



Drama

A / T / M

Front Cover Art provided by Canberra College student Aidan Giddings

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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:

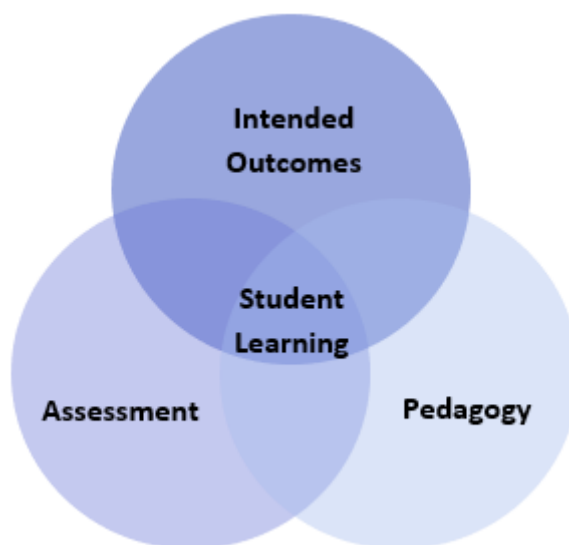
- provide a variety of pathways, to meet different learning needs and encourage students to complete their secondary education
- enable students to develop the essential capabilities for twenty-first century learners
- empower students as active participants in their own learning
- engage students in 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, establish a rich learning environment, and generate 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 their literacy skills through exploring texts that display a range of styles, forms, and conventions. They analyse, create, research, evaluate and appraise dramatic works. In Drama, students communicate with a variety of audiences, using appropriate forms and methods of communication, such as written, visual, oral, and technology.

Students create and perform dramatic texts with an awareness of how a sense of purpose and audience can contribute to sharing ideas and understandings with others. They extend their vocabulary particular to a range of dramatic roles to express and communicate ideas. In doing so, they develop their capability for communication, and they manipulate words and images to create meaning that is shared with an audience. Drama provides the opportunity for students to expand their non-verbal and verbal, individual and group communication skills.

Numeracy

In the Drama, numeracy involves students recognising and understanding the role of mathematics in the world and having the dispositions and capacities to use mathematical knowledge and skills purposefully. This includes budgeting, calculating, estimating, spatial reasoning and working with scale and proportions.

Information and Communication Technology (ICT) Capability

Students extend their understanding of the range of technologies for the development and presentation of drama skills, techniques, and processes. They select and incorporate technology where appropriate, to support their creative and critical thinking endeavours. Students develop awareness of emergent technologies and possible applications to drama performances.

Critical and Creative Thinking

Students develop skills to think critically and creatively through using the elements of drama. They use these skills to find solutions to creative problems, including the investigation of new possibilities for achieving dramatic and aesthetic outcomes in dramatic productions.

The process of making and presenting drama gives students opportunities to develop skills in interpreting, researching, revising, and refining, as well as problem-solving, goal setting and decision-making. Responding in drama involves cognition, emotion, and intuition, and engages students in interpreting, evaluating, and reflecting.

Personal and Social Capability

Students have the opportunity to develop their curiosity and imagination, creativity, personal identity, self-esteem, and confidence. The study of Drama empowers students to understand and influence their world through exploring roles, situations and modes of symbolic expression and communication. Through playing roles and representing situations, students are able to gain new perspectives and develop empathy for others. As they make and respond to dramatic works, students develop their intellectual, social, physical, emotional, and moral domains. They also have opportunities to improve their skills in experimentation, self-discipline, teamwork, and leadership.

Learning in drama is a collaborative and cooperative process, developing students' intrapersonal and interpersonal awareness. The skills associated with managing personal resources to achieve goals in a timely fashion, and effective group processes, are refined and developed. Students learn by participating in creative problem-solving; generating, analysing, and evaluating ideas; developing personal interpretations of texts; learning to set goals and working collaboratively to achieve them; rehearsing, workshopping, and improvising solutions; as well as presenting their product or performance. They build personal and social capability through evaluating and reflecting on their own participation in the development of dramatic works.

Ethical Understanding

Students engage with the human experience in Drama and in doing so encounter a broad range of ethical issues. They explore artistic, social, environmental, political, and economic issues, and interpret these through drama. The development of drama involves an understanding of, and working with, cultural, social, moral, and legal requirements. Experiences in drama can work to counteract discrimination and practice inclusion and equity by developing understanding and empathy for others regardless of diversity of ability, gender, sexuality, cultural and linguistic background, and socio-economic background.

Intercultural Understanding

Intercultural Understanding is developed in Drama through exploring world theatre traditions and extending students' global awareness and their appreciation of cultural diversity. Students learn about the nature, function and purposes of drama, dramatic forms and styles in different cultures and contexts. In developing an historical perspective on drama, students understand how communities' cultural and social identities are shaped and how they function in today's world.

The creation of drama, whether devised or in the interpretation of scripts, includes the understanding and appropriate demonstration of cultures from other times and/or places. Part of the success of presenting social and historical cultures on stage involves both a cognitive understanding and empathetic representation of identity through drama.

Cross-Curriculum Priorities

Aboriginal and Torres Strait Islander Histories and Cultures

The study of Drama provides opportunities to learn about First Nations Australian cultures and dramatic practices. First Nations Australian cultures carry an ancient tradition with stories that communicate histories that are unique and yet share parallels with other ancient cultures. Exploration of the history, cultures and contemporary experiences of First Nations Australian cultures provides a rich opportunity to build a greater understanding, as well as fostering values of mutual understanding and respect between cultures.

Asia and Australia's Engagement with Asia

Drama provides opportunities to explore theatrical and dramatic traditions from the Asian region, representing a highly diverse spectrum of cultures, traditions, and peoples. Engaging in a respectful exploration of particular traditions from Asian countries such as Japan, China, India, Indonesia, and Korea, will enable students to understand more deeply the values and histories of our near neighbours.

