Shape of ACT Senior Secondary Curriculum

The Arts

November 2020

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1. PURPOSE

1.1 The *Shape of the BSSS Senior Secondary Curriculum: Arts* provides broad direction on the purpose, structure and organisation of courses written under the *Arts Framework*.

1.2 It is intended to guide the writing of senior secondary courses for Years 11 and 12. This paper has been prepared following analysis of the ACARA Australian Curriculum documents, an environmental scan of curriculum across jurisdictions, consultation with Arts academics, and research into best practice.

1.3 This paper should be read in conjunction with the BSSS Shape of the ACT Senior Secondary Curriculum available at (http://www.bsss.act.edu.au/curriculum.

2. INTRODUCTION

2.1 The Arts courses will be the basis of planning, teaching, learning and assessment in ACT senior secondary schools. It will be useful for and useable by experienced and less experienced teachers.

2.2 The foundation of a course comprises of four core 1.0 standard units. Core units provide students with the breadth of the subject. The units are not sequential. Content descriptions state specific subject-based knowledge, understanding and skills. The point of difference between core units will be defined in the unit description and content descriptions. Units will not be organised by activity; instead, units will be organised around a key concept.

2.3 A negotiated study unit is decided upon by a class, group(s) or individual student in consultation with the teacher and with the Principal's approval. This unit may be undertaken after the completion of two standard units.

2.4 Content descriptions will be written for each unit. 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 enables students to demonstrate all of the content descriptions. The lens which the teacher uses to demonstrate the content descriptions will be 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.

3. BACKGROUND

3.1 The BSSS Review of Curriculum in 2015 recommended consolidation of course frameworks where there was an educational rationale for this to occur. A single *Arts Framework* was produced, and now it is time for the renewal of that Framework.

3.2 The ACT Board of Senior Secondary Studies (BSSS) curriculum comprises of frameworks and courses. Frameworks state the rationale, goals, assessment, and Achievement Standards for a learning area. Shape Papers provide broad direction on the purpose, structure, and organisation of courses. Courses comprise of four units and a negotiated study unit with content descriptions that state the learning entitlement for students.

3.3 The Dance, Drama, Media, Music, Photography and Visual Arts courses will be developed under the Arts Framework.

3.4 The BSSS has published for public consultation the draft *Arts Framework* and Shape Paper for Dance, Drama, Media, Music, Photography and Visual Arts courses. It is recommended that this shape paper is read in conjunction with the draft *Arts Framework*.

3.5 The Shape Paper recognises that each subject features discrete knowledge, symbols, language, processes, and skills.

3.6   This Shape Paper will guide the course development process for each course. These courses will be the basis of planning, teaching, learning and assessment in ACT senior secondary schools.

3.7   Each subject will have a standard and specialised course (for example, *Drama* and *Specialised Drama*). Both courses are equal in cognitive demand and expectations for teaching and learning. Specialised provides opportunities for in-depth studies and specialised skills. Colleges will have flexibility to draw units from both courses to form a course. Prerequisites may apply if a VET Training package is integrated into the course.

3.8   The Shape of ACT Senior Secondary Curriculum: Arts has been developed in consultation with Associate Professor Judith Dinham, Curtin University.

3.9   All courses are subject to five-year course development cycle of improvement and renewal and are required to meet Board design specifications for senior secondary curriculum (Board Endorsed 2018). This paper should be read in conjunction with *The Shape of the ACT Senior Secondary Curriculum* located at:
http://www.bsss.act.edu.au/curriculum/bsss_course_development_consultation

3.10   All courses written under the Arts Framework are unified by a conceptual framework. The benefits of configuring BSSS Arts courses under this conceptual framework includes:

- teaching and learning focused on developing students' deep understandings of important concepts, principles, and methods in each subject

- concepts that enable lifelong learning which foregrounds the capabilities of 21st century learners

- learning in every subject is a mix of theory and application

- consistency of quality across all courses to support diverse and contemporary pathways

- coherence of design enabling a common language for professional discussions, assessment, moderation (and meshing).

4.   THE CONTEXT OF THE ACT

4.1   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.

4.2   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 generates relevant connections between learning and life experiences

- provides formal assessment and certification of students' achievements.

5.   THE ARTS LEARNING AREA

5.1   Courses written under the BSSS Arts Framework are unified under a conceptual framework. In broad terms, learning in the Arts involves making and responding. Students learn as artists, by *making* artworks that communicate to audiences. They learn as audiences, by *responding* critically to the Arts.[1] These actions are taught together, as each depends on the other.

5.2   Making and responding will provide the assessment strands for BSSS Arts courses. Within these broad assessment strands, each subject in the Arts will have specific terminology, concepts and processes that will focus course units.

