are not required to submit explicit documentation outlining their half standard 0.5 units to the BSSS. Colleges must assess students using the half standard 0.5 assessment task weightings outlined in the framework. It is the responsibility of the college principal to ensure that all content is delivered in units approved by the Board.

Moderation

Moderation is a system designed and implemented to:

- provide comparability in the system of school-based assessment
- form the basis for valid and reliable assessment in senior secondary schools
- involve the ACT Board of Senior Secondary Studies and colleges in cooperation and partnership
- maintain the quality of school-based assessment and the credibility, validity, and acceptability of Board certificates.

Moderation commences within individual colleges. Teachers develop assessment programs and instruments, apply assessment criteria, and allocate Unit Grades, according to the relevant Framework. Teachers within course teaching groups conduct consensus discussions to moderate marking or grading of individual assessment instruments and unit grade decisions.

The Moderation Model

Moderation within the ACT encompasses structured, consensus-based peer review of Unit Grades for all accredited courses over two Moderation Days. In addition to Moderation Days, there is statistical moderation of course scores, including small group procedures, for T courses.

Moderation by Structured, Consensus-based Peer Review

Consensus-based peer review involves the review of student work against system wide criteria and standards and the validation of Unit Grades. This is done by matching student performance with the criteria and standards outlined in the Achievement Standards, as stated in the Framework. Advice is then given to colleges to assist teachers with, or confirm, their judgments. In addition, feedback is given on the construction of assessment instruments.

Preparation for Structured, Consensus-based Peer Review

Each year, teachers of Year 11 are asked to retain originals or copies of student work completed in Semester 2. Similarly, teachers of a Year 12 class should retain originals or copies of student work completed in Semester 1. Assessment and other documentation required by the Office of the Board of Senior Secondary Studies should also be kept. Year 11 work from Semester 2 of the previous year is presented for review at Moderation Day 1 in March, and Year 12 work from Semester 1 is presented for review at Moderation Day 2 in August.

In the lead up to Moderation Day, a College Course Presentation (comprised of a document folder and a set of student portfolios) is prepared for each A, T and M course/units offered by the school and is sent into the Office of the Board of Senior Secondary Studies.

The College Course Presentation

The package of materials (College Course Presentation) presented by a college for review on Moderation Days in each course area will comprise the following:

- a folder containing supporting documentation as requested by the Office of the Board through memoranda to colleges, including marking schemes and rubrics for each assessment item
- a set of student portfolios containing marked and/or graded written and non-written assessment responses and completed criteria and standards feedback forms. Evidence of all assessment responses on which the Unit Grade decision has been made is to be included in the student review portfolios.

Specific requirements for subject areas and types of evidence to be presented for each Moderation Day will be outlined by the Board Secretariat through the *Requirements for Moderation Memoranda* and Information Papers.

Visual evidence for judgements made about practical performances

It is a requirement that schools' judgements of standards to practical performances (A/T/M) be supported by visual evidence (still photos or video).

The photographic evidence submitted must be drawn from practical skills performed as part of the assessment process.

Teachers should consult the BSSS guidelines at:

http://www.bsss.act.edu.au/grade_moderation/moderation_information_for_teachers

for current information regarding all moderation requirements including subject specific and photographic evidence.

Appendix B – Course Developers

Name	College

Appendix C – Common Curriculum Elements

Common curriculum elements assist in the development of high-quality assessment tasks by encouraging breadth and depth and discrimination in levels of achievement.

Organisers	Elements	Examples
create, compose, and apply	apply	ideas and procedures in unfamiliar situations, content, and processes in non-routine settings
	compose	oral, written, and multimodal texts, music, visual images, responses to complex topics, new outcomes
	represent	images, symbols, or signs
	create	creative thinking to identify areas for change, growth, and innovation, recognise opportunities, experiment to achieve innovative solutions, construct objects, imagine alternatives
	manipulate	images, text, data, points of view
analyse, synthesise, and evaluate	justify	arguments, points of view, phenomena, choices
	hypothesise	statement/theory that can be tested by data
	extrapolate	trends, cause/effect, impact of a decision
	predict	data, trends, inferences
	evaluate	text, images, points of view, solutions, phenomenon, graphics
	test	validity of assumptions, ideas, procedures, strategies
	argue	trends, cause/effect, strengths, and weaknesses
	reflect	on strengths and weaknesses
	synthesise	data and knowledge, points of view from several sources
	analyse	text, images, graphs, data, points of view
	examine	data, visual images, arguments, points of view
	investigate	issues, problems
organise, sequence, and explain	sequence	text, data, relationships, arguments, patterns
	visualise	trends, futures, patterns, cause and effect
	compare/contrast	data, visual images, arguments, points of view
	discuss	issues, data, relationships, choices/options
	interpret	symbols, text, images, graphs
	explain	explicit/implicit assumptions, bias, themes/arguments, cause/effect, strengths/weaknesses
	translate	data, visual images, arguments, points of view
	assess	probabilities, choices/options
	select	main points, words, ideas in text
identify, summarise and plan	reproduce	information, data, words, images, graphics
	respond	data, visual images, arguments, points of view
	relate	events, processes, situations
	demonstrate	probabilities, choices/options
	describe	data, visual images, arguments, points of view
	plan	strategies, ideas in text, arguments
	classify	information, data, words, images
	identify	spatial relationships, patterns, interrelationships
	summarise	main points, words, ideas in text, review, draft and edit