Sustainability

The study of Drama is an opportunity to engage students in thinking critically about the world's future and fostering awareness of the role of the arts in developing social and environmental sustainability. The challenge of sustainability and the human impact on our environment such as the ongoing challenge of human overconsumption and production of waste can be explored through drama. This is achieved through engagement in creative problem solving to address sustainability issues and by exploring sustainable practices in the production of drama.

Drama

A/T/M

Rationale

The study of Drama develops knowledge and understanding through exploration of performance and production elements. Dramatic works have the capacity to engage, inspire and enrich all students, excite the imagination, and encourage students to reach their creative and expressive potential. Drama builds confidence, empathy, understanding about human experience, and a sense of identity and belonging. Students develop self-management, problem solving, leadership and interpersonal skills. They learn to be resourceful, critical, and creative thinkers, and develop capacity to take risks. Students experience the challenge and pleasure that comes from the study of drama that can be transferred to a range of careers and situations.

Students understand that theatre stems from traditions, that drama has changed over time and that dramatic works differ widely in different contexts. They learn that that drama exists in process, as much as in finished artistic products and understand the collaborative contribution of actors, directors, playwrights, designers, and technicians. Students work collaboratively, collectively, and independently, making and responding to dramatic works for a range of audiences.

Students develop transferable skills useful in any academic, professional, and vocational context, such as independence, collaboration, teamwork, and leadership. Students become 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. Students develop production skills and hone practices that present ideas and projects in ways that engage target audiences. They become empathetic and aware 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 dramatic works
- apply critical and creative thinking skills
- refine and apply technical skills to create and present meaningful dramatic works
- critically analyse the influence of a diverse range of contexts in drama
- reflect on creative processes and own learning
- apply skills to work safely, ethically, independently, and collaboratively.

Unit Titles

- Creativity in Drama
- Communicating Meaning in Drama
- Drama in Context
- Adaptation in Drama
- Independent Study

Organisation of Content

Creativity in Drama

Students develop their skills to think imaginatively and flexibly to express their understanding of self, others, and the world. They examine First Nations Australians dramatic practice that stems from a sense of place. They explore techniques and strategies to achieve their purpose and apply the creative process. They will examine a range of approaches to the creative process. Students work collectively, collaboratively, and independently to examine the human experience and create new insights.

Communicating Meaning in Drama

Students examine how meaning is communicated in drama, utilising performance skills, elements of production, forms, and styles. By conducting research and analysing dramatic works that have communicated a powerful message for a particular purpose and students draw conclusions about how meaning was communicated to the intended audience. They develop skills in empathy, interaction, responsiveness, and communication. Through the creation of their own dramatic works and performances, students understand semiotics and power relationships in different societies. They apply dramatic techniques to shape audience response, by provoking, informing, or entertaining.

Drama in Context

Students explore the works of dramatists and performers from different times and different places, to understand the way social, historical, political and/or cultural contexts have shaped theatre and impacted audiences, including First Nations Australians contexts. They engage with the issues and ethical dilemmas confronting people in other contexts, to develop insight and intercultural understanding. Through a range of perspectives, they examine the possibilities - through different genres, forms of practice and approaches to technique, they gain understanding of dramatic techniques that may be applied.

Adaptation in Drama

Students examine a range of spoken, performed, visual or written texts to understand how universal themes and perspectives are represented through adaptation. They assess the relevance of the challenges and the issues that are revealed, and explore possible interpretations, to reimagine them as dramatic performances for a contemporary audience. They develop skills in adaptability, critical analysis, and versatility. In adapting texts, students use a variety of methods, mediums, and techniques to achieve transformation.

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 learning. An Independent Study unit can be proposed by an individual student for their own independent study and negotiated with their teacher. The program of learning for an Independent Study unit must meet the unit goals and content descriptions as they appear in the course.

Independent Study units are only available to individual students in Year 12. A student can only study a maximum of one Independent Study unit in each course. Students must have studied at least three standard 1.0 units from this course. An Independent Study unit requires the principal's written approval. Principal approval can also be sought by a student in Year 12 to enrol concurrently in an Independent Study unit and their third 1.0 unit in this course of study.

Assessment

The identification of criteria within the Achievement Standards and assessment task types and weightings provides 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	<p>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.</p> <p>Tasks may include, but not limited to:</p> <ul style="list-style-type: none"> • 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	<p>No task to be weighted more than 60% for a standard 1.0 unit and half-standard 0.5 unit</p>

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

	<i>A student who achieves an A grade typically</i>	<i>A student who achieves a B grade typically</i>	<i>A student who achieves a C grade typically</i>	<i>A student who achieves a D grade typically</i>	<i>A student who achieves an E grade typically</i>
Responding	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> explains styles, forms, processes, practices, and theories to communicate meaning explains the significance of art works in a broad range of contexts communicates complex ideas and coherent arguments using appropriate evidence, metalanguage and applies the principles of academic integrity 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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

	<i>A student who achieves an A grade typically</i>	<i>A student who achieves a B grade typically</i>	<i>A student who achieves a C grade typically</i>	<i>A student who achieves a D grade typically</i>	<i>A student who achieves an E grade typically</i>
Responding	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> analyses styles, forms, processes, practices, and theories to communicate meaning to an audience analyses the significance of art works 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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

	<i>A student who achieves an A grade typically</i>	<i>A student who achieves a B grade typically</i>	<i>A student who achieves a C grade typically</i>	<i>A student who achieves a D grade typically</i>	<i>A student who achieves an E grade typically</i>
Responding	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> explains styles, forms, processes, practices, and theories to communicate meaning to an audience explains the significance of art works 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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

