



Stage Performance

A/M/V

Front Cover Art provided by Canberra College student Aidan Giddings

Table of Contents

The ACT Senior Secondary System	1
ACT Senior Secondary Certificate	2
Vocational Education and Training in ACT Senior Secondary Schools	3
Learning Principles	4
General Capabilities	5
Rationale	8
Goals	8
Unit Titles	9
Organisation of Content	9
Assessment	10
Achievement Standards	12
Creativity in Stage Performance Value: 1.0.....	16
Narratives in Stage Performance Value: 1.0.....	20
Communicating in Stage Performance Value: 1.0.....	24
Production and Entrepreneurship Value: 1.0.....	28
Independent Study Value: 1.0.....	32
Appendix A – Implementation Guidelines	35
Appendix B – Course Developers	39
Appendix C – Common Curriculum Elements	40
Appendix D – Glossary of Verbs	41
Appendix E – Glossary for ACT Senior Secondary Curriculum.....	42
Appendix F – Implementation of VET Qualifications.....	43
Appendix G – Course Adoption	47

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/carers 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.

Vocational Education and Training in ACT Senior Secondary Schools

The Board of Senior Secondary Studies is responsible for the certification of senior secondary school studies in government and non-government schools in the ACT. Students can undertake Vocational Education and Training (VET) as part of a senior secondary certificate and completion by a student can provide credit towards both a recognised VET qualification and a Senior Secondary School Certificate.

The BSSS certifies VET qualifications and Statements of Attainment on behalf of ACT colleges and high schools that offer Australian VET Qualifications and are Registered Training Organisations (RTOs) or have a Third-Party Service Agreement (TPSA) with an RTO. The Board also recognises VET qualifications delivered by external RTOs and facilitates the allocation of credit towards the ACT Senior Secondary Certificate based on assessment and hours of training.

The BSSS is not an RTO and is not responsible for those aspects that relate to VET delivery in schools or externally that fall within the role of the RTO.

Vocational programs must be assessed in accordance with the *Standards for Registered Training Organisations 2015* and the guidelines outlined in the relevant training package. Students undertaking A, T and M accredited vocational programs will be assessed against the criteria and achievement standards referenced in the framework to produce A-E grades and scores. They will also be assessed against competency standards as described in the relevant training package.

The BSSS certifies VET that:

- is listed on the national training.gov.au website
- is delivered and assessed by an ACT college or high school, which is an RTO or has a Third-Party Service Agreement (TPSA) with an RTO that has scope from the Australian Skills Quality Authority (ASQA) to deliver specified qualifications
- is delivered and assessed in accordance with relevant Training Package requirements.

Vocational learning contributes to the ACT Senior Secondary Certificate in a variety of ways:

- BSSS accredited A, T, and M vocational courses with embedded competencies delivered by colleges are reported with A–E grades
- BSSS accredited C courses (competency-based assessment only) delivered and assessed by colleges are reported with the grade 'P' (Pass) where at least one competency is achieved by the student; or 'Q?' 'Participated' where no competencies are achieved but attendance requirements are met
- BSSS E courses recognising study at external RTOs are reported with the grade 'P' (Pass)
- Australian School Based Apprenticeships (ASBAs) are reported as E courses with the grade 'P' (Pass).

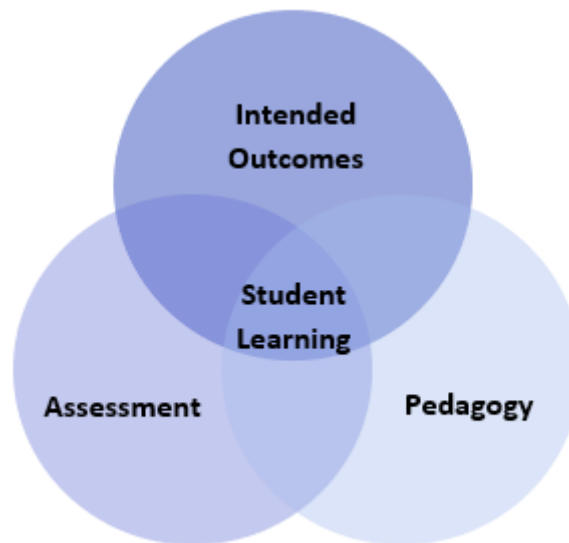
The BSSS credit arrangements recognise VET studies externally:

- through direct credit when the qualification or Units of Competence relate to a VET course that is being studied by the student
- towards the Senior Secondary Certificate, providing the VET does not duplicate content.

Implementing Vocational Education and Training Courses (Appendix F) provides further course information, including training package requirements and should be read in conjunction with course documents.

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 performance works. 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 works 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 performance 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. Stage Performance provides the opportunity for students to expand their non-verbal and verbal, individual and group communication skills.

Numeracy

Numeracy involves students recognising and understanding the role of mathematics in the world and having the dispositions and capacities to use mathematical knowledge in the context of Stage Production this might include budgeting for sets, props, costumes and performance rights, estimating and calculating materials and ticket costs, spatial reasoning through set design, construction and working with the scale and proportions of the stage layout.

Information and Communication Technology (ICT) Capability

Students extend their understanding of the range of technologies for the development and presentation of performance 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 stage performances. Technologies for preparing and presenting portfolios of work are utilised in planning for careers within a performance industry.

Critical and Creative Thinking

Students develop skills to think critically and creatively through the stage performance process. They use these skills to find solutions to creative problems, including the investigation of new possibilities for achieving dramatic and aesthetic outcomes in productions. Students apply critical thinking skills in a team environment to achieve performance and production outcomes. The process of making and presenting gives students opportunities to develop skills in interpreting, researching, revising, and refining, as well as problem-solving, goal setting and decision-making. Responding 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. They engage in Stage Performances 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 performance 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 Stage Performance 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 staged works.