5.3   Course units are organised around key concepts that intersect across Dance, Drama, Media, Music, Photography and Visual Arts. These key concepts include creativity, communication, context, entrepreneurship, collaboration, innovation, leadership, improvisations, variation, exhibition and curation, representation, and interdisciplinary inquiry. The standard course focuses on concepts that intersect across the Arts while the specialised units allow for concepts more particular to the discipline.

5.4   Creativity is discovering and communicating an understanding and knowledge of the self and the world through and by making art.[2] Each artform has its own methods and strategies for encouraging, enjoying, developing and realising ideas by refining and gaining expertise in its processes, forms and techniques.[3]

5.5   Communication is using and manipulating the technical features and conventions of chosen artforms to reveal knowledge about the self and world.[4] Each discipline communicates in ways particular to its artforms.[5] Clear communication is often a result of precise and refined use of conventions and techniques.

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[1] Dinham, *Delivering Authentic Arts Education*, p. 39-40.; Kania, "The Philosophy of Music"; Merrily Goldberg, "Teaching and Learning in Higher Education Music Classes", p. 18; Cynthia Wray, "Focus on Photography: A Curriculum Guide" International Center of Photography, 2006, https://www.icp.org/sites/default/files/icp_curriculum_guide_part2.pdf 2006, p. 2)

[2] Dinham, *Delivering Authentic Arts Education,* p. 39-40; Centre for the New Economy and Society, World Economic Forum (2018), The Future of Jobs Report, Geneva, p. 12, http://www3.weforum.org/docs/WEF_Future_of_Jobs_2018.pdf

[3] Webster, "Creative Thinking in Music, Twenty-Five Years On", p. 27. College Music Society, "Transforming Music Study from Its Foundations", *College Music Symposium*, College Music Society Vol. 56 (2016), p. 111 and p. iii

[4] Elizabeth A. Menard, "Music Composition in the High School Curriculum: A Multiple Case Study" *Journal of Research in Music Education*, Vol. 63, No. 1, April 2015, p. 115.

[5] Robyn Ewing, "Making a difference in learning through arts-rich pedagogy", *Research Conference, 2018*, Australian Council for Educational Research. https://research.acer.edu.au/cgi/viewcontent.cgi?article=1331&context=research_conference

5.6   Collaboration is a skill set that enables artists to learn from each other, and share and merge practices and knowledge, thus enriching their own practice and making more compelling and nuanced art.[6] The skill set encompasses meaningful communication, conflict resolution, joint planning, providing feedback, and cooperation, and jointly completing work.[7]

5.7   Context is the place, culture, time, period and ideologies that form the foundations for the production of knowledge by and through artworks.[8] Particular contexts feature particular techniques, conventions and practices that are often unique and different to other contexts in ways that challenge artists skilled in other contexts.[9] For Australian students, engaging with the indigenous context of their place is a significant moral duty.[10]

5.8   Entrepreneurship in the Arts is the skill set that enables artists to both produce compelling art and to also project their creativity and artistic practice into the wider world for appreciation and consumption of others as a small business. This should be considered particularly in the context of the digital and online environments which have broken down traditional notions of arts industries and access to audiences.[11]

5.9   Exhibition and curation are rich areas of study in themselves and engage with ideas of creativity, representation, narration, and entrepreneurship.[12] They are significant features of the way art exists in the world. These evolving processes encompass critical understandings of traditional gate keepers like galleries and theatres, but also new forms of exhibition and curation through digital platforms and social media.[13]

5.10   Improvisation relies on a deep knowledge of the artform which forms the basis of the improvisation.[14] It involves communicating through art between artists and to audiences. The spontaneous production of art draws on the stimulus to allow artist and audience to discover new ideas, feelings and perceptions about self and the world.[15]

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[6] AusDance, "The Arts" p. 2; McDougall et al, "Art as a Way of Knowing", p. 9.

[7] Hussie-Taylor, "More Weirdness, More Joy", p. 82.

[8] Keifer-Boyd, Karen 2018; A. Kipling Brown, S. Koff, J. Meiners, C. Svendler Nielson, "Dance learning in motion: global dance education." In C. F. Stock & P. Germain-Thomas (Eds.), *Contemporising the past: envisaging the future*, Proceedings of the 2014 World Dance Alliance Global Summit, Angers, 6–11 July, 2015, https://ausdance.org.au/articles/details/dance-learning-in-motion-global-dance-education

[9] Dinham, *Delivering Authentic Arts Education*, p. 39-40.