Appendix D – Glossary of Verbs

Verbs	Definition
Analyse	Consider in detail for the purpose of finding meaning or relationships, and identifying patterns, similarities, and differences
Apply	Use, utilise or employ in a particular situation
Argue	Give reasons for or against something
Assess	Make a Judgement about the value of
Classify	Arrange into named categories in order to sort, group or identify
Compare	Estimate, measure or note how things are similar or dissimilar
Compose	The activity that occurs when students produce written, spoken, or visual texts
Contrast	Compare in such a way as to emphasise differences
Create	Bring into existence, to originate
Demonstrate	Give a practical exhibition an explanation
Describe	Give an account of characteristics or features
Discuss	Talk or write about a topic, taking into account different issues or ideas
Evaluate	Examine and judge the merit or significance of something
Examine	Determine the nature or condition of
Explain	Provide additional information that demonstrates understanding of reasoning and /or application
Extrapolate	Infer from what is known
Hypothesise	Put forward a supposition or conjecture to account for certain facts and used as a basis for further investigation by which it may be proved or disproved
Identify	Recognise and name
Interpret	Draw meaning from
Investigate	Planning, inquiry into and drawing conclusions about
Justify	Show how argument or conclusion is right or reasonable
Manipulate	Adapt or change
Plan	Strategize, develop a series of steps, processes
Predict	Suggest what might happen in the future or as a consequence of something
Reflect	The thought process by which students develop an understanding and appreciation of their own learning. This process draws on both cognitive and affective experience
Relate	Tell or report about happenings, events, or circumstances
Represent	Use words, images, symbols, or signs to convey meaning
Reproduce	Copy or make close imitation
Respond	React to a person or text
Select	Choose in preference to another or others
Sequence	Arrange in order
Summarise	Give a brief statement of the main points
Synthesise	Combine elements (information/ideas/components) into a coherent whole
Test	Examine qualities or abilities
Translate	Express in another language or form, or in simpler terms
Visualise	The ability to decode, interpret, create, question, challenge and evaluate texts that communicate with visual images as well as, or rather than, words

Appendix E – Glossary for ACT Senior Secondary Curriculum

Courses will detail what teachers are expected to teach and students are expected to learn for Years 11 and 12. They will describe the knowledge, understanding and skills that students will be expected to develop for each learning area across the years of schooling.

Learning areas are broad areas of the curriculum, including English, mathematics, science, the arts, languages, health, and physical education.

A **subject** is a discrete area of study that is part of a learning area. There may be one or more subjects in a single learning area.

Frameworks are system documents for Years 11 and 12 which provide the basis for the development and accreditation of any course within a designated learning area. In addition, frameworks provide a common basis for assessment, moderation and reporting of student outcomes in courses based on the framework.

The **course** sets out the requirements for the implementation of a subject. Key elements of a course include the rationale, goals, content descriptions, assessment, and achievement standards as designated by the framework.

BSSS courses will be organised into units. A unit is a distinct focus of study within a course. A standard 1.0 unit is delivered for a minimum of 55 hours generally over one semester.

Core units are foundational units that provide students with the breadth of the subject.

Additional units are avenues of learning that cannot be provided for within the four core 1.0 standard units by an adjustment to the program of learning.

A **negotiated study unit** makes provision for students, classes, groups, or individuals to negotiate the program of learning based on the specific unit goals, content descriptions, assessment, and achievement standards of the course.

An **elective** is a lens for demonstrating the content descriptions within a standard 1.0 or half standard 0.5 unit.

A **lens** is a particular focus or viewpoint within a broader study.

Content descriptions refer to the subject-based knowledge, understanding and skills to be taught and learned.

A **program of learning** is what a college develops to implement the course for a subject and to ensure that the content descriptions are taught and learned.

Achievement standards provide an indication of typical performance at five different levels (corresponding to grades A to E) following completion of study of senior secondary course content for units in a subject.

ACT senior secondary system **curriculum** comprises all BSSS approved courses of study.

Appendix F – Course Adoption Form

Condition of Adoption

The course and units of this course are consistent with the philosophy and goals of the college and the adopting college has the human and physical resources to implement the course.

Adoption Process

Course adoption must be initiated electronically by an email to bssscertification@ed.act.edu.au by the principal or their nominated delegate.

The email will include the **Conditions of Adoption** statement above, and the table below adding the **College** name, and **A** and/or **T** and/or **M** and/or **V** to the **Classification/s** section of the table.

College:					
Course Title:	**Dance**				
Classification/s:	**A T M**				
Framework:	**The Arts Course Framework 2021**				
Dates of Course Accreditation:		**From**	2022	**to**	20XX