Ethical Understanding

Students engage with the human experience in Stage Performance and in doing so encounter a broad range of ethical issues through text analysis and interpretation, as well as improvisation, characterisation and play-building techniques. They explore artistic, social, environmental, political, and economic issues, and interpret these through performance works. The development of performance involves an understanding of, and working with, cultural, social, moral, and legal requirements. Experiences in stage performances can work to counteract discrimination, 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 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 stage performances, dramatic forms and styles in different cultures and contexts. In developing an historical perspective on stage performances, students understand how communities' cultural and social identities are shaped by and reflected in theatre performances and practices.

Cross-Curriculum Priorities

Aboriginal and Torres Strait Islander Histories and Cultures

The study of Stage Performance provides opportunities to learn about First Nations Australian cultures and performance practices. First Nations Australian cultures carry an ancient tradition through stories, song lines and dance 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

Stage Performance provides opportunities to explore stage performance traditions, elements and texts from the Asian region, representing a highly diverse spectrum of cultures, traditions, and peoples. Engaging in a respectful exploration of particular theatrical traditions (Japanese Noh and Kabuki Theatre, Indonesian Shadow Puppetry, Chinese Opera) 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 Stage Performance 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 imperative for sustainability and the human impact on our environment, such as the ongoing challenge of human overconsumption and production of waste might be explored. This could be achieved through engagement in creative problem solving, performance creation using play-building techniques and/or environmentally focussed text analysis to promote sustainability issues and by exploring sustainable practices in the production of performance works.

Stage Performance

A/M/V

Rationale

In *Stage Performance*, students learn as performance artists aiming for industry standard, by making and interpreting a play, musical theatre or multimodal performance that communicates to audiences. They learn as audiences, by responding critically to stage performances. Students develop skills in appreciating, creating, performing, and producing stage performances independently and collaboratively for a range of contexts. Students learn as they engage with history of the stage performance genres, technical skills across disciplines, theories, and concepts, and become literate in the vocabularies and ideas of a range of styles and forms.

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

Students acquire ICT knowledge and skills for the development of modern, engaging, and impactful productions. They develop transferable and applied skills useful in any academic, professional, and vocational context, such as critical thinking, creativity, collaboration, leadership, intrapersonal and interpersonal skills. Stage performers become highly skilled at working with others and communicating clearly to achieve joint outcomes. They develop skills in research and self-reflection to engage with theories and ideas critically and creatively, in accordance with ethical practices. Students engage with contemporary spaces and resources to help them achieve their goals. They develop production skills and hone practices that present ideas and projects in ways that engage target audiences. Students develop empathetic awareness and skills in the practice of collaborating with others respectfully and apply Work Health and Safety standards.

Goals

This course should enable students to:

- 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 performances
- apply critical and creative thinking skills
- refine and apply technical skills to create and present meaningful performances
- analyse the influence of a diverse range of contexts in performance
- reflect on creative processes and own learning
- apply skills to work safely, ethically, independently, and collaboratively.

Unit Titles

- Creativity in Stage Performance
- Narratives in Stage Performance
- Communicating in Stage Performance
- Production and Entrepreneurship
- Independent Study

Organisation of Content

Creativity in Stage Performance

Students investigate creativity and examine a range of approaches to the creative process, including taking and giving direction. They think imaginatively and flexibly and develop skills to express their understanding of self, others, and the world in stage performances. Students examine stage practice of artists and performers and experiment during the development of their own creative piece in a stage performance. They creatively inquire into techniques and strategies to achieve their purpose and apply the creative process to create a performance. Students work collectively, collaboratively, and independently to examine the human experience and create new insights through performance.

Narratives in Stage Performance

Students investigate narrative forms and structures for stage performances. Through analysis of narrative in performances, students gain insights into how people connect and tell stories to, and about the world. They explore various presentations of narratives in stage performances and how performance artists communicate stories to inform, entertain and persuade. Students use their storytelling, theoretical, technical and stage craft skills to construct and present narratives in a stage performance.

Communicating in Stage Performance

Students examine how meaning is communicated in stage performances, utilising performance skills, elements of production, forms, and styles. By conducting research and analysing historic and contemporary stage works that have communicated a powerful message, students critically analyse how meaning is communicated to the intended audiences. In learning to collaborate for productions, they develop skills in empathy, interaction, responsiveness, reflection, and communication. Through the creation of their own performances, students communicate their understanding of issues and relationships that underpin stage performances. They apply performance techniques to shape audience response, by provoking, informing, or entertaining.

Production and Entrepreneurship

Students engage in production projects, investigate opportunities for creativity and explore the various avenues for participating in performances. They examine the stage performance landscape and different pathways for participation, including both performance and support roles. Students develop an entrepreneurial mindset and consider how to overcome obstacles and work creatively within constraints to enhance possibilities for authentic audience experiences. Students develop audition techniques and participate in career planning.

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 or fourth 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/M 1.0 and 0.5 units	No task to be weighted more than 60% for a standard 1.0 unit and half-standard 0.5 unit

Additional Assessment Information

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

Achievement Standards

Years 11 and 12 Achievement Standards are written for A/M 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 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

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 Stage Performance

Value: 1.0

Creativity in Stage Performance a

Value 0.5

Creativity in Stage Performance b

Value 0.5

Unit Description

Students investigate creativity and examine a range of approaches to the creative process, including taking and giving direction and making production choices. They think imaginatively and flexibly and develop skills to express their understanding of self, others, and the world in stage performances. Students examine stage practice of artists and performers and experiment during the development of their own creative piece in a stage performance. They creatively inquire into techniques and strategies to achieve their purpose and apply the creative process to create a performance. Students work collectively, collaboratively, and independently to examine the human experience and create new insights through performance.