	<i>A student who achieves an A grade typically</i>	<i>A student who achieves a B grade typically</i>	<i>A student who achieves a C grade typically</i>	<i>A student who achieves a D grade typically</i>	<i>A student who achieves an E grade typically</i>
Responding	<ul style="list-style-type: none"> critically analyses styles, forms, processes, practices, and theories; and evaluates how they are integrated to position an audience and communicate meaning evaluates the significance of art works in a diverse range of contexts; and critically analyses attitudes and values synthesises wide research on theories, ideas, and practices to present a coherent and independent response communicates complex ideas with coherent and sustained arguments; analysing evidence and metalanguage and applies the principles of academic integrity 	<ul style="list-style-type: none"> analyses styles, forms, processes, practices, and theories; and analyses how they are integrated to position an audience and communicate meaning analyses the significance of art works in a broad range of contexts; and explains attitudes and values compares and analyses wide research on theories, ideas, and practices to present a reasoned and independent response communicates complex ideas and coherent arguments using relevant evidence, metalanguage and applies the principles of academic integrity 	<ul style="list-style-type: none"> explains styles, forms, processes, practices, and theories; and explains how they are integrated to position an audience and communicate meaning explains the significance of art works in a range of contexts; and describes attitudes and values compares and explains research on theories, ideas, and practices to present an independent response communicates ideas and arguments using relevant evidence, metalanguage and applies the principles of academic integrity 	<ul style="list-style-type: none"> describes styles, forms, processes, practices, and theories; and identifies how some techniques communicate meaning describes the significance of art works in context; with some reference to attitudes and values describes research on theories, ideas, and practices with some evidence of an independent responses applies the principles of academic integrity with some use of relevant evidence and metalanguage to communicate ideas 	<ul style="list-style-type: none"> identifies styles, forms, processes and practices, theories, and techniques with little or no reference to meaning identifies the significance of art works in context; with little or no reference to attitudes and values identifies research on theories, ideas, and practices own with little or no evidence of an independent response communicates limited ideas and information with little or no application of academic integrity
Making	<ul style="list-style-type: none"> synthesises ideas using sustained and innovative creative practice, employing a range of familiar and unfamiliar techniques critically analyses art practice, using the creative process to investigate and solve complex problems and evaluates own application of technology 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 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 	<ul style="list-style-type: none"> analyses ideas using sustained and creative practice, employing familiar and unfamiliar techniques analyses 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; 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 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 	<ul style="list-style-type: none"> explains ideas using creative practice, employing familiar techniques explains art practice, using the creative process to investigate and solve familiar problems and describes own application of technology 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 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 	<ul style="list-style-type: none"> describes creative practice, employing some familiar techniques describes art practice, using the creative process to investigate 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 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 	<ul style="list-style-type: none"> 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

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

	<i>A student who achieves an A grade typically</i>	<i>A student who achieves a B grade typically</i>	<i>A student who achieves a C grade typically</i>	<i>A student who achieves a D grade typically</i>	<i>A student who achieves an E grade typically</i>
Responding	<ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • 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 Drama

Value: 1.0

Creativity in Drama a

Value 0.5

Creativity in Drama b

Value 0.5

Unit Description

Students develop their skills to think imaginatively and flexibly to express their understanding of self, others, and the world. They examine First Nations Australians dramatic practice that stems from a sense of place. They explore techniques and strategies to achieve their purpose and apply the creative process. They will examine a range of approaches to the creative process. Students work collectively, collaboratively, and independently to examine the human experience and create new insights.

Specific Unit Goals

This unit should enable students to:

A	T	M
<ul style="list-style-type: none"> • analyse the representation of human experience in drama, including First Nations Australians experiences • demonstrate skills in working collectively, collaboratively, and independently to develop creative works • conduct Creative Inquiry into dramatic works to express their understanding of self, others, and the world • apply dramatic techniques, creative processes, and strategies to achieve a specific purpose 	<ul style="list-style-type: none"> • critically analyse the representation of human experience in drama, including First Nations Australians experiences • demonstrate skills in working collectively, collaboratively, and independently to develop creative works • conduct Creative Inquiry into dramatic works to express their understanding of self, others, and the world • apply dramatic techniques, creative processes, and strategies to achieve a specific purpose 	<ul style="list-style-type: none"> • describe human experiences illustrated in drama, including First Nations Australians experiences • demonstrate skills in working with others • explore examples of creativity in dramatic works • apply dramatic techniques and a creative process to show understanding of ideas

Content Descriptions

All knowledge, understanding and skills below must be delivered:

A	T	M
Concepts and Theories		
<ul style="list-style-type: none"> analyse a variety of dramatic works that represent the human experience, including First Nations Australians experiences, for example, Physical Theatre, First Nations Australians performance, Australian Gothic, Expressionism analyse theories and approaches employed to create dramatic works, for example, devised theatre, community theatre and theatre in education analyse how creativity is creating and making dramatic works that are different, novel, imaginative or thought provoking, explore alternatives, take risks, and may meet some purpose 	<ul style="list-style-type: none"> evaluate a variety of dramatic works that represent the human experience, including First Nations Australians experiences, for example, Physical Theatre, First Nations Australians performance, Australian Gothic, Expressionism critically analyse theories and approaches employed to create dramatic works, for example, devised theatre, community theatre and theatre in education critically analyse how creativity is creating and making dramatic works that are different, novel, imaginative or thought provoking, explore alternatives, take risks, and may meet some purpose critically analyse how insights into self, others and the world are enabled by engagement with dramatic works 	<ul style="list-style-type: none"> describe some human experiences illustrated in drama, including First Nations Australians experiences describe approaches and techniques employed to create dramatic works
Context		
<ul style="list-style-type: none"> analyse how social, historical, political and/or cultural contexts have impacted creativity in dramatic works 	<ul style="list-style-type: none"> critically analyse how social, historical, political and/or cultural contexts have impacted creativity in dramatic works critically analyse the impact of context on the reception of creativity by audiences and critics 	<ul style="list-style-type: none"> describe their own and others' contexts in dramatic works

