

# **ACT Board of Senior Secondary Studies**

## **Public Consultation Report**

### **Shape of BSSS Senior Secondary Curriculum: Arts 2020**

- This report has been prepared following public consultation.
- All feedback submitted as part of the consultation process has been recorded and analysed.
- The responses to the feedback have been compiled following the deliberations of the Framework writing team.
- Amendments to the Framework have been made where required, as a result of the consultation process.

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## Public Consultation Report 2020

### Shape of BSSS Senior Secondary Curriculum: Arts 2020

Topic	Comment	Course Developers' Response
<p><b>SHAPE PAPER BACKGROUND</b></p> <p><b>Courses written under the BSSS Arts Framework are unified under a conceptual framework. In broad terms, learning in the Arts involves making and responding. Students learn as artists, by making artworks that communicate to audiences. They learn as audiences, by responding critically to the Arts. These actions are taught together, as each depends on the other. Making and responding will provide the assessment strands for BSSS Arts courses. Within these broad assessment strands, each subject in the Arts will have specific terminology, concepts and processes that will focus course units. Course units are organised around key concepts that intersect across Dance, Drama, Media, Music, Photography and Visual Arts. These key concepts include creativity, communication, context, entrepreneurship, collaboration, innovation,</b></p>	<p>Presenting should be included, as the making process is quite different from making and responding. making precedes presenting and develops the communication aims, presenting executes those aims with varying levels of success and responses occur as a direct result of presentation. To leave out presenting leaves out a key component of the relationship between artist and audience. This would also align more effectively with 5.5, 5.8 and 5.9 in the Shape Paper.</p>	<p>Making and Responding are the two organisers used by ACARA to structure the 7-10 Australian Curriculum courses.</p> <p>The draft BSSS Task Type table makes provision for presenting tasks which is a combination of Making and Responding.</p> <p>Teachers will design rubrics for tasks that align with the Achievement Standards, so teachers will be able to tailor tasks.</p> <p>Also, the open task type table will not restrict teachers to the classifying tasks strictly into making a responding and allow more tasks that combine both strands.</p>
	<p>The key concepts listed above include exhibition and curation which is specific to Photography, Media and Visual Arts areas. However, there is no mention of performance which is a vital concept in Dance, Drama and Music. There is a performative side to Media, Photography and the Visual Arts but no curatorial or exhibition side to the Dance, Drama and Music. This seems to be inconsistent. Why is the term performance not included? If there is reluctance to use the term 'performance/performing' could the addition of 'expressive skills' be added to encapsulate the quality of the arts in communicating with an audience (in its broadest sense), which is also applicable to all arts? There should also be the inclusion of technical skills or technique in the list of key concepts for all Arts disciplines. Also, the entrepreneurship key concept (and resulting Specialised Unit) is problematic in Dance and Drama as business and commercial skills are not vital to learning in these areas. These skills are covered in VET and C Courses,</p>	<p>Making and Responding are the two organisers used by ACARA to structure the 7-10 Australian Curriculum courses.</p> <p>The draft BSSS Task Type table makes provision for presenting tasks which is a combination of Making and Responding.</p> <p>Contemporary research on Dance and Drama indicates that entrepreneurship provides students with a broad range of skills required to navigate a commercial context as artists.</p> <p>It is proposed that these courses provide for the possibility of students achieving VET competencies should the school decide to do so.</p> <p>Teachers will design rubrics for tasks that align with the Achievement Standards, so teachers will be able to tailor tasks.</p> <p>Also, the open task type table will not restrict teachers to the classifying tasks strictly into making a responding and allow more tasks that combine both strands.</p>