Specific Unit Goals

This unit should enable students to:

A Course	M Course
<ul style="list-style-type: none"> analyse approaches to the creative process, giving and taking direction to apply to performances analyse ideas and new techniques and skills to create and reflect on performances create works using performance and technical elements analyse performed works to inform own choices in production, direction or performance 	<ul style="list-style-type: none"> apply a creative process apply rehearsal skills to refine techniques create works using technical skills explain responses to works

Content Descriptions

All knowledge, understanding and skills below must be delivered:

A Course	M Course
Concepts and Theories	
<ul style="list-style-type: none"> analyse performances to apply understanding of creativity in creating and making something that is imaginative or original to communicate a message analyse creativity to integrate innovative and alternative approaches in combining technical and aesthetic elements in ways to engage with contextual issues analyse the value of creativity for self-expression as performer, director or producer 	<ul style="list-style-type: none"> explain responses to works

A Course	M Course
Contexts	
<ul style="list-style-type: none"> analyse the impact of a range of social, cultural, economic, political, historical contexts to interpret and present creative works for contemporary audiences, for example, Bell and Globe interpretations, minimalist versus Broadway productions 	<ul style="list-style-type: none"> explain different perspectives on works
Creative Process	
<ul style="list-style-type: none"> analyse creative possibilities of the text, for example, analysis, research, comparison with previous performances, workshop discussions apply creative inquiry and refine their own methods, creativity, and capacity for risk taking in creating performances analyse issues and themes using creative inquiry to develop performances with clear messages create, interpret, and explore works using familiar and unfamiliar technique, artistic practice, and production elements 	<ul style="list-style-type: none"> apply a creative process apply rehearsal skills to refine techniques
Communication and Technical Skills	
<ul style="list-style-type: none"> perform with sustained control, expression, energy, focus, precision, and aesthetic intention apply creativity, collaboration, and production skills to plan and create performances that communicate to a target audience create and refine performances using technical skills and aesthetic intentions and take creative risks with unfamiliar and familiar practices analyse forms, styles, and production choices to enhance creative goals and refine purpose and message communicate ideas and sustained arguments in a chosen mode, incorporating metalanguage using academic integrity apply work, health and safety practices to classwork, experimentation, rehearsal, and performance 	<ul style="list-style-type: none"> create works using technical skills create using individual or collaborative organisational skills communicate ideas and responses in a chosen mode using technical language use work, health and safety guidelines in classwork, experimentation, rehearsal, and performance

A Course	M Course
Reflection	
<ul style="list-style-type: none"> reflect on learning, time-management, rehearsal processes and performance practices to refine their knowledge, understanding and skills, for example, process journal, learning logs, annotated scripts, character creation activities, consider audience feedback, warm up circle 	<ul style="list-style-type: none"> reflect on learning, time-management, rehearsal processes and performance practices to refine their knowledge, understanding and skills, for example, process journal, learning logs, annotated scripts, character creation activities, consider audience feedback, warm up circle

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.

For colleges wishing to deliver the VET qualification, there is flexibility for a teacher (provided the RTO has scope) to develop a program of learning aligned with the elements of the VET competencies and A/M content descriptions. The knowledge, skills and understandings within the competencies reflect the knowledge, skills and understandings of the BSSS course unit content descriptions.

Alternatively, a college may choose the A/M course without the VET qualification. In delivering the course teachers will write a program of learning aligned with students' needs and interests, meeting the A/M content descriptions.

Units of Competency

Competence must be demonstrated over time and in the full range of performance contexts. Teachers must use this unit document in conjunction with the Units of Competence from the **Certificate III in Community Dance, Theatre and Events**, which provides performance criteria, range statements and assessment contexts.

Teachers must address **all content** related to the competencies embedded in this unit. Reasonable adjustment may be made only to the mode of delivery, context and support provided according to individual student needs.

Competencies are attached to units and must be delivered in those units. However, ongoing assessment of competencies can occur while the student is enrolled as an ACT Senior Secondary student.

In order to be deemed competent to industry standard, assessment must provide authentic, valid, sufficient and current evidence as indicated in the relevant Training Package.

CUA30220 Certificate III in Community Dance, Theatre and Events

The following **core competency** must be delivered and assessed over the semester:

Code	Competency Title
CUAWHS312	Apply work health and safety practices

The following two **elective competencies** to meet packaging rules from the list below may also be delivered:

Code	Competency Title
CUAACT311	Develop basic acting techniques and performance
CUADAN314	Develop dance improvisation skills
CUAVOS312	Develop vocal techniques for use in performance

Choose one of the following **electives competencies** to meet packaging rules from the list below may also be delivered:

Code	Competency Title
CUADAN314	Develop dance improvisation skills
CUAPPM311	Assist with conceiving and preparing performance spaces

All units of competency are optional for students undertaking an M course.

It is essential to access www.training.gov.au for detailed up to date information relating to the above competencies.

Assessment

Refer to pages 10 -12.

Narratives in Stage Performance

Value: 1.0

Narratives in Stage Performance a

Value 0.5

Narratives in Stage Performance b

Value 0.5

Unit Description

Students investigate narrative forms and structures for stage performances. Through analysis of narrative in performances, students gain insights into how people connect and tell stories to, and about the world. They explore various presentations of narratives in stage performances and how performance artists communicate stories to inform, entertain and persuade. Students use their storytelling, theoretical, technical and stage craft skills to construct and present narratives in a stage performance.