[10] College Music Society, "Transforming Music Study from Its Foundations", p. iv; Sansom, "Chapter Six: Dance and Culture", p. 110; Kathy A Mills and and Katherine Doyle, "Visual Arts: A multimodal language for Indigenous education" *Language and Education*, vol. 33 No 6, pp. 521-543.

[11] College Music Society, "Transforming Music Study from Its Foundations", p. iii; Gary Beckman, "The Entrepreneurship Curriculum for Music Students: Thoughts towards a Consensus" College Music Symposium, Vol. 45, 2005, p. 13; James, "Connecting research, enquiry and communities in the creative curriculum" p. 163

12 Anne-Marie Van de Ven, "The Art of Curating" June 2, 2014, *Museum of Applied Arts and Sciences*, https://maas.museum/inside-the-collection/2014/06/02/the-art-of-curating/; Sophia Krzyz Acord, "Beyond the Head; The Practical Work of Curating Contemporary Art, Qualitative Sociology, Vol. 33, 2010, pp. 447-49.

13 Nilanjana Bhattacharjya, "Nobody Sees Like You Do: How Photography Creates Conversations Without Words*", Exposure Magazine*, Sep. 30, 2017, https://medium.com/exposure-magazine/nobody-sees-like-you-do-e6756ef3975c; The Editor, "Blurring Distinctions Between Taking vs. Making: Teaching Photography in a Digital Culture", *Exposure Magazine*, Jun 19, 2018, https://medium.com/exposure-magazine/blurring-distinctions-between-taking-vs-making-d6014f36f9b3; David England, Thecla Schiphorst, Nick Bryan-Kinns(eds.), *Curating the Digital: Space for Art and Interaction, Springer, Switzerland, 2016.*

[14] College Music Society, "Transforming Music Study from Its Foundations", p.2

[15] Tobias. et al, "Bringing Curriculum to Life", p. 44; Ali Bresnahan, "The Philosophy of Dance",

5.11 Innovation in the Arts is multifaceted. It encompasses experimentation, new frontiers, revolutions and disjunctions in art practice that leads to new movements and forms.[16] Discovering and employing new conventions and techniques in turn create new knowledge and new understandings of the world for artists and audiences.[17] This may take a historical perspective, or focus on contemporary change.

5.12 Interdisciplinary creativity is a collaborative process in which artists from different artistic disciplines and practices collaborate to produce complex artworks.[18] They contribute their visions and technical skills to communicate complex idea to audiences.[19]

5.13 Interdisciplinary inquiry is when the artist uses artistic practice to research, embody and investigate ideas from disciplines outside of the Arts to learn about them.[20] They then use their artwork to communicate their developing understanding and conclusions to a wider audience.[21]

5.14 Leadership in the Arts takes on different forms according to the art practices in question, such as directing, conducting, producing, art-direction etc. Leading in arts is a learned skill set including developing a vision and plan for an artwork, clearly communicating the vision to fellow artists and technicians, and using collaboration, planning, project management, communication, and management skills to manifest that vision.[22]

5.15 Narratives take on different properties and features in different art works. The telling of stories is complex and varied, yet also often bound by conventions and traditions.[23] Artists learn to follow conventions, and also disrupt and manipulate such conventions to communicate ideas and perceptions about self and the world to their audiences.[24]

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[16] Dinham, *Delivering Authentic Arts Education*, p. 36; Roger Mantie, Sarah Gulish, Greg McCandless, Ted Solis and David Williams, "Creating Music Curricula of the Future", *College Music Symposium*, Vol. 57, 2017, p. 2.

[17] McDougall et al, *Art as a Way of Knowing,* p.9. Derek Hodgson "What's the point of art?" *The Conversation,* May 17, 2017, https://theconversation.com/whats-the-point-of-art-77118

[18] Sarrazin, Natalie (ed.), *Problem Based Learning in the College Music Classroom,* Routledge- Taylor Francis, New York, 2019. Merrily Goldberg, "Teaching and Learning in Higher Education Music Classes: It don't mean a thing if it ain't go that swing", in Sarrazin, Natalie (ed.), *Problem Based Learning in the College Music Classroom,* Routledge- Taylor Francis, New York, 2019.

[19] Tobias et al, "Bringing Curriculum to Life", p. 44

[20] Simon Penny, "On Artful Cognition; Art is a culturally evolved strategy for human cognition related to complex problems" in Marina McDougall, Bronwyn Bevanro, Bert Sempe, *Art as a Way of Knowing; Conference Report*, San Francisco, March 3-4, 2011, p. 12.

[21] George Hein, "Discussant; Art Provides Opportunities for Synthesis and Meaning Making", in McDougall et al, *Conference Report,* pp. 14-15.