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<p><b>leadership, improvisations, variation, exhibition and curation, representation, and interdisciplinary inquiry. The standard course focuses on concepts that intersect across the Arts while the specialised units allow for concepts more particular to the discipline. To what extent do you agree with the statement: The conceptual framework underpinning courses is educationally sound and appropriate.</b></p>	<p>where competencies are industry related and allow for exploration of career pathways in the Arts.</p>	
	<p>The Conceptual Framework does not provide enough of a focus on an Arts Education. The focus on career and industry means that the academic rigour, creativity and intellectual standard of the courses is diminished. I think the Shape Paper requires a greater educational focus, with greater input from Secondary Arts educators. The Paper is written from the perspective an understanding of the Arts Industry, not Arts Education.</p>	<p>The purpose of a shape paper is to provide stakeholders with an opportunity to provide feedback on the approach for developing courses.</p> <p>The courses will provide details on the academic rigor, creativity, intellectual standard, art for its own sake and personal exploration of self and the world.</p> <p>The specialised course is designed both to assist students who wish to prepare for a career in the Arts industry and to allow a deep exploration of their chosen art form, self, and the world.</p> <p>The suite of Arts courses is designed to accommodate a range of perspectives (i.e. Arts Industry and Arts Education) and has been written in response to consultation with teachers, academics, the industry and research.</p>
	<p>The conceptual framework has huge gaps in it, and then other areas where we would have to stretch ideas thinly to fill a semester unit.</p>	<p>The purpose of a shape paper is to provide stakeholders with an opportunity to provide feedback on the approach for developing courses.</p> <p>The courses will provide details on the academic rigor, creativity and intellectual standard.</p> <p>Teachers will develop Programs of Learning and emphasise those elements of the courses of particular interest and value to their school communities.</p>
	<p>The concepts are fine in themselves; however, if these are the underpinning concepts, they are too general. My concern is primarily Drama. Phenomenological concepts play a major part in drama experience, creation and even presentation. This can probably apply in other art forms. However the concepts as</p>	<p>Noted.</p> <p>Your advice will be taken onboard when developing the Drama courses. The Drama courses will provide details on how concepts play a major part in drama experience, creation and even presentation.</p>

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	<p>presented intersect across all education: sport, business, hospitality ... and more. The broad scope of these concepts as somehow underpinning an arts framework can only make any in-depth exploration of the influences on artistic contexts and movements and on the individual teaching and learning within them highly problematic.</p>	<p>While it is true that these significant concepts such as contexts may be found in other disciplines, these conceptual organisers for the units will allow teachers to design programs of learning with more specific focuses in drama. For example, the Contexts unit will allow teachers and students to select from a wide range of specific dramatic contexts such as places, periods and movements.</p>
	<p>The Shape Paper appears to be written from the perspective of a finite career pathways or public relations rather than an educational focus. The Paper is written from the perspective an understanding of the Arts Industry, not Arts Education. Student do not study these students to become specific artists - there is a lot more scope to the career pathways when studying the Arts and this is not effectively considered or address in the creation of the Paper. Academic who drafted the Paper are not accurately reflecting the student cohort or education standards that needs to be addressed and assessed at Year 11 and Year 12. The focus on career means that the academic rigour and creativity of the courses is superficial and lost. The drafted Paper losses the real-world element and skills to teach 21st Century learners' creativity, empathy and curiosity.</p>	<p>The suite of Arts courses is designed to accommodate a range of purposes and perspectives (i.e. Arts Industry and Arts Education).</p> <p>The courses will provide details on 21st Century learning including creativity, empathy and curiosity.</p> <p>The courses will provide details on the academic rigor, creativity, intellectual standard, art for its own sake and personal exploration of self and the world.</p> <p>The specialised course is designed both to assist students who wish to prepare for a career in the Arts industry and to allow a deep exploration of their chosen art form, self, and the world.</p> <p>The shape papers should be read in combination with the Framework, and in particular the Achievement Standards, which require deep engagement with the joys and learning derived from the arts.</p>
	<p>It is an educationally sound document but there is room for improvement before final publication. The previous framework had far more detail about each individual art form. The concepts explored in this draft seem to have been reduced to a very limited range.</p>	<p>The courses will provide details on each individual art form.</p>