Specific Unit Goals

This unit should enable students to:

A Course	M Course
<ul style="list-style-type: none"> analyse narrative forms and structures used in performances to inform own choices apply creative inquiry into storytelling and the role of the storyteller to create performances analyse ideas, performance and production elements and forms to develop performance narratives apply familiar narrative techniques and theories to create performances 	<ul style="list-style-type: none"> describe common narrative structures apply a creative process apply rehearsal skills to refine techniques used to improve narratives of works create works using narratives

Content Descriptions

All knowledge, understanding and skills below must be delivered:

A Course	M Course
Concepts and Theories	
<ul style="list-style-type: none"> analyse examples of performances reflecting a range of narrative forms and structures to inspire works, for example, linear and non-linear, absurdist, Brechtian, epic, realism analyse styles and techniques employed by storytellers to inform, entertain, and persuade for application in their own experimentation, for example, presentational and representational acting techniques, actor-audience relationship, staging technical elements, symbol, motif analyse how narrative creates shared experiences and understandings in the world to understand their own performance, for example, universal human experiences, history, empathy, perspectives, challenging the status quo 	<ul style="list-style-type: none"> explain narratives in works

A Course	M Course
Context	
<ul style="list-style-type: none"> analyse how social, historical, political and/or cultural contexts have influenced narrative forms and structures and apply to works, for example, ancient Greek, forum theatre, realism, surrealism, dadaism, historical and contemporary musicals 	<ul style="list-style-type: none"> explain different perspectives on works
Creative Process	
<ul style="list-style-type: none"> analyse creative possibilities of the text, for example, analysis, research, comparison with previous performances, workshop discussions apply creative inquiry and refine their own methods, creativity, and capacity for risk taking in creating performances analyse issues and themes using creative inquiry to develop performances with clear messages create, interpret, and explore works using familiar and unfamiliar technique, artistic practice, and production elements 	<ul style="list-style-type: none"> apply a creative process apply rehearsal skills to refine narratives create a performance
Communication and Technical Skills	
<ul style="list-style-type: none"> perform with sustained control, expression, energy, focus, precision, and aesthetic intention apply creativity, collaboration, and production skills to plan and create performances that communicate to a target audience create and refine performances using technical skills and aesthetic intentions and take creative risks with unfamiliar and familiar practices analyse forms, styles, and production choices to enhance creative goals and refine purpose and message communicate ideas and sustained arguments in a chosen mode, incorporating metalanguage, using academic integrity apply work, health and safety practices to classwork, experimentation, rehearsal, and performance 	<ul style="list-style-type: none"> create works using technical skills create using individual or collaborative organisational skills communicate ideas and responses in a chosen mode using technical language use work, health and safety guidelines in classwork, experimentation, rehearsal, and performance

A Course	M Course
Reflection	
<ul style="list-style-type: none"> reflect on learning, time-management, rehearsal processes and performance practices to refine their knowledge, understanding and skills, for example, process journal, learning logs, annotated scripts, character creation activities, consider audience feedback, warm up circle 	<ul style="list-style-type: none"> reflect on learning, time-management, rehearsal processes and performance practices to refine their knowledge, understanding and skills, for example, process journal, learning logs, annotated scripts, character creation activities, consider audience feedback, warm up circle

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.

For colleges wishing to deliver the VET qualification, there is flexibility for a teacher (provided the RTO has scope) to develop a program of learning aligned with the elements of the VET competencies and A/M content descriptions. The knowledge, skills and understandings within the competencies reflect the knowledge, skills and understandings of the BSSS course unit content descriptions.

Alternatively, a college may choose the A/M course without the VET qualification. In delivering the course teachers will write a program of learning aligned with students' needs and interests, meeting the A/M content descriptions.

Units of Competency

Competence must be demonstrated over time and in the full range of performance contexts. Teachers must use this unit document in conjunction with the Units of Competence from the **Certificate III in Community Dance, Theatre and Events**, which provides performance criteria, range statements and assessment contexts.

Teachers must address **all content** related to the competencies embedded in this unit. Reasonable adjustment may be made only to the mode of delivery, context and support provided according to individual student needs.

Competencies are attached to units and must be delivered in those units. However, ongoing assessment of competencies can occur while the student is enrolled as an ACT Senior Secondary student.

In order to be deemed competent to industry standard, assessment must provide authentic, valid, sufficient and current evidence as indicated in the relevant Training Package.

CUA30220 Certificate III in Community Dance, Theatre and Events

The following **core competency** must be delivered and assessed over the semester:

Code	Competency Title
BSBTWK301	Use inclusive work practices

The following two **elective competencies** to meet packaging rules from the list below may also be delivered:

Code	Competency Title
BSBCRT311	Apply critical thinking skills in a team environment
CUAPRF311	Create and perform stories for theatre

All units of competency are optional for students undertaking an M course.

It is essential to access www.training.gov.au for detailed up to date information relating to the above competencies.

Assessment

Refer to pages 10-12.

Communicating in Stage Performance

Value: 1.0

Communicating in Stage Performance a

Value 0.5

Communicating in Stage Performance b

Value 0.5

Unit Description

Students examine how meaning is communicated in stage performances, utilising performance skills, elements of production, forms, and styles. By conducting research and analysing historic and contemporary stage works that have communicated a powerful message, students critically analyse how meaning is communicated to the intended audiences. In learning to collaborate for productions, they develop skills in empathy, interaction, responsiveness, reflection, and communication. Through the creation of their own performances, students communicate their understanding of issues and relationships that underpin stage performances. They apply performance techniques to shape audience response, by provoking, informing, or entertaining.

Specific Unit Goals

This unit should enable students to:

A Course	M Course
<ul style="list-style-type: none"> analyse techniques performance skills, elements of production, forms, and styles used in performances that intended to communicate meaning to an intended audience to apply to performances analyse performance and production skills, creativity and collaboration to communicate meaning and apply choices to performances apply creative inquiry into performances to express their analysis of self, others, and the world analyse performance techniques to provoke, inform, or entertain 	<ul style="list-style-type: none"> explain ways to communicate meaning apply a creative process to communicate a message apply rehearsal skills to refine techniques used to communicate meaning create works

Content Descriptions

All knowledge, understanding and skills below must be delivered:

A Course	M Course
Concepts and Theories	
<ul style="list-style-type: none"> analyse performances that have communicated a powerful message for a particular purpose and intended audience to apply to performances analyse how meaning is communicated in performances using performance skills, elements of production, forms, styles and actor-audience relationship and apply choices to performances analyse how communicating through performance has the power to provoke, inform, and entertain an audience and apply conclusions to performances 	<ul style="list-style-type: none"> explain ways to communicate meaning