[22] Australian Commonwealth Department of Education and Education Council, *The Review of the Senior Secondary Pathways in Work, Further Education and Training; Background Paper*, https://www.pathwaysreview.edu.au/ p. 3; Centre for the New Economy and Society, World Economic Forum, *The Future of Jobs Report*, Geneva, 2018, p. ix; http://www3.weforum.org/docs/WEF_Future_of_Jobs_2018.pdf; Ausdance, "The Arts: essential learning for all teachers", *ausdance.org*, p. 5. https://ausdance.org.au/?ACT=73&file=1345

[23] The Editor, "Blurring Distinctions Between Taking vs. Making: Teaching Photography in a Digital Culture" *Exposure Magazine*, Jun 19, 2018; Wray, "Focus on Photography", p. viii. https://medium.com/exposure-magazine/blurring-distinctions-between-taking-vs-making-d6014f36f9b3; Steven Lubar, "Curator as Auteur", *The Public Historian,* Vol. 36, No. 1, February 2014, pp. 71-76.

[24] Goldberg, M. 2019; Kania, Andrew, 2017; Kipling Brown, A., Koff, S., Meiners, J., Svendler Nielson, C. (2015). Dance learning in motion: global dance education, in C. F. Stock & P. Germain-Thomas (Eds.), *Contemporising the past: envisaging the future*, Proceedings of the 2014 World Dance Alliance Global Summit, Angers, 6–11 July

5.16 Representation in the Arts encompasses the technical, aesthetic, creative and imaginative choices artists make in communicating their understanding of concepts through their art.[25] The study of representation engages with biographical, contextual, discursive, aesthetic, and technical analyses of art works.[26]

5.17 Variation relies on a deep knowledge of the artform which forms the basis of the variation. Artists create new insights, feelings, and perceptions of existing artworks by extending and manipulating its existing features.[27] They provide and reflect on insights into the source work.[28]

5.18 The key concepts inform the conceptual focus for the units in standard and specialised Arts courses. The conceptual focuses will have some variations across Dance, Drama, Media, Music, Photography and Visual Arts courses according to the emphasis in the subject.

5.19 These key concepts can be explored using a range of themes, genres, movements, ideas, and experiences that are tailored to be accessible, relevant, challenging, and interesting to particular groups of students. VET training packages will be integrated into the courses allowing students to have their industry skills certified for future work and training.

5.20 These key concepts encourage development of ideas, the making and presenting of artworks, and reflection and connection to the wider world of cultural expression. In addition, they enable a learning environment for authentic Arts education which is distinguished by a student centred, hands on approach to learning; continuous work with arts media, forms and processes; and a positive learning environment, where trust and respect characterise student centred relationship and students artistic interpretation and expression of their world are valued.

5.21 The backwards design approach was selected as a clear and cogent model for organising BSSS Arts courses. The backward design builds on existing excellence in Arts pedagogy in the ACT. Jay McTighe and Grant Wiggins, writing in their seminal text, *Understanding by Design* (ASCD, 2005), explain that enduring understandings refer to getting at the big ideas, or important understandings "that we want students to 'get inside of' and retain after they've forgotten many of the details. Put differently… [the big ideas and understandings] implicitly answer the question, why is this topic worth studying?"

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https://ausdance.org.au/articles/details/dance-learning-in-motion-global-dance-education; Karen Keifer-Boyd, "Commentary: (re)Vision Visual Culture, *Studies in Art Education*, vol. 59, no. 2, 2018, p. 175.; Julia E Morris, "The Development of a Student engagement instrument for the responding strand in visual arts", *The Australian Educational Researcher*, 18 December 2018, p. 2.

[25] Robyn Ewing, "Making a difference in learning through arts-rich pedagogy", *Research Conference*, 2018, *Australian Council for Educational Research*, pp. 16-18. https://research.acer.edu.au/cgi/viewcontent.cgi?article=1331&context=research_conference; Richard Shusterman, "Photography as Performative Process", *The Journal of Aesthetics and Art Criticism*, Vol. 70, No. 1, 2012, p. 68. Susan Jones, Common Sense Assumptions About Intentional Representation in Student Artmaking and Exhibition in The Arts: Initial Advice Paper, *Australian Art Education* Vol. 33, Special Edition, 2010, pp. 23-24.

[26] Alice Blumenfeld, 'Don't get it twisted; Dance is an intellectual pursuit", *Dance Magazine*, Jul 30, 2018, https://www.dancemagazine.com/dance-intellectual-2589248186.html; Laura Maguire, "Dance as a Way of Knowing", 30 September, 2015, Philosophytalk.org, https://www.philosophytalk.org/blog/dance-way-knowing

[27] Kania, "The Philosophy of Music"; Dinham, *Delivering Authentic Arts Education*, p. 36; Wolk, "Joy in School", p. 8-15;

[28] Tobias et al, "Bringing Curriculum to Life", p. 44; College Music Society, "Transforming Music Study from Its Foundations", p. iii; Morris, "The Development of a Student engagement instrument for the responding strand in visual arts", p. 2.