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	<p>The concepts are sound with the broad brush strokes but needed to be able to see that the arts are not all the same and they are allowed to have their strengths. It is not all about making it easier too mesh. The lack of mentions of performance in the previous document for Drama demonstrated a lack of understanding of the subject area.</p>	<p>The courses will provide details on each individual art form. Teachers will further tailor their course delivery and assessment using Programs of Learning.</p> <p>Making and Responding are the two organisers used by ACARA to structure the 7-10 Australian Curriculum courses.</p> <p>The open nature of the draft BSSS Task Type table makes provision for presenting/performing tasks which combine elements of Making and Responding.</p> <p>Meshing is one of many considerations when developing a course.</p>
	<p>The conceptual framework is vague and lacking in substance.</p>	<p>The conceptual framework has been informed by current research (see references), consultation with academics, industry experts and courses in other jurisdictions. The Shape paper will be followed by more specificity in the course documents.</p>
	<p>'Technique' (Learning and demonstrating specific technical skills/techniques) should be included as a key concept. It is quite different (although obviously related) from 'communicating' (performance and expression) and 'creativity' (own ideas, crafting and building an artwork).</p>	<p>Noted.</p> <p>This will be considered by course developers.</p>
	<p>Only if it is developmentally appropriate to the age and experience of students and the time allotted to the students.</p>	<p>Noted.</p>
	<p>The key concepts are essential to prepare students to embrace the 21st century world.</p>	<p>Noted.</p>
	<p>We have concerns about some of the specialist units being impractical to teach or not being suited to the constraints of a particular Art eg. Interdisciplinary, by its very nature, should</p>	<p>The design of specialist units was informed by current literature in the field. The specialist units are designed to provide students experience of breadth and depth in the Arts field and</p>

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	<p>have scope to encompass all of the Arts. Year 11/12 students are not necessarily mature enough for some of the concepts underpinning the specialist units. Also, Entrepreneurship is about developing thinking skills, risk taking and networking that are more relevant to post-school experiences.</p>	<p>to prepare them for engaging their creative practice with the industry.</p> <p>The ACARA general capabilities state that thinking skills, risk taking, and networking are key skills that students should develop.</p> <p>The interdisciplinary unit encourages learning that crosses disciplinary boundaries as suggested.</p>
	<p>It is vague and has lost the rigour of previous iterations.</p>	<p>The purpose of a shape paper is to provide stakeholders with an opportunity to provide feedback on the approach for developing courses.</p> <p>The courses will provide details on the academic rigor, creativity and intellectual standard.</p>
	<p>Whilst the conceptual framework has its place in education, they do not stand alone as all concepts able to inform a well-rounded unit.</p>	<p>Noted.</p> <p>Courses will provide more detail on the units which will be further refined by Programs of Learning developed by teachers.</p>
	<p>The "key concepts" clearly make connections between all Arts Subjects and they can be used to inform classroom teaching (in the same way that ACARA's General Capabilities do). However, there are fundamental flaws in using these as a basis for dividing units of work. Up until now, the units have been informed by specific 'topics' or areas of study. This has given teachers a great scope of choice and flexibility, whilst also informing the specific focus for each unit. Teachers currently have a clear sense of direction and focus for each unit. The new proposal to design the units of work around "key concepts" makes for a very confused and vague delivery of the content. What are we actually teaching? Lastly, it is counter-intuitive to separate the "key concepts" (Creativity, Communication, Context and Improvisation) into units of work. This is because</p>	<p>Noted.</p> <p>A course that is organised conceptually will enable students to engage with big ideas. It also provides teachers with flexibility to develop Programs of Learning to address the needs and interests of students.</p> <p>The purpose of a shape paper is to provide stakeholders with an opportunity to provide feedback on the approach for developing courses. Courses will provide details on that subject.</p> <p>In the Drama course, Creativity, Communication, Context and Improvisation will go across each unit. However, each unit will explicitly focus on one of those concepts. This will allow the explicit teaching of a range of approaches to processes and</p>

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	<p>they are all interconnected, as they form basic pedagogical strategies used by teachers in every unit, regardless of the subject or topic. For example, in Drama (as in any Arts subject), improvisation is a tool used in the creation process, to devise and develop performances; therefore, 'Creativity' and 'Improvisation' cannot be separated, as they are both integral to the creating process: to learn creativity is to learn improvisation. Likewise, 'Communication' and 'Context' are fundamentally addressed in any unit of study, so as to provide rich and meaningful learning for students. These concepts cannot be separated into units that are totally independent of each other. Lastly, the language used to outline each unit diminishes and reduces the value of the Arts into "basic" skills and understanding, rather than a sophisticated level of inquiry which should be expected from senior students. Framework developers need to take into consideration the skills/understanding/knowledge acquired at a Year 7-10 level (refer to the Australian Curriculum).</p>	<p>approaches to creative practice using the lenses of chosen topics, such as specific genre, periods or places as outlined in programs of learning. This approach has been successful in other courses (for example, History, English, Interdisciplinary Inquiry). The Australian Curriculum informed this Shape Paper.</p>
	<p>The cross-discipline aspect is particularly important</p>	<p>Noted.</p>
	<p>I particularly like the statement in the underpinning beliefs that 'all students are able to learn'- I think the shape paper and the Arts Framework will allow this to happen.</p>	<p>Noted.</p>