A Course	M Course
Context	
<ul style="list-style-type: none"> analyse how social, historical, political and/or cultural contexts have impacted communication in performances and apply conclusions to performances, for example, historically particular compared to universal messages, allegorical messages, theatre of protest, available space and resources such as poor theatre 	<ul style="list-style-type: none"> explain different perspectives on works
Creative Process	
<ul style="list-style-type: none"> analyse creative possibilities of the text, for example, analysis, research, comparison with previous performances, workshop discussions apply creative inquiry and refine their own methods, creativity, and capacity for risk taking in creating performances analyse issues and themes using creative inquiry to develop performances with clear messages create, interpret, and explore works using familiar and unfamiliar technique, artistic practice, and production elements 	<ul style="list-style-type: none"> apply a creative process apply rehearsal skills to refine techniques used to communicate meaning
Communication and Technical Skills	
<ul style="list-style-type: none"> perform with sustained control, expression, energy, focus, precision, and aesthetic intention apply creativity, collaboration, and production skills to plan and create performances that communicate to a target audience create and refine performances using technical skills and aesthetic intentions and take creative risks with unfamiliar and familiar practices analyse forms, styles, and production choices to enhance creative goals and refine purpose and message communicate ideas and sustained arguments in a chosen mode, incorporating metalanguage, using academic integrity apply work, health and safety practices to classwork, experimentation, rehearsal, and performance 	<ul style="list-style-type: none"> create works using technical skills create using individual or collaborative organisational skills communicate ideas and responses in a chosen mode using technical language use work, health and safety guidelines in classwork, experimentation, rehearsal, and performance

A Course	M Course
Reflection	
<ul style="list-style-type: none"> reflect on learning, time-management, rehearsal processes and performance practices to refine their knowledge, understanding and skills, for example, process journal, learning logs, annotated scripts, character creation activities, consider audience feedback, warm up circle 	<ul style="list-style-type: none"> reflect on learning, time-management, rehearsal processes and performance practices to refine their knowledge, understanding and skills, for example, process journal, learning logs, annotated scripts, character creation activities, consider audience feedback, warm up circle

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.

For colleges wishing to deliver the VET qualification, there is flexibility for a teacher (provided the RTO has scope) to develop a program of learning aligned with the elements of the VET competencies and A/M content descriptions. The knowledge, skills and understandings within the competencies reflect the knowledge, skills and understandings of the BSSS course unit content descriptions.

Alternatively, a college may choose the A/M course without the VET qualification. In delivering the course teachers will write a program of learning aligned with students' needs and interests, meeting the A/M content descriptions.

Units of Competency

Competence must be demonstrated over time and in the full range of performance contexts. Teachers must use this unit document in conjunction with the Units of Competence from the **Certificate III in Community Dance, Theatre and Events**, which provides performance criteria, range statements and assessment contexts.

Teachers must address **all content** related to the competencies embedded in this unit. Reasonable adjustment may be made only to the mode of delivery, context and support provided according to individual student needs.

Competencies are attached to units and must be delivered in those units. However, ongoing assessment of competencies can occur while the student is enrolled as an ACT Senior Secondary student.

In order to be deemed competent to industry standard, assessment must provide authentic, valid, sufficient and current evidence as indicated in the relevant Training Package.

Certificate III in Community Dance, Theatre and Events

The following **core competency** must be delivered and assessed over the semester:

Code	Competency Title
CUAIND311	Work effectively in the creative arts industry

Three of the following **elective competencies** to meet packaging rules from the list below may also be delivered:

Code	Competency Title
CUAPRF316	Develop basic musical theatre technique
CUAVOS311	Use music and singing in performances
CUAWHS211	Develop a basic level of physical fitness for dance performance
OR	
CUAIND211	Develop and apply creative arts industry knowledge
CUAPRF211	Prepare for live performances
CUAPRF317	Develop performance techniques

All units of competency are optional for students undertaking an M course.

It is essential to access www.training.gov.au for detailed up to date information relating to the above competencies.

Assessment

Refer to pages 10-12.

Production and Entrepreneurship

Value: 1.0

Production and Entrepreneurship a

Value 0.5

Production and Entrepreneurship b

Value 0.5

Unit Description

Students engage in production projects, investigate opportunities for creativity and explore the various avenues for participating in performances. They examine the stage performance landscape and different pathways for participation, including both performance and support roles. Students develop an entrepreneurial mindset and consider how to overcome obstacles and work creatively within constraints to enhance possibilities for authentic audience experiences. Students develop audition techniques and participate in career planning.

Specific Unit Goals

This unit should enable students to:

A Course	M Course
<ul style="list-style-type: none"> analyse venues, settings and opportunities for creating performances that draw on chosen theatrical traditions to apply to works apply an enterprising mindset to investigate opportunities for engaging in performance professionally and as an amateur and apply to works create works that use planning and trial and error to overcome limitations and meet intentions, using technology if appropriate apply entrepreneurial thinking to create performance experiences for audiences 	<ul style="list-style-type: none"> explain ways of performing in different types of venues create works using collaboration and organisation skills create works for an audience

Content Descriptions

All knowledge, understanding and skills below must be delivered:

A Course	M Course
Concepts and Theories	
<ul style="list-style-type: none"> analyse venues, settings and opportunities for creating performances to apply to works, for example, amateur, semi-professional, not for profit and commercial theatre, First Nations Australian companies analyse understanding of the skills and requirements for auditions and performance portfolios and apply to enable participation in post-school pathways create works that use planning and trial and error to overcome limitations and meet intentions, using technology if appropriate 	<ul style="list-style-type: none"> explain ways of performing in different types of venues