A	T	M
Creative Process		
<ul style="list-style-type: none"> analyse issues in dramatic works representing the human experience, applying the creative process to develop a variety of responses create dramatic works to express understanding of self, others, and the world by examining ideas, exploring devising techniques and strategies, problem solving, revising, and refining create work/s that demonstrates understandings of the human experience to achieve a specific purpose for an intended audience 	<ul style="list-style-type: none"> critically analyse issues in dramatic works representing the human experience, applying different approaches to the creative process to develop a variety of responses create dramatic works to express understanding of self, others, and the world by synthesising ideas, exploring devising techniques and strategies, problem solving, revising, and refining create work/s that demonstrate critical insight into the human experience to achieve a specific purpose for an intended audience 	<ul style="list-style-type: none"> describe issues and apply the creative process to develop responses to issues in dramatic works create dramatic works demonstrate understanding of a personal experience with drama
Communication and Technical Skills		
<ul style="list-style-type: none"> demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently research independently and justify complex ideas, using appropriate evidence and applying the principles of academic integrity analyse ideas and insights using sustained arguments in a range of modes and mediums, for a variety of audiences using appropriate metalanguage 	<ul style="list-style-type: none"> demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently research widely and independently, synthesising information to justify complex ideas, using appropriate evidence and applying the principles of academic integrity critically analyse ideas and insights using sustained arguments in a range of modes and mediums, for a variety of audiences using appropriate metalanguage 	<ul style="list-style-type: none"> use skills to work productively with others and/or individually conduct research and use evidence in communicating ideas communicate for a chosen audience

A	T	M
<ul style="list-style-type: none"> demonstrate use of appropriate technical skills in dramatic works such as stagecraft, voice, and movement apply safe drama, and work, health and safety practices to classwork, experimentation, rehearsal, and performance 	<ul style="list-style-type: none"> synthesise dramatic intent and performance and production elements to enhance dramatic works demonstrate use of appropriate technical skills in dramatic works, such as stagecraft, voice, and movement apply safe drama, and work, health and safety principles and practices to classwork, experimentation, rehearsal, and performance 	<ul style="list-style-type: none"> use technical skills in dramatic works, such as stagecraft, voice, and movement follow safe drama, and work, health and safety practices to classwork, experimentation, rehearsal, and performance
Reflection		
<ul style="list-style-type: none"> reflect on own learning and use of appropriate techniques and strategies, including planning and time management, to improve learning outcomes 	<ul style="list-style-type: none"> reflect on own learning and use of appropriate techniques and strategies, including planning and time management, to improve learning outcomes 	<ul style="list-style-type: none"> reflect on own learning to improve learning outcomes

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 Drama

Value: 1.0

Communicating Meaning in Drama a

Value 0.5

Communicating Meaning in Drama b

Value 0.5

Unit Description

Students examine how meaning is communicated in drama, utilising performance skills, elements of production, forms, and styles. By conducting research and analysing dramatic works that have communicated a powerful message for a particular purpose and students draw conclusions about how meaning was communicated to the intended audience. They develop skills in empathy, interaction, responsiveness, and communication. Through the creation of their own dramatic works and performances, students understand semiotics and power relationships in different societies. They apply dramatic techniques to shape audience response, by provoking, informing, or entertaining.

Specific Unit Goals

This unit should enable students to:

A	T	M
<ul style="list-style-type: none"> • analyse dramatic works that have communicated a powerful message for a particular purpose and intended audience • demonstrate performance and production skills to communicate meaning • conduct Creative Inquiry into dramatic works to express their analysis of self, others, and the world • apply dramatic techniques to provoke, inform, or entertain 	<ul style="list-style-type: none"> • critically analyse dramatic works that have communicated a powerful message for a particular purpose and intended audience • demonstrate performance and production skills to communicate meaning • conduct Creative Inquiry into dramatic works to express their critical analysis of self, others, and the world • synthesise dramatic techniques to provoke, inform, or entertain 	<ul style="list-style-type: none"> • describe dramatic works that have a message • demonstrate performance and production skills to communicate meaning • explore examples of dramatic works that communicate meaning • apply dramatic techniques to inform

Content Descriptions

All knowledge, understanding and skills below must be delivered:

A	T	M
Concepts and Theories		
<ul style="list-style-type: none"> analyse a variety of dramatic works that have communicated a powerful message for a particular purpose and intended audience, for example, Theatre of Social Comment, Political Theatre, Verbatim Theatre, Documentary Theatre, First Nations Australians drama practices analyse theories and approaches employed by significant practitioners to convey powerful messages analyse how meaning is communicated in dramatic works analyse how communication is a construct that has power to provoke, inform, or entertain an audience 	<ul style="list-style-type: none"> evaluate a variety of dramatic works that have communicated a powerful message for a particular purpose and intended audience, for example, Theatre of Social Comment, Political Theatre, Verbatim Theatre, Documentary Theatre, First Nations Australians drama practices critically analyse theories and approaches employed by significant practitioners and playwrights to convey powerful messages, for example, Brook, Stanislavski, Boal, Leah Purcell, Carol Churchill, Aphra Behn critically analyse how meaning is communicated in dramatic works, for example, verbal, non-verbal and linguistic features; narrative structure, characterisation, and stagecraft critically analyse how communication is a construct that has power to provoke, inform, or entertain an audience 	<ul style="list-style-type: none"> describe dramatic works that have communicated a message describe the communication techniques of dramatic works understand that drama has power to provoke, inform, or entertain an audience
Contexts		
<ul style="list-style-type: none"> analyse how social, historical, political and/or cultural contexts have impacted communication in dramatic works 	<ul style="list-style-type: none"> critically analyse how social, historical, political and/or cultural contexts have impacted communication in dramatic works evaluate the impact of context on how audiences and critics interpret meaning in drama 	<ul style="list-style-type: none"> describe their own and other's contexts in dramatic works