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<p><b>SHAPE PAPER BACKGROUND</b></p> <p><b>All courses written under the Arts Framework are unified by a conceptual framework. The benefits of configuring BSSS Arts courses under this conceptual framework includes: teaching and learning focused on developing students' deep understandings of important concepts, principles and methods in each subject developing learning that mixes theory and application developing concepts that enable lifelong learning, and embedded capabilities which foregrounds the capabilities of 21st century learners enabling consistency of quality across all courses to support diverse and contemporary pathways enabling coherence of design through a common language for professional discussions, assessment, moderation and meshing. To what extent do you agree with the rationale for unifying the Arts courses?</b></p>	<p>This is only to a certain extent. Through discussion across Visual and Performing Arts in response to the consultation documentation, there is a clear difference in the desired outcomes for students and these should be provided scope for development separately. The skills, presentation, execution of projects and collaboration levels vary greatly between the two and the unification of both areas seems akin to placing English and Humanities under one framework because they share some common assessment and learning.</p>	<p>The developers find that there is more in common between Arts subjects than differences.</p> <p>Noted.</p>
	<p>"3.5 The Shape Paper recognises that each subject features discrete knowledge, symbols, language, processes and skills." Unfortunately, the commonality of unit titles appears to have squished all Arts courses into a common template with barely any recognition of the distinctions between each. <sup>[1]</sup> Coherence of design and common language</p>	<p>Courses will provide details on that subject. Content descriptions will show the distinct nature of each arts subject.</p>
	<p>I believe that the proposed unification of the Arts courses would be to the detriment of each specialised subject area. The proposed concepts appear to be a limited range, and should not be singled out for focus on their own. These are interconnected concepts, and cannot be taught without having the other concepts explored, with an understanding of how they are related and reliant on one another. I would, instead, suggest themes or topics specific to each subject area as more appropriate. For example, thematic titles (e.g. context/conceptual/material related) could replace the proposed concepts, encouraging units taught with rigour and depth of knowledge. Educators in the Arts are trained for Arts Education - specific to, and within, each subject area. Students need a high quality framework that prepares students for the 21st Century, recognising that each Arts area has its own body of knowledge as a discipline, that is distinct from other Arts</p>	<p>Courses will provide details on that subject. A course that is organised conceptually will enable students to engage with big ideas. For example, in the Drama course, Creativity, Communication, Context and Improvisation will go across each unit. Each unit will explicitly focus on one of those concepts. This approach has been successful in other courses (for example, English, History, Interdisciplinary Inquiry).</p> <p>A course that is organised conceptually also provides teachers with flexibility to develop Programs of Learning to address the needs and interests of students.</p> <p>A Program of Learning provides teachers with flexibility to determine the lens for addressing content descriptions. A teacher may adopt a theme approach if appropriate. The level of rigor will be determined by a teachers Program of Learning and the Achievement standards.</p>



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	<p>subjects. I also disagree with changing to a greater industry and vocational focus. While this is a practical idea, a strong career-pathway focus is not necessary or helpful for all Arts units in senior studies, and I feel this replaces a more academic lens.</p>	<p>The suite of Arts courses is designed to accommodate a range of perspectives (i.e. Arts Industry and Arts Education).</p> <p>The courses will provide details on the subject specific details, academic rigor, creativity, intellectual standard, art for its own sake and personal exploration of self and the world.</p> <p>The specialised course is designed both to assist students who wish to prepare for a career in the Arts industry and to allow a deep exploration of their chosen art form, self, and the world. Academics also highlighted the value of the skills and dispositions highlighted in the specialised courses for students entering university Arts courses.</p>
	<p>A concern that the draft document has not been approved by relevant consulting bodies across Dance or Drama as yet. When will this take place?</p>	<p>Consultation occurs with teachers in this survey process and in the framework, shape paper, course writing and accreditation processes. Consultation with research, academics, and industry figures occurred in the preparation of drafts, and in the course writing process. For example, Dance Peak body papers and research were used.</p> <p>The BSSS consults directly with individual teachers in schools. Peak bodies may make submissions to the Executive Director, or through these surveys, if they choose.</p> <p>The BSSS is the body that approves courses.</p>
	<p>While there is some unifying language for the Arts. Forcing concepts to fit right across the subject areas means that we are not teaching deep concepts, but rather focused on superficial teaching to make it uniform.</p>	<p>Courses will provide details on that subject. Content descriptions will show the distinct nature of each arts subject. A course that is organised conceptually also provides teachers with flexibility to develop Programs of Learning to address the needs and interests of students. This approach also allows the explicit teaching of a range of approaches to key processes, concepts and modes of analysis.</p>