A Course	M Course
Context	
<ul style="list-style-type: none"> analyse how attitudes values and theatrical traditions inform dramatic choices and impact target audience and critics and apply conclusions to works 	<ul style="list-style-type: none"> explain different perspectives on works
Creative Process	
<ul style="list-style-type: none"> analyse the chosen text to adapt the text to the circumstances, for example, critique of contemporary issues using an established text, producing to a small budget apply an enterprising mindset to creating performances for audiences, for example, audition repertoire adaptations to commercial or critical audiences, festival performances, marketing and promotion skills analyse issues and themes using creative inquiry to develop clear messages in the work create, interpret, and explore works using familiar and unfamiliar technique, artistic practice, and production elements create audition pieces, for example, commercial, classical, screen, voice acting 	<ul style="list-style-type: none"> apply a creative process apply rehearsal skills to refine techniques that suit the chosen venue
Communication and Technical Skills	
<ul style="list-style-type: none"> perform with sustained control, expression, energy, focus, precision, and aesthetic intention apply creativity, collaboration, and production skills to plan and create performances that communicate to a target audience create and refine performances using technical skills and aesthetic intentions and take creative risks with unfamiliar and familiar practices analyse forms, styles, and production choices to enhance creative goals and refine purpose and message communicate ideas and sustained arguments in a chosen mode, incorporating metalanguage, using academic integrity apply work, health and safety practices to classwork, experimentation, rehearsal, and performance 	<ul style="list-style-type: none"> create works using technical skills create using individual or collaborative organisational skills communicate ideas and responses in a chosen mode using technical language use work, health and safety guidelines in classwork, experimentation, rehearsal, and performance

A Course	M Course
Reflection	
<ul style="list-style-type: none"> reflect on learning, time-management, rehearsal processes and performance practices to refine their knowledge, understanding and skills, for example, process journal, learning logs, annotated scripts, character creation activities, consider audience feedback, warm up circle 	<ul style="list-style-type: none"> reflect on learning, time-management, rehearsal processes and performance practices to refine their knowledge, understanding and skills, for example, process journal, learning logs, annotated scripts, character creation activities, consider audience feedback, warm up circle

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.

For colleges wishing to deliver the VET qualification, there is flexibility for a teacher (provided the RTO has scope) to develop a program of learning aligned with the elements of the VET competencies and A/M content descriptions. The knowledge, skills and understandings within the competencies reflect the knowledge, skills and understandings of the BSSS course unit content descriptions.

Alternatively, a college may choose the A/M course without the VET qualification. In delivering the course teachers will write a program of learning aligned with students' needs and interests, meeting the A/M content descriptions.

Units of Competency

Competence must be demonstrated over time and in the full range of performance contexts. Teachers must use this unit document in conjunction with the Units of Competence from the **Certificate III in Community Dance, Theatre and Events**, which provides performance criteria, range statements and assessment contexts.

Teachers must address **all content** related to the competencies embedded in this unit. Reasonable adjustment may be made only to the mode of delivery, context and support provided according to individual student needs.

Competencies are attached to units and must be delivered in those units. However, ongoing assessment of competencies can occur while the student is enrolled as an ACT Senior Secondary student.

In order to be deemed competent to industry standard, assessment must provide authentic, valid, sufficient and current evidence as indicated in the relevant Training Package.

Certificate III in Community Dance, Theatre and Events

The following **core competency** must be delivered and assessed over the semester:

Code	Competency Title
CUAIND314	Plan a career in the creative arts industry

The following **elective competency** to meet packaging rules from the list below may also be delivered:

Code	Competency Title
CUAPRF314	Develop audition technique

All units of competency are optional for students undertaking an M course.

Assessment

Refer to pages 10-12.

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 or fourth 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.

NOTE: There are no VET competencies attached to this unit. VET competencies may be assessed where relevant to the focus of the unit. The competencies selected must align with the requirements of the CUA Training Package and to the competencies already completed during the course if students are to achieve the relevant qualifications.

Specific Unit Goals

This unit should enable students to:

A Course	M Course
<ul style="list-style-type: none"> analyse techniques and approaches to performance in the chosen area of study to apply to works apply ideas and new techniques in creating performances and apply to works create works in the chosen area of study 	<ul style="list-style-type: none"> apply creative and technical skill sin the chosen context apply skills to learn new techniques create works in the chosen area of study

Content Descriptions

All knowledge, understanding and skills below must be delivered:

A Course	M Course
Concepts and Theories	
<ul style="list-style-type: none"> analyse concepts and theories relevant to the chosen area of study to apply to works, for example, leadership of production or design elements for a show, student director/choreographer, intensive rehearsal for lead roles analyse exemplar performances in the chosen area of study and apply conclusions to works 	<ul style="list-style-type: none"> explain ideas in the chosen area of study explain responses to works in the chosen area of study

A Course	M Course
<ul style="list-style-type: none"> • create works in the chosen area of study, for example, aspects of a production; audition piece; write, direct and perform one person show 	<ul style="list-style-type: none"> • create works in the chosen area of study
Context	
<ul style="list-style-type: none"> • analyse how social, historical, political and/or cultural contexts have impacted the chosen area of study and apply conclusions to works 	<ul style="list-style-type: none"> • explain different perspectives on works in the chosen area of study
Creative Process	
<ul style="list-style-type: none"> • analyse creative possibilities of the text to apply to works, for example, analysis, research, comparison with previous performances, workshop discussions • apply creative inquiry and refine their own methods, creativity, and capacity for risk taking in creating performances • analyse issues and themes using creative inquiry to develop clear messages in the work • create, interpret, and explore performed works using familiar and unfamiliar technique, artistic practice, and production elements 	<ul style="list-style-type: none"> • apply a creative process • apply rehearsal skills to refine techniques relevant to the chosen area of study
Communication and Technical Skills	
<ul style="list-style-type: none"> • perform with sustained control, expression, energy, focus, precision, and aesthetic intention • synthesise creativity, collaboration, and production skills to create performances that communicate to a target audience • create performances using technical skills and aesthetic intentions and take creative risks with unfamiliar and familiar practices • analyse forms, styles, and production choices to enhance creative goals and refine purpose and message • communicate ideas and sustained arguments in a chosen mode, incorporating metalanguage, using academic integrity • apply work, health and safety practices to classwork, experimentation, rehearsal, and performance 	<ul style="list-style-type: none"> • create works using technical skills • create using individual or collaborative organisational skills • use work, health and safety guidelines in classwork, experimentation, rehearsal, and performance

A Course	M Course
Reflection	
<ul style="list-style-type: none"> reflect on learning, time-management, rehearsal processes and performance practices to refine their knowledge, understanding and skills, for example, process journal, learning logs, annotated scripts, character creation activities, consider audience feedback, warm up circle 	<ul style="list-style-type: none"> reflect on learning habits, time-management, performance practices and processes and refine their knowledge, understanding and skills in response

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.