5.22 In addition, the conceptual framework underpinning BSSS arts courses is informed by interdisciplinary inquiry. The integrated curriculum promotes making connections between arts practices and disciplines outside of the Arts. Integrated learning is intended to provide students with opportunities to see relationships, transfer and apply learning and make connections.

5.23 All courses of study will enable students to develop essential capabilities for twenty-first century learners. The Australian Curriculum General Capabilities and Cross Curriculum Priorities comprise an integrated and interconnected set of knowledge, skills, behaviours, and dispositions that students develop and use in their learning across the curriculum.

6. ACADEMIC ENDORSEMENT

The following unifying concepts and unit structure has been endorsed by:

Framework

Associate Professor Dr Judith Dinham - Artist and Director of Teaching and Learning, School of Education, Curtin University

Dance

Dr Amanda Card Senior Lecturer - Senior Lecturer, Undergraduate Curriculum Coordinator, School of Literature, Art and Media, Sydney University, Department of Theatre & Performance Studies

Drama

Dr Dominique Sweeney - Lecturer, School of Communication and Creative Industries Faculty of Arts and Education

Academic consulted is on leave and hasn't replied to comment on this shape paper

Media

Dr Susan Thwaites - Discipline Lead Film Production and Lecturer Film Production, Faculty of Arts and Design, University of Canberra

Music

Professor Dr Samantha Bennett - Australian National University

Photography and Visual Arts

Professor Denise Ferris - Head of the School of Art and Design - Australian National University
Associate Professor Dr Alison Alder - Head of Workshop, Print media and Drawing - Australian National University
Senior Lecturer Ms Katrina Sluis - Head of Photography and Media Arts - Australian National University

7. COURSE AREAS

Dance

Course	Dance Certificate II and III Live Production and Services	Specialised Dance Certificate II and III Live Production and Services
Classification	**A/T/M/V**	**A/T/M/V**
Course Rationale	In Dance, students learn as artists, by making and interpreting dance performances that communicate to audiences. As audiences, they learn by responding critically to dance. Students develop skills in creating and producing Dance.	In Specialised Dance, students learn as artists and in simulated professional contexts. They develop specialised skills for professional and industry contexts. Students conduct in-depth creative inquiries into personal, local, and global challenges.
	Creativity in Dance Students learn about the creative process in Dance. They explore techniques and strategies used to create art. Students apply the creative process, techniques, and strategies to express their understanding of self and the world.	**Innovation in Dance** Students learn about innovative dance practice. They explore innovations in technique, choreography, digital platforms, and criticism. Students apply their expanded repertoire to engage in ethical and aesthetic issues as artists and citizens.
	Communicating Meaning in Dance Students learn about how meaning is communicated in a variety of Dance forms and styles. They explore techniques of communicating their ideas to a target audience. Students apply techniques to communicate their understanding of a range of issues through dance.	**Leadership in Dance** Students learn about leadership in the context of creating Dance performance. They explore techniques and methodologies used to create art works. Students draw on pedagogical, leadership, production, and communication and collaboration skills to lead dance performances.
	Dance in Context Students learn about how Dancers over time and place have embodied their knowledge. They explore how Dancers and choreographers throughout the world and history have expressed their understanding of self, place, and issues. Students apply their expanded repertoire, and experience of intercultural understanding to create dance.	**Entrepreneurship in Dance** Students learn about the interface between art and business. They explore the tension between the creative and commercial. Students apply their understanding of the dance industry to produce authentic Dance for a range of audiences.
	Collaboration in Dance Students learn about how to collaborate effectively to create art. They explore the demands of working with other artists to create a performance. Students apply creative, production, communication, and collaboration skills to make art using connections between the arts.	**Interdisciplinary Inquiry in Dance** Students produce projects that incorporate knowledge and skills from a range of disciplines and art forms. Students learn about how dance can be used to gain new insights into concepts. They explore techniques for representing knowledge from other disciplines.
	A negotiated study unit is decided upon by a class, group(s) or individual student in consultation with the teacher and with the Principal's approval. The program of learning for a negotiated study unit must meet all the content descriptions as appears in the unit.	
	Studies of Dance Combines units from Dance and Specialised Dance courses to form the Studies of Dance course. No units are compulsory, nor are units sequential. Units can be drawn from both courses.	