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		<p>A Program of Learning provides teachers with flexibility to determine the lens for addressing content descriptions. The level of rigor will be determined by a teachers Program of Learning and the achievement standards.</p>
	<p>The "benefits" are deceptive and provide a bureaucratic and possibly academic justification for de-emphasising the differences and key elements associated with diverse and different art forms. There seems to be a sense of suggested "universal" truth in the understanding of "creativity, communication, context, entrepreneurship, collaboration, innovation, leadership, improvisations, variation, exhibition and curation, representation, and interdisciplinary inquiry". This is problematic. For instance, collaboration means very different things in Photography and Drama. While in a general sense it would appear beneficial to have a common language and semantics, the result will be to ignore the categorical differences.</p>	<p>Courses will provide details on that subject. Content descriptions will show the distinct nature of each arts subject. For example, collaboration in photography and drama.</p> <p>The conceptual framework has been informed by current research (see references in Shape Paper), consultation with academics, industry experts and courses in other jurisdictions.</p> <p>The Shape Paper's proposed unit titles also explicitly acknowledge the categorical differences, e.g. "Creativity in Dance", Creativity in Drama".</p>
	<p>The concepts explored in this seems to have been reduced to a very limited range of concepts for the targeted context. One concept cannot be taught without having the others explored perhaps thematic titles could replace the concepts to allow for more rigour of study? The Shape Paper draft removes the academic of all courses, directing these to an industry focus, or a vocational aspect focus. Teaching the Arts is more than becoming an Artist.</p>	<p>Courses will provide details on that subject. A course that is organised conceptually will enable students to engage with big ideas, as well the explicit teaching of key concepts, processes and modes of analysis. For example, in the Drama course, Creativity, Communication, Context and Improvisation will go across each unit. Each unit will explicitly focus on one of those concepts. This approach has been successful in other courses (for example, English, History, Interdisciplinary Inquiry).</p> <p>A course that is organised conceptually also provides teachers with flexibility to develop Programs of Learning to address the needs and interests of students, such as theme, place, genre, movement. A Program of Learning provides teachers with flexibility to determine the lens for addressing content descriptions. A teacher may adopt a thematic approach if</p>

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		<p>appropriate. The level of rigor will be determined by a teachers Program of Learning.</p> <p>The courses will provide details on the subject specific details, academic rigor, creativity, intellectual standard, art for its own sake and personal exploration of self and the world.</p> <p>The specialised course is designed both to assist students who wish to prepare for a career in the Arts industry and to allow a deep exploration of their chosen art form, self, and the world. Academics also highlighted the value of the skills and dispositions highlighted in the specialised courses for students entering university arts courses.</p>
	<p>A lack of catering for the diversity of individual's preferences and circumstances with contemporary pathways.</p>	<p>A course that is organised conceptually also provides teachers with flexibility to develop Programs of Learning to address the needs and interests of students, such as theme, place, genre, movement. A Program of Learning provides teachers with flexibility to determine the lens for addressing content descriptions. A teacher may adopt a thematic approach if appropriate. The level of rigor will be determined by a teachers Program of Learning and the Achievement Standards.</p>
	<p>I agree that unification is necessarily.... with enough flexibility provided in each course document to enable content and delivery to be subject specific.</p>	<p>Noted.</p>
	<p>I agree with the ideas above ideals but feel the actual documents reduces the complexity of our subjects</p>	<p>Noted. Courses provide details in that subject area.</p>
	<p>Each Art form has a highly distinctive approach, each Art form is a discipline in its own right. I am highly supportive of interdisciplinary practice, however, before this can take place students must be adept at managing the tools required in their distinct art form otherwise experiences may have breadth but</p>	<p>Noted. Each course will show its distinctive approach. The open task type table and Achievement Standards provide the means for teachers to tailor Programs of Learning, tasks and rubrics to meet the interests of students and the particular demands of subjects. However, the commonalities of the courses will</p>