For colleges wishing to deliver the VET qualification, there is flexibility for a teacher (provided the RTO has scope) to develop a program of learning aligned with the elements of the VET competencies and A/M content descriptions. The knowledge, skills and understandings within the competencies reflect the knowledge, skills and understandings of the BSSS course unit content descriptions.

Alternatively, a college may choose the A/M course without the VET qualification. In delivering the course teachers will write a program of learning aligned with students' needs and interests, meeting the A/M content descriptions.

Assessment

Refer to pages 10-12.

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, major, major/minor or double major course.

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 or fourth 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. While it is acceptable for a student to be given the opportunity to demonstrate competence in VET qualifications over more than one semester, substantial overlap of content is not permitted. Students will only be given credit for covering the content once.

Relationship to other courses

This course shares common competencies with other BSSS accredited courses:

- Nil

New and/or updated Training Package

Training Packages are regularly updated through the mandatory continuous improvement cycle. This may result in updating of qualifications and a change in the composition of competencies within a qualification. Where qualifications from the new Training Package have been deemed to be equivalent, students may continue their study without interruption. Students will be granted direct credit for those competencies already achieved.

Where there are new competencies or updated competencies with significant change and these are deemed not equivalent, students may apply for Recognition of Prior Learning (RPL) for all or part of competencies.

Granting of RPL for competencies does not equate to points towards the Senior Secondary Certificate.

Recognition of Prior Learning (RPL)

RPL is an assessment process that assesses an individual's formal, non-formal and informal learning to determine the extent to which that individual has achieved the required learning outcomes, competence outcomes, or standards for entry to, and/or partial or total completion of, a VET qualification.

Recognition of competence through the RPL process should be granted to students through gathering supplementary evidence against elements, skills and knowledge from the Training Package as well as through established assessment criteria. RPL may be granted for individual Units of Competence where the evidence is sufficient to do so.

A student having been granted RPL for one or more Units of Competence will still be required to fulfill the time-based component of units that contributes to points and A to E grading for the Senior Secondary Certificate.

To cater for this requirement, curriculum designers should design the course to be flexible enough to accommodate students who have gained some competencies through RPL.

Students may demonstrate the achievement of learning outcomes through challenge testing, interview or other means that the teacher deems reasonable. Full records of the RPL process and results must be stored by the college for perusal by the National VET Regulator upon request and should confirmation be required for VET certification. The college must be informed of the application of RPL before the start of the unit that includes the competency. For RPL to be awarded, the Units of Competency must be demonstrated in the Industry context.

Guidelines for Delivery

Program of Learning

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

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

Content Descriptions

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

Half standard 0.5 units

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

Reasonable Adjustment

Units in this course are suitable for students requiring reasonable adjustment for delivery and assessment. However, standards of competency (outcomes) as dictated by National Training Packages **cannot be modified**. Students must demonstrate competence to the level required by industry in order to gain a Statement of Attainment or Vocational Certificate.

Moderation

Moderation is a system designed and implemented to:

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

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

The Moderation Model

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

Moderation by Structured, Consensus-based Peer Review

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

Preparation for Structured, Consensus-based Peer Review

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

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

The College Course Presentation

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

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

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

Visual evidence for judgements made about practical performances

It is a requirement that schools' judgements of standards to practical performances (A/M) be supported by visual evidence (still photos or video).

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

Teachers should consult the BSSS website for current information regarding all moderation requirements including subject specific and photographic evidence.

Appendix B – Course Developers

Name	College
Crystal Mahon	Gungahlin College
Joni Wood	Melba Copland Secondary School
Dr Rohan Nethsinghe	University of Canberra

Appendix C – Common Curriculum Elements

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

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

Appendix D – Glossary of Verbs

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

Appendix E – Glossary for ACT Senior Secondary Curriculum

Courses will detail what teachers are expected to teach and students are expected to learn for year 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. An Independent Study unit 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 – Implementation of VET Qualifications

VET Qualifications

CUA30220 Certificate III in Community Dance, Theatre and Events:

Total number of units = 13

4 core units, plus

9 elective units

The **elective** units consist of:

- at least 5 units must be from Group A
- of the remaining units:
 - all may be from Group A and/or Group B
 - up to 2 may be from this or any other currently endorsed Certificate III or above training package qualification or accredited course
 - 1 may be from this or any other currently endorsed Certificate II or above training package qualification or accredited course.

This course, with listed competencies, meets these requirements at time of development.

Colleges are advised to check current training package requirements before delivery.

If the full requirements of a Certificate are not met, students will be awarded a Statement of Attainment listing Units of Competence achieved according to Standard 3 of the Standards for Registered Training Organisations (RTOs) 2015.