A	T	M
Creative Process		
<ul style="list-style-type: none"> analyse meaning in dramatic works through exploration of forms and styles that communicate meaning create dramatic works to communicate meaning, and shape audience response by selecting forms and styles, and manipulating performance and production elements demonstrate understanding and insights into creating meaning relationships through use of dramatic techniques to provoke, inform, or entertain 	<ul style="list-style-type: none"> critically analyse meaning in dramatic works through exploration of a range of forms and styles that communicate meaning create dramatic works to communicate meaning, and shape audience response by selecting forms and styles, and manipulating performance and production elements demonstrate understanding and insights into creating meaning through use of dramatic techniques to provoke, inform, or entertain 	<ul style="list-style-type: none"> explain forms and styles that communicate meaning create dramatic works to communicate meaning demonstrate understanding of dramatic techniques to provoke, inform, or entertain
Communication and Technical Skills		
<ul style="list-style-type: none"> demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently research independently and justify complex ideas, using appropriate evidence and applying the principles of academic integrity analyse ideas and insights using sustained arguments in a range of modes and mediums, for a variety of audiences using appropriate metalanguage demonstrate use of appropriate technical skills in dramatic works such as stagecraft, voice, and movement 	<ul style="list-style-type: none"> demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently research widely and independently, synthesising information to justify complex ideas, using appropriate evidence and applying the principles of academic integrity critically analyse ideas and insights using sustained arguments in a range of modes and mediums, for a variety of audiences using appropriate metalanguage synthesise dramatic intent and performance and production elements to enhance dramatic works demonstrate use of appropriate technical skills in dramatic works, such as stagecraft, voice, and movement 	<ul style="list-style-type: none"> use skills to work productively with others and/or individually conduct research and use evidence in communicating ideas communicate in a range of modes and mediums use technical skills in dramatic works, such as stagecraft, voice, and movement

A	T	M
<ul style="list-style-type: none"> • apply safe drama, and work, health and safety practices to classwork, experimentation, rehearsal, and performance 	<ul style="list-style-type: none"> • apply safe drama, and work, health and safety principles and practices to classwork, experimentation, rehearsal, and performance 	<ul style="list-style-type: none"> • follow safe drama, and work, health and safety practices to classwork, experimentation, rehearsal, and performance
Reflection		
<ul style="list-style-type: none"> • reflect on own learning and use of appropriate techniques and strategies, including planning and time management, to improve learning outcomes 	<ul style="list-style-type: none"> • reflect on own learning and use of appropriate techniques and strategies, including planning and time management, to improve learning outcomes 	<ul style="list-style-type: none"> • reflect on own learning to improve learning outcomes

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.

Drama in Context

Value: 1.0

Drama in Context a

Value 0.5

Drama in Context b

Value 0.5

Unit Description

Students explore the works of dramatists and performers from different times and different places, to understand the way social, historical, political and/or cultural contexts have shaped theatre and impacted audiences, including First Nations Australians contexts. They engage with the issues and ethical dilemmas confronting people in other contexts, to develop insight and intercultural understanding. Through a range of perspectives, they examine the possibilities - through different genres, forms of practice and approaches to technique, they gain understanding of dramatic techniques that may be applied.

Specific Unit Goals

This unit should enable students to:

A	T	M
<ul style="list-style-type: none"> • analyse the way social, historical, political and/or cultural contexts have shaped theatre and impacted audiences • understand how context influences dramatic performances and interpretation • conduct Creative Inquiry into dramatic works to express their understanding of self, others. and the world • apply different genres, forms, practices, approaches, and techniques to shape audience response 	<ul style="list-style-type: none"> • critically analyse the way social, historical, political and/or cultural contexts have shaped theatre and impacted audiences • understand how context influences dramatic performances and interpretation • conduct Creative Inquiry into dramatic works to express their understanding of self, others. and the world • apply different genres, forms, practices, approaches, and techniques to shape audience response 	<ul style="list-style-type: none"> • describe contexts that have shaped theatre and dramatic works • explore examples of dramatic works from other contexts • apply genres, forms, practices, approaches and/or techniques for a purpose

Content Descriptions

All knowledge, understanding and skills below must be delivered:

A	T	M
Concepts and Theories		
<ul style="list-style-type: none"> • analyse dramatic works from different times and different places, to understand the way social, historical, political and/or cultural contexts have shaped theatre • analyse approaches employed by significant practitioners to shape theatre and influence audiences • understand that context issues and ethical dilemmas influence the production and interpretation of dramatic works 	<ul style="list-style-type: none"> • evaluate dramatic works from different times and different places, to understand the way social, historical, political and/or cultural contexts have shaped theatre, for example, First Nations Australians practice, Kabuki, Kathakali, Commedia dell'arte, Elizabethan Theatre, German Expressionism, Greek Theatre • critically analyse approaches to technique employed by significant practitioners (for example, Barrie Kosky, Robert Wilson and VE Meyerhold) and text-based explorations (for example, Ray Lawler: Summer of the Seventeenth Doll, Tony Kushner: Angels in America) to shape theatre and influence audiences • critically analyse approaches to dramatic works from different social, historical, political and/or cultural contexts, for example, Aboriginal and Torres Strait Islander, Marxist, Freudian, postcolonial, gender • understand that context issues and ethical dilemmas influence the production and interpretation of dramatic works 	<ul style="list-style-type: none"> • describe dramatic works from different times and different places • describe approaches to dramatic works from other contexts • understand that context and issues affect dramatic works
Contexts		
<ul style="list-style-type: none"> • analyse how their own context influences their creation and response to drama 	<ul style="list-style-type: none"> • critically analyse how their own context influences their creation and response to drama 	<ul style="list-style-type: none"> • describe the context of dramatic works and audiences