Drama

Course	Drama Certificate II and III Live Production and Services	Specialised Drama Certificate II and III Live Production and Services
Classification	**A/T/M/V**	**A/T/M/V**
Course Rationale	In Drama, students learn as artists, by making drama performances that communicate to audiences. As audiences, they learn by responding critically to drama. Students develop skills in creating and producing Drama.	In Specialised Dance, students learn as artists and in simulated professional contexts. They develop specialised skills for professional and industry contexts. Students conduct in-depth creative inquiries into personal, local, and global challenges.
	Creativity in Drama Students learn about the creative process in Drama. They explore techniques and strategies used to create art. Students apply the creative process, techniques, and strategies to express their understanding of self and the world.	**Innovation in Drama** Students learn about innovative dramatic practice. They explore their dramaturgical and technical capacity to encompass innovations in technique, performance, direction, production, digital platforms, and criticism. Students apply their expanded repertoire to engage in ethical and aesthetic issues as artists and citizens.
	Communicating Meaning in Drama Students learn about how meaning is communicated in a variety of Dramatic forms and styles. They explore techniques of communicating their ideas to a target audience. Students apply techniques to communicate their understanding of a range of issues through drama.	**Drama Leadership** Students learn about leadership in the context of creating Drama performance. They explore techniques and methodologies used to create art works. Students draw on pedagogical, leadership, production, and communication and collaboration skills to lead drama performances.
	Drama in Context Students learn about how dramatists over time and place have embodied their knowledge. They explore how dramatists throughout the world and history have expressed their understanding of self, place, and issues. Students apply their expanded repertoire, empathy, ethics, and principles of intercultural understanding to creating drama.	**Entrepreneurship in Drama** Students learn about the interface between art and business. They explore the tension between the creative and commercial. Students apply their understanding of the industry to produce authentic Drama for a range of audiences.
	Adaptation in Drama Students examine a range of texts to understand how universal themes and perspectives are represented. They develop skills in adaptability, critical analysis, and versatility. In adapting texts, students use a variety of methods, mediums, and techniques to achieve transformation.	**Interdisciplinary Inquiry in Drama** Students learn about how drama can be used to gain new insights into concepts. They explore techniques for representing knowledge from other disciplines. Students produce projects that incorporate knowledge and skills from a range of disciplines and art forms.
	A negotiated study unit is decided upon by a class, group(s) or individual student in consultation with the teacher and with the Principal's approval. The program of learning for a negotiated study unit must meet all the content descriptions as appears in the unit.	
Studies of Drama Combines units from Drama and Specialised Drama courses to form the Studies of Drama course. No units are compulsory, nor are units sequential. Units can be drawn from both courses.		

Media

Course	Media Certificate II and III Creative Industries	Specialised Media Certificate II and III Creative Industries
Classification	A/T/M/V	A/T/M/V
Course Rationale	In Media, students learn as artists, by making media products that communicate to audiences. As audiences, they learn by responding critically to media products. Students engage with innovative practitioners and experience media as producers and critics.	In Specialised Dance, students learn as artists and in simulated professional contexts. They develop specialised skills for professional and industry contexts. Students conduct in-depth creative inquiries into personal, local, and global challenges.
	Creativity in Media Students learn about the creative process in Media. They explore techniques and strategies used to create art. Students apply the creative process, techniques, and strategies to express their understanding of self and the world.	**Innovation in Media** Students learn about innovative media practice. They explore the aesthetics and ethics of new technological innovations in media. Students apply their expanded repertoire to engage in ethical and aesthetic issues as artists and citizens.
	Communicating Meaning in Media Students learn about how meaning is communicated in a variety of Media forms and styles. They explore techniques of communicating their ideas to a target audience. Students apply techniques to communicate their understanding of a range of issues through media.	**Adaptation in Media** Students learn about different forms and styles for adaptation of stories to visual media. They explore forms, techniques, and methodologies of adaptation. Students apply the principles of adaptation to their own writing, open source and out of copyright texts.
	Media in Context Students learn about how media has evolved over time and place. They explore how media makers throughout the world and history have expressed their understanding of self, place, and issues. Students apply their expanded repertoire to create media.	**Entrepreneurship in Media** Students learn about the interface between art and business. They explore the tension between the creative and commercial. Students apply their understanding of the industry to produce authentic Media for a range of audiences, competition, or festivals.
	Narratives in Media Students learn about narrative forms for fictional and non-fictional media products. They explore a range of narratives. Students apply their theoretical and technical skills to construct fiction and non-fiction narratives.	**Interdisciplinary Inquiry in Media** Students learn about how Media can be used to gain new insights into concepts. They explore techniques for representing knowledge from other disciplines. Students apply Media as a way of knowing the world and sharing their insights.
	A negotiated study unit is decided upon by a class, group(s) or individual student in consultation with the teacher and with the Principal's approval. The program of learning for a negotiated study unit must meet all the content descriptions as appears in the unit.	
Studies of Media Combines units from Media and Specialised Media courses to form the Studies of Media course. No units are compulsory, nor are units sequential. Units can be drawn from both courses.		