Competencies for Certificate III in Community Dance, Theatre and Events

Code	Competency Title	Core/Elective
BSBTWK301	Use inclusive work practices	Core
CUAIND311	Work effectively in the creative arts industry	Core
CUAIND314	Plan a career in the creative arts industry	Core
CUAWHS312	Apply work health and safety practices	Core
Group A Electives		
BSBCRT311	Apply critical thinking skills in a team environment	Elective
CUAACT311	Develop basic acting techniques for performance	Elective
CUADAN314	Develop dance improvisation skills	Elective
CUAPPM311	Assist with conceiving and preparing performance spaces	Elective
CUAPRF311	Create and perform stories for theatre	Elective
CUAPRF314	Develop audition technique	Elective
CUAPRF316	Develop basic musical theatre technique	Elective
CUAPRF317	Develop performance techniques	Elective
CUAVOS311	Use music and singing in performances	Elective
CUAVOS312	Develop vocal techniques for use in performance	Elective
Group B Electives		
CUAWHS211	Develop a basic level of physical fitness for dance performance	Elective
CUAIND211	Develop and apply creative arts industry knowledge	Elective
Imported Competency		
CUAPRF211	Prepare for live performances	Elective

VET Competencies Mapped to Course Units

Grouping of competencies within units may not be changed by individual colleges.

Competencies designated at the Certificate III level can only be delivered by schools that have scope to do so. Colleges must apply to have additional competencies at a higher level listed on their scope of registration.

Note: When selecting units, colleges must ensure that they follow packaging rules and meet the requirements for the Certificate level. In the event that full Certificate requirements are not met a Statement of Attainment will be issued.

All core competencies must be delivered in the relevant unit. The elective competencies delivered are dependent on the elective units chosen.

VET Implementation Summary

CUA30220 Certificate III in Community Dance, Theatre and Events

BSSS Unit Title	Competencies	
Creativity in Stage Performance 1.0	Core	
	CUAWHS312	Apply work health and safety practices
	Electives	
	CUAACT311	Develop basic acting techniques and performance
	CUAVOS312	Develop vocal techniques for use in performance
	And	
	CUAPPM311	Assist with conceiving and preparing performance spaces
	OR	
	CUADAN314	Develop dance improvisation skills
Narratives in Stage Performance 1.0	Core	
	BSBTWK301	Use inclusive work practices
	Electives	
	BSBCRT311	Apply critical thinking skills in a team environment
	CUAPRF311	Create and perform stories for theatre
Communicating in Stage Performance 1.0	Core	
	CUAIND311	Work effectively in the creative arts industry
	Electives	
	CUAPRF316	Develop basic musical theatre technique
	CUAVOS311	Use music and singing in performances
	CUAWHS211	Develop a basic level of physical fitness for dance performance
	OR	
	CUAIND211	Develop and apply creative arts industry knowledge
Production and Entrepreneurship 1.0	Core	
	CUAIND314	Plan a career in the creative arts industry
	Electives	
	CUAPRF314	Develop audition technique

Competency Based Assessment

The assessment of competence must focus on the competency standards and the associated elements as identified in the Training Package. Assessors must develop assessment strategies that enable them to obtain sufficient evidence to deem students competent. This evidence must be gathered over a number of assessment items. Competence to industry standard requires a student to be able to demonstrate the relevant skills and knowledge in a variety of industry contexts on repeated occasions. Assessment must be designed to collect evidence against the four dimensions of competency.

- **Task skills** – undertaking specific workplace task(s)
- **Task management skills** – managing a number of different tasks to complete a whole work activity
- **Contingency management skills** – responding to problems and irregularities when undertaking a work activity, such as: breakdowns, changes in routine, unexpected or atypical results, difficult or dissatisfied clients
- **Job/role environment skills** – dealing with the responsibilities and expectations of the work environment when undertaking a work activity, such as: working with others, interacting with clients and suppliers, complying with standard operating procedures or observing enterprise policy and procedures.

The most appropriate method of assessing workplace competence is on-the-job in an industry setting under normal working conditions. This includes using industry standard tools, equipment and job aids and working with trade colleagues. Where this is not available, a simulated workplace environment that mirrors the industry setting will be used. The following general principles and strategies apply:

- assessment is competency based
- assessment is criterion-referenced.

Quality outcomes can only be assured through the assessment process. The strategy for assessment is based on an integration of the workplace competencies for the learning modules into a holistic activity. The awarding of vocational qualifications is dependent on successful demonstration of the learning outcomes within the modules through the integrated competency assessment that meets the Training Package rules and requirements.

The integrated assessment activity will require the learner to:

- use the appropriate key competencies
- apply the skills and knowledge which underpin the process required to demonstrate competency in the workplace
- integrate the most critical aspects of the competencies for which workplace competency must be demonstrated
- provide evidence for grades and or scores for the Board course component of the assessment process.

Standards for Registered Training Organisations 2015

These Standards form part of the VET Quality Framework, a system which ensures the integrity of nationally recognised qualifications.

RTOs are required to comply with these Standards and with the:

- National Vocational Education and Training Regulator Act 2011
- VET Quality Framework.

The purpose of these Standards is to:

- set out the requirements that an organisation must meet in order to be an RTO
- ensure that training products delivered by RTOs meet the requirements of training packages or VET accredited courses, and have integrity for employment and further study
- ensure RTOs operate ethically with due consideration of learners' and enterprises' needs.

To access the standards, refer to:

<https://www.legislation.gov.au/Details/F2017C00663>

To access The Users' Guide to the Standards refer to:

<https://www.asqa.gov.au/standards>

Guidelines for Colleges Seeking Scope

Colleges must apply to have their scope of registration extended for each new qualification they seek to issue. There is no system-level process. Each college must demonstrate capacity to fulfil the requirements outlined in the Training Package. Applications for extension of scope are lodged through the Australian Skills Quality Authority (ASQA).

Assessment of Certificate III Units of Competence

Colleges delivering any Units of Competence from Certificate III (apart from those competencies allowed in training package rules) will need to have them listed on their scope **or** negotiate a Third-Party Agreement with a scoped training partner. This document must be kept on record by the college as the RTO.

Appendix G – 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:	Stage Performance		
Classification/s:	A M	or	A/V M/V
Accredited from:	2023		
Framework:	Arts		