A	T	M
	<ul style="list-style-type: none"> • evaluate the impact of context on the critical reception of dramatic works 	
Creative Process		
<ul style="list-style-type: none"> • analyse issues and ethical dilemmas confronting people in other contexts, to explore different perspectives in a range of dramatic forms and styles • create dramatic works within specific contexts, experimenting with different genres, forms, practices, approaches, and techniques • demonstrate insights and understanding, through a range of perspectives, of how context influences dramatic meaning 	<ul style="list-style-type: none"> • critically analyse issues and ethical dilemmas confronting people in other contexts, to explore different perspectives in a range of dramatic forms and styles • create dramatic works within specific contexts, experimenting with different genres, forms, practices, approaches, and techniques • demonstrate insights and understanding, through a range of perspectives, of how context influences dramatic meaning 	<ul style="list-style-type: none"> • describe issues confronting people shown in drama from other contexts • create dramatic works within a specific context experimenting with different genres, forms, practices, approaches and/or techniques
Communication and Technical Skills		
<ul style="list-style-type: none"> • demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently • research independently and justify complex ideas, using appropriate evidence and applying the principles of academic integrity • analyse ideas and insights using sustained arguments in a range of modes and mediums, for a variety of audiences using appropriate metalanguage 	<ul style="list-style-type: none"> • demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently • research widely and independently, synthesising information to justify complex ideas, using appropriate evidence and applying the principles of academic integrity • critically analyse ideas and insights using sustained arguments in a range of modes and mediums, for a variety of audiences using appropriate metalanguage • synthesise dramatic intent and performance and production elements to enhance dramatic works 	<ul style="list-style-type: none"> • use skills to work productively with others and/or individually • conduct research and use evidence in communicating ideas • communicate in a range of modes and mediums

A	T	M
<ul style="list-style-type: none"> demonstrate use of appropriate technical skills in dramatic works such as stagecraft, voice, and movement apply safe drama, and work, health and safety practices to classwork, experimentation, rehearsal, and performance 	<ul style="list-style-type: none"> demonstrate use of appropriate technical skills in dramatic works, such as stagecraft, voice, and movement critically analyse safe drama, and work, health and safety principles and practices and apply to classwork, experimentation, rehearsal, and performance 	<ul style="list-style-type: none"> use technical skills in dramatic works, such as stagecraft, voice, and movement follow safe drama, and work, health and safety practices to classwork, experimentation, rehearsal, and performance
Reflection		
<ul style="list-style-type: none"> reflect on own learning and use of appropriate techniques and strategies, including planning and time management, to improve learning outcomes 	<ul style="list-style-type: none"> reflect on own learning and use of appropriate techniques and strategies, including planning and time management, to improve learning outcomes 	<ul style="list-style-type: none"> reflect on own learning to improve learning outcomes

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.

Adaptation in Drama

Value: 1.0**Adaptation in Drama a****Value 0.5****Adaptation in Drama b****Value 0.5**

Unit Description

Students examine a range of spoken, performed, visual or written texts to understand how universal themes and perspectives are represented through adaptation. They assess the relevance of the challenges and the issues that are revealed, and explore possible interpretations, to reimagine them as dramatic performances for a contemporary audience. They develop skills in adaptability, critical analysis, and versatility. In adapting texts, students use a variety of methods, mediums, and techniques to achieve transformation.

Specific Unit Goals

This unit should enable students to:

A	T	M
<ul style="list-style-type: none"> analyse how themes and perspectives are represented in texts demonstrate different interpretations of spoken, performed, visual or written texts conduct Creative Inquiry into dramatic works to express their understanding of self, others, and the world apply a variety of methods, mediums, and techniques to achieve adaptations 	<ul style="list-style-type: none"> critically analyse how themes and perspectives are represented in texts through adaptation demonstrate different interpretations of spoken, performed, visual or written texts conduct Creative Inquiry into dramatic works to express their understanding of self, others, and the world apply a variety of methods, mediums, and techniques to achieve adaptations 	<ul style="list-style-type: none"> describe themes and techniques in adapted dramatic works demonstrate different presentations of spoken, performed, visual or written texts use experiments with adaptation to develop and express their understanding of self, others and/or the world use techniques to perform adaptations

Content Descriptions

All knowledge, understanding and skills below must be delivered:

A	T	M
Concepts and Theories		
<ul style="list-style-type: none"> analyse the adaptation of texts into dramatic performances for contemporary audiences 	<ul style="list-style-type: none"> evaluate the adaptation of texts into dramatic performances for contemporary audiences, for example, dramatic works based on novels, historical events, poems, works of art 	<ul style="list-style-type: none"> describe the adaptation of a dramatic work