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	are completely lacking in depth. The IB for example recognises this, Music, Art and Drama have highly distinctive approaches to course structure from the outset to allow for the delivery of different curriculum.	enhance faculty-based collaboration. Finally, the demands of moderation and meshing found in our system, unlike the IB, will benefit from the commonalities, which will make learning goals and assessment more transparent, and therefore beneficial to students.
	Agree, although concerned that a one-size fits all attempt to encourage coherence and consistency (which is fine) may not allow for key attributes of each art form, which exist in different guises and layers of importance.	Noted. Each course will show its distinctive approach. A Program of Learning provides teachers with flexibility to determine the lens for addressing content descriptions. A teacher may adopt a thematic approach if appropriate. The level of rigor will be determined by a teachers Program of Learning and achievement standards. The open task type table and Achievement standards provide the means for teachers to tailor Programs of Learning, tasks and rubrics to meet the interests of students and the particular demands of subjects.
	When the Framework concepts are too vague or complicated and teachers have to spend innumerable hours deciphering the code and writing their own assessment tasks/rubrics there is always going to be a lack of cohesion and common language that causes frustration and tension. There needs to be more specific criteria and standards that explain the criteria in more tangible terms.	Noted. Teachers will collaborate in Programs of Learning, rubric writing and task development to build a shared understanding of the requirements.
	Particularly impressed with the objective of developing "deep understandings".	Noted.
	We agree but there are still aspects of language, vision, identity and formats that are unique to particular strands of the Arts. On the other hand, the rationale for more progressive and futuristic approaches to the Arts and future jobs is actually being limited by restricting Innovation, Entrepreneurship or Interdisciplinary units to particular Arts strands.	Noted. Each course will show its distinctive approach. A Program of Learning provides teachers with flexibility to determine the lens for addressing content descriptions. The conceptual organisation allows for the explicit teaching of a range of approaches to key processes, concepts and analytical modes.

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	In unifying the courses some elements of individual subject areas are lost - performance being a significant one.	Noted. Each course will show its distinctive approach. A Program of Learning provides teachers with flexibility to determine the lens for addressing content descriptions. A teacher may adopt a thematic approach if appropriate. The level of rigor will be determined by a teachers Program of Learning. The open task type table allows teachers to tailor performance tasks and rubrics based on the courses and Achievement Standards to suit subject demands and school contexts.
	I agree that unifying the Arts courses has merit.	Noted.
	Using a common language for all Arts subjects is a logical way to bring the subjects together in the same framework, as it draws out fundamental commonalities. However, as stated above, there are fundamental flaws in designing units of work around the "key concepts".	<p>Courses will provide details on that subject. A course that is organised conceptually will enable students to engage with big ideas. For example, in the Drama course, Creativity, Communication, Context and Improvisation will go across each unit. Each unit will explicitly focus on one of those concepts. This approach also allows the explicit teaching of a range of approaches to key processes, concepts and modes of analysis. This approach has been successful in other courses (for example, English, History, Interdisciplinary Inquiry).</p> <p>A course that is organised conceptually also provides teachers with flexibility to develop Programs of Learning to address the needs and interests of students.</p>
	While each subject has its own concepts and skills, it is important to remember that all students studying an arts subject are artists and arts have to have a unifying rationale.	Noted.

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<p><b>SHAPE PAPER BACKGROUND</b></p> <p><b>Each subject will have a standard and specialised course (for example, Drama and Specialised Drama). Both courses are equal in cognitive demand and expectations for teaching and learning. Specialised provides opportunities for in-depth studies and specialised skills. Colleges will have flexibility to draw units from both courses to form a major or minor course. Prerequisites may apply if a VET Training package is integrated into the course. To what extent do you agree that the configuration of courses makes provision for a range of approaches and perspectives</b></p>	<p>I would recommend the removal of the term "Specialised" and