Music

Course	Music Certificate II and III Music Industry	Specialised Music Certificate II and III Music Industry
Classification	A/T/M/V	A/T/M/V
Course Rationale	In Music, students learn as artists, by making and interpreting music that communicates to audiences. As audiences, they learn by responding critically to music. Students develop skills in creating and producing music.	In Specialised Dance, students learn as artists and in simulated professional contexts They develop specialised skills for professional and industry contexts by making, interpreting, and responding to music. Students conduct in-depth creative inquiries into personal, local, and global challenges.
	Creativity in Music Students learn about the creative process in Music. They explore techniques and strategies used to create art. Students apply the creative process, techniques, and strategies to express their understanding of self and the world.	**Innovation in Music** Students learn about innovative music practice. They explore their musicological and technical capacity to encompass a variety of innovations in technique, performance, direction, production, digital platforms, and criticism. Students apply their expanded repertoire to engage in ethical and aesthetic issues as artists and citizens.
	Communicating Meaning in Music Students learn about how meaning is communicated in a variety of musical forms and styles. They explore techniques for communicating their ideas to a target audience. Students apply techniques to communicate their understanding of a range of issues through music.	**Music Leadership** Students learn about leadership in the context of creating music performance. They explore techniques and methodologies used to create art works. Students draw on pedagogical, leadership, production, and communication and collaboration skills to lead music performances.
	Music in Context Students learn about how musicians over time and place have embodied their knowledge. They explore how musicians and composers throughout the world and history have expressed their understanding of self, place, and issues. Students apply their expanded repertoire, ethics, and principles of intercultural understanding to creating music.	**Entrepreneurship in Music** Students learn about the interface between art and business. They explore the tension between the creative and commercial. Students apply their understanding of the industry to produce authentic music for a range of audiences.
	Improvisation and Variation in Music Students learn about a range of musical traditions and forms. They explore the musicology and music theory related to variation and improvisation, as well as considering regulatory and ethical issues associated with homage, borrowing and sampling. They apply their expanded repertoire, variation, and improvisation skills to understand personal, local, and global issues.	**Interdisciplinary Inquiry in Music** Students learn about how music can be used to gain new insights into concepts from other disciplines. They explore techniques for understanding and representing knowledge from other disciplines. Students apply music as a way of knowing the world and sharing their insights.
	A negotiated study unit is decided upon by a class, group(s) or individual student in consultation with the teacher and with the Principal's approval. The program of learning for a negotiated study unit must meet all the content descriptions as appears in the unit.	
Studies of Music Combines units from Music and Specialised Music courses to form the Studies of Music course. No units are compulsory, nor are units sequential. Units can be drawn from both courses.		

Photography

| Course	Photography	Specialised Photography
Classification	A/T/M	A/T/M
Course Rationale	In Photography, students learn as artists, by making images that communicate to audiences. As audiences, they learn by responding critically to photography. Students develop skills in creating and responding to Photography.	In Specialised Dance, students learn as artists and in simulated professional contexts. They develop specialised skills for professional and industry contexts. Students conduct in-depth creative inquiries into personal, local, and global challenges.
	Creativity in Photography Students learn about the creative process in photography. They explore techniques and strategies used to create art. Students apply the creative process, techniques, and strategies to express their understanding of self and the world.	**Innovation in Photography** Students learn about innovative photographic practice. They explore their creative and technical capacity to encompass innovations in technique, editing, exhibition, digital platforms, and criticism. Students apply their expanded repertoire to engage in ethical and aesthetic issues as artists and citizens.
	Communicating Meaning in Photography Students learn about how meaning is communicated a variety of photographic forms and styles. They explore techniques of communicating their ideas to a target audience. Students apply techniques to communicate their understanding of a range of issues through photography.	**Photographic Exhibitions** Students learn about stylistic and curatorial choices and how that positions audiences and conveys attitudes values and perspectives. They explore the representations of ideas in photographs as photographer, editor, and curator. Students apply technical skills and curatorial theory to create their own texts and exhibitions.
	Photography in Context Students learn about how photographers over time and place have represented their knowledge. They explore how photographers and curators throughout the world and history have expressed their understanding of self, place, and issues. Students apply their expanded repertoire, empathy, ethics, and principles of intercultural understanding to creating photography.	**Entrepreneurship in Photography** Students learn about the interface between art and business. They explore the tension between the creative and commercial. Students apply their understanding of the industry to produce authentic Photography for a range of audiences.
	Narratives in Photography Students learn about narrative forms for fictional and non-fictional photography. They explore a range of narratives. Students apply their theoretical and technical skills to construct artistic and documentary narratives.	**Interdisciplinary Inquiry in Photography** Students learn about how photography can be used to know concepts from other disciplines. They explore techniques for representing knowledge from other disciplines. Students apply Photography as a way of knowing the world and sharing their insights.
	A negotiated study unit is decided upon by a class, group(s) or individual student in consultation with the teacher and with the Principal's approval. The program of learning for a negotiated study unit must meet all the content descriptions as appears in the unit.	
Studies of Photography Combines units from Photography and Specialised Photography courses to form the Studies of Photography course. No units are compulsory, nor are units sequential. nits can be drawn from both courses.		