A	T	M
<ul style="list-style-type: none"> analyse theories and approaches employed by significant practitioners to understand texts analyse how themes and perspectives are represented in dramatic works, for example, archetypal characters, narrative structures, stagecraft understand that adaptation reimagines themes, employs perspectives, transcends time, and engages audiences 	<ul style="list-style-type: none"> critically analyse theories and approaches employed by significant practitioners and critics to understand texts, for example, gender theory, New Historicist analysis, absurdism, Jerzy Grotowski: Poor Theatre, Steven Berkoff: The Trial or Metamorphosis, Bell Shakespeare versus the Globe, Barthes: Death of the Author critically analyse how themes and perspectives are represented in dramatic works, for example, archetypal characters, narrative structures, stagecraft, First Nations Australians ways of knowing understand that adaptation reimagines themes, employs perspectives, transcends time, and engages audiences 	<ul style="list-style-type: none"> describe themes, characters, narratives and/or stagecraft understand that an adaptation presents reimagined themes
Contexts		
<ul style="list-style-type: none"> analyse how social, historical, political and/or cultural contexts have impacted adaptation in dramatic works 	<ul style="list-style-type: none"> critically analyse how social, historical, political and/or cultural contexts have impacted adaptation in dramatic works evaluate the impact of context on how audiences and critics interpret adaptation in drama 	<ul style="list-style-type: none"> describe adaptation from one context to another
Creative Process		
<ul style="list-style-type: none"> analyse relevant challenges and issues in spoken, performed, visual and written texts to reimagine them as dramatic performances for a contemporary audience create dramatic adaptations exploring possible interpretations of themes and perspectives 	<ul style="list-style-type: none"> evaluate relevant challenges and issues in spoken, performed, visual and written texts to reimagine them as dramatic performances for a contemporary audience create dramatic adaptations exploring possible interpretations of themes and perspectives 	<ul style="list-style-type: none"> explain obstacles to adapting texts create dramatic adaptations of texts

A	T	M
<ul style="list-style-type: none"> demonstrate a variety of methods, mediums, and techniques to achieve adaptations 	<ul style="list-style-type: none"> demonstrate a variety of methods, mediums, and techniques to achieve adaptations 	<ul style="list-style-type: none"> demonstrate methods, mediums and/or techniques to achieve adaptations
Communication and Technical Skills		
<ul style="list-style-type: none"> demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently research independently and justify complex ideas, using appropriate evidence and applying the principles of academic integrity analyse ideas and insights using sustained arguments in a range of modes and mediums, for a variety of audiences using appropriate metalanguage demonstrate use of appropriate technical skills in dramatic works such as stagecraft, voice, and movement apply safe drama, and work, health and safety practices to classwork, experimentation, rehearsal, and performance 	<ul style="list-style-type: none"> demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently research widely and independently, synthesising information to justify complex ideas, using appropriate evidence and applying the principles of academic integrity critically analyse ideas and insights using sustained arguments in a range of modes and mediums, for a variety of audiences using appropriate metalanguage synthesise dramatic intent and performance and production elements to enhance dramatic works demonstrate use of appropriate technical skills in dramatic works, such as stagecraft, voice, and movement apply safe drama, and work, health and safety principles and practices to classwork, experimentation, rehearsal, and performance 	<ul style="list-style-type: none"> demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently conduct research and use evidence in communicating ideas coherently communicate in a range of modes and mediums, for a chosen audience use technical skills in dramatic works, such as stagecraft, voice, and movement follow safe drama, and work, health and safety practices to classwork, experimentation, rehearsal, and performance

A	T	M
Reflection		
<ul style="list-style-type: none"> reflect on own learning and use of appropriate techniques and strategies, including planning and time management, to improve learning outcomes 	<ul style="list-style-type: none"> reflect on own learning and use of appropriate techniques and strategies, including planning and time management, to improve learning outcomes 	<ul style="list-style-type: none"> reflect on own learning to improve learning outcomes

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.

Independent Study

Value: 1.0

Independent Study a

Value 0.5

Independent Study b

Value 0.5

Prerequisites

Independent Study units are only available to individual students in Year 12. A student can only study a maximum of one Independent Study unit in each course. Students must have studied at least three standard 1.0 units from this course. An Independent Study unit requires the principal’s written approval. Principal approval can also be sought by a student in Year 12 to enrol concurrently in an Independent Study unit and their third 1.0 unit in this course of study.

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 learning. An Independent Study unit can be proposed by an individual student for their own independent study and negotiated with their teacher. 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
<ul style="list-style-type: none"> • analyse dramatic works in the chosen area of study • demonstrate how concepts and ideas in the chosen area of study can be represented in dramatic works • conduct creative inquiry into dramatic works to express their understanding of self, others, and the world • apply a variety of dramatic methods, mediums, and techniques to achieve a purpose in the related area of study 	<ul style="list-style-type: none"> • critically analyse dramatic works in the chosen area of study • demonstrate how concepts and ideas in the chosen area of study can be represented in dramatic works • conduct creative inquiry into dramatic works to express their understanding of self, others, and the world • apply a variety of dramatic methods, mediums, and techniques to achieve a purpose in the related area of study 	<ul style="list-style-type: none"> • describe dramatic works in the chosen area of study • describe concepts and ideas in the chosen area of study • conduct creative inquiry into dramatic works to express their understanding of self, others and/or the world • apply dramatic methods, mediums and/or techniques to achieve a purpose in the related area of study

Content Descriptions

All knowledge, understanding and skills below must be delivered:

A	T	M
Concepts and Theories		
<ul style="list-style-type: none"> analyse dramatic works from the chosen area of study analyse concepts, theories and values that underpin the negotiated topic of the study 	<ul style="list-style-type: none"> critically analyse dramatic works from the chosen area of study critically analyse concepts, theories and values that underpin the negotiated topic of the study 	<ul style="list-style-type: none"> explain dramatic works from the chosen area of study explain concepts and values that underpin the negotiated study
Context		
<ul style="list-style-type: none"> analyse the impact of a range of social, cultural, economic, political, and/or historical contexts on the creative process to understand and apply to dramatic works in the negotiated area of study 	<ul style="list-style-type: none"> critically analyse the impact of a range of social, cultural, economic, political, and historical contexts on the creative process to understand and apply to dramatic works in the negotiated area of study evaluate the impact of context on the audience and critical reception of dramatic works 	<ul style="list-style-type: none"> describe social, cultural and/or historical contexts related to the negotiated area of study
Creative Process		
<ul style="list-style-type: none"> analyse examples of dramatic works 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 dramatic works using well-researched technique and artistic practice related to the negotiated topic of study 	<ul style="list-style-type: none"> evaluate examples of dramatic works 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 dramatic works using well-researched technique and artistic practice related to the negotiated topic of study 	<ul style="list-style-type: none"> explain examples of dramatic works that explores the topic of the negotiated study explain issues expressed in dramatic works from the negotiated topic of study create dramatic works or sequences related to the negotiated topic of study

A	T	M
Communication and Technical Skills		
<ul style="list-style-type: none"> • demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently • research independently and justify complex ideas, using appropriate evidence and applying the principles of academic integrity • analyse ideas and insights using sustained arguments in a range of modes and mediums, for a variety of audiences using appropriate metalanguage • demonstrate use of appropriate technical skills in dramatic works such as stagecraft, voice, and movement • apply safe drama, and work, health and safety practices to classwork, experimentation, rehearsal, and performance • demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and individually 	<ul style="list-style-type: none"> • demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently • research widely and independently, synthesising information to justify complex ideas, using appropriate evidence and applying the principles of academic integrity • critically analyse ideas and insights using sustained arguments in a range of modes and mediums, for a variety of audiences using appropriate metalanguage • synthesise dramatic intent and performance and production elements to enhance dramatic works • demonstrate use of appropriate technical skills in dramatic works, such as stagecraft, voice, and movement • apply safe drama, and work, health and safety principles and practices to classwork, experimentation, rehearsal, and performance • demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and individually 	<ul style="list-style-type: none"> • demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently • conduct research and use evidence in communicating ideas coherently • communicate appropriately for a chosen audience • use technical skills in dramatic works, such as stagecraft, voice, and movement • follow safe drama, and work, health and safety practices to classwork, experimentation, rehearsal, and performance • use skills to work productively and creatively individually and/or with others
Reflection		
<ul style="list-style-type: none"> • reflect on learning habits, time management, drama practices and processes and refines their knowledge, understanding and skills in response in the negotiated topic of study 	<ul style="list-style-type: none"> • reflect on learning habits, time management, drama practices and processes and refines their knowledge, understanding and skills in response in the negotiated topic of study 	<ul style="list-style-type: none"> • reflect on learning habits, time-management, drama 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

Students must have studied at least three standard 1.0 units from this course in order to access the Independent Study unit. An Independent Study unit requires the principal's written approval. Principal approval can also be sought by a student in Year 12 to enrol concurrently in an Independent Study unit and their third 1.0 unit in this course of study.

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.

Relationship to other courses

Students may complete units of study selected from both *Drama* and *Specialised Drama* to form a *Studies of Drama* Minor, Major or Double Major.

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 consideration 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.

System Moderation

System moderation begins in schools whereby teachers cooperate to develop assessment, and grade and score student assessment according to the relevant curriculum.

Moderation Day is an essential component of the ACT senior secondary system which empowers school autonomy in curriculum and assessment. Moderation Day is a collaborative and professional event whereby schools undertake system quality assurance activities on behalf of their current and future students. Moderation Day fosters and enriches the development of quality assessment and validates student achievement. Continued best practice in teaching and learning is ensured through the formation of valid, constructive, and detailed feedback.

System Moderation:

- provides comparability of school-based assessment
- forms the basis for valid and reliable assessment in senior secondary schools
- involves the ACT Board of Senior Secondary Studies (BSSS) and schools in cooperation and partnership
- maintains the integrity of the ACT Senior Secondary Certificate.

The Moderation Model

Moderation within the ACT senior secondary system encompasses structured, consensus-based peer review of Unit Grades and quality of assessment for all BSSS courses twice per year. In addition to System Moderation, there is statistical moderation of course scores.

Moderation by Structured, Consensus-based Peer Moderation

Consensus-based peer moderation involves the review of student assessment against system wide criteria and standards and the validation of Unit Grades. This is done by matching student performance with the Framework Achievement Standards. In addition, feedback will be provided on the quality of the task.

Preparation for Structured, Consensus-based Peer Review

Schools retain originals or copies of student assessment evidence completed in the delivery of the unit and all unit documentation. Student assessment evidence must be sufficient to allow reviewing teachers to make an accurate judgment of grade standard. Schools will use ACS to present this

information for System Moderation. Criteria for each Moderation Day will be communicated to schools in the proceeding calendar year.

Feedback from System Moderation

Feedback is provided to schools to affirm good practice and inform continuous improvement. This feedback is based on the BSSS Quality Assessment Guidelines and relevant course documents. It is expected that schools engage with feedback and address any longitudinal trends as outlined in the *BSSS Policy and Procedures Manual*.

Appendix B – Course Developers

Name	College
Associate Professor Judith Dinham	Curtin University
Dr Dominique Sweeney	Charles Sturt University
Robert Howatson	Dickson College
Yvette Riordan	Canberra Girls Grammar School
Sarah Smith	St John Paul II 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
identify, summarise and plan	select	main points, words, ideas in text
	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
Critically analyse	Analysis that engages with criticism and existing debate on the issue
Demonstrate	Give a practical exhibition an explanation
Describe	Give an account of characteristics or features
Discuss	Talk or write about a topic, taking into consideration 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.

An **independent study unit** is a pedagogical approach that empowers students to make decisions about their own learning. Independent study units can be proposed by a student and negotiated with their teacher but must meet the specific unit goals and content descriptions as they appear in 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

Conditions 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 from the principal or their nominated delegate to bssscertification@ed.act.edu.au. A nominated delegate must CC the principal.

The email will include the **Conditions of Adoption** statement above, and the table below adding the **College** name, and circling the **Classification/s** required.

College:	
Course Title:	Drama
Classification/s:	A T M
Accredited from:	2022
Framework:	The Arts Framework 2021