Visual Arts

Course	Visual Arts	Specialised Visual Arts
Classification	A/T/M	A/T/M
Course Rationale	In Visual Arts, students learn as artists, by making art works that communicate to audiences. As audiences, they learn by responding critically to art works. Students develop skills in creating and producing art works.	In Specialised Dance, students learn as artists and in simulated professional contexts. They develop specialised skills for professional and industry contexts. Students conduct in-depth creative inquiries into personal, local, and global challenges.
	Creativity in Visual Arts Students learn about the creative process in Visual Arts. They explore techniques and strategies used to create art. Students apply the creative process, techniques, and strategies to express their understanding of self and the world.	**Innovation in Visual Arts** Students learn about innovative art practice. They explore their capacity to encompass innovations in technique, form, style, production, digital platforms, and criticism. Students apply their expanded repertoire to engage in ethical and aesthetic issues as artists and citizens.
	Communicating Meaning in Visual Arts Students learn about how meaning is communicated in a variety of art forms and styles. They explore techniques for communicating their ideas to a target audience. Students apply techniques to communicate their understanding of a range of issues through art works.	**Curation and Exhibition** Students learn about stylistic and curatorial choices and how that positions audiences and conveys attitudes values and perspectives. They explore the representations of ideas in art as artists and curators. Students apply technical skills and curatorial theory to create their own works and exhibitions.
	Visual Arts in Context Students learn about how artists over time and place have represented their knowledge. They explore how artists and curators throughout the world and history have expressed their understanding of self, place, and issues. Students apply their expanded repertoire, empathy, ethics, and principles of intercultural understanding to creating art works.	**Entrepreneurship in Visual Arts** Students learn about the interface between art and business. They explore the tension between the creative and commercial. Students apply their understanding of the industry to produce authentic art works for a range of audiences.
	Narratives in Visual Arts Students learn about narrative forms for representational and non-representational art works. They explore presentations of narratives. Students apply their theoretical and technical skills to create representational and non-representational art works.	**Interdisciplinary Inquiry in Visual Arts** Students learn about how Visual Art can be used to gain new insights into concepts. They explore techniques for representing knowledge from other disciplines. Students apply Visual Art as a way of knowing the world and sharing their insights.
	A negotiated study unit is decided upon by a class, group(s) or individual student in consultation with the teacher and with the Principal's approval. The program of learning for a negotiated study unit must meet all the content descriptions as appears in the unit.	
Studies of Visual Arts Combines units from Visual Arts and Specialised Visual Arts courses to form the Studies of Visual Arts course. No units are compulsory, nor are units sequential. Units can be drawn from both courses.		

8. PEDAGOGY AND ASSESSMENT

The underpinning beliefs and learning principles for the development of ACT Board of Senior Secondary School curriculum as are follows:

Underpinning beliefs

- All students are able to learn.

- Learning is a partnership between students and teachers.

- Teachers are responsible for advancing student learning.
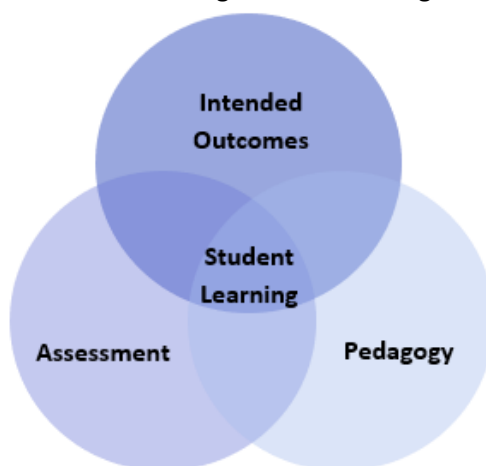
Learning Principles

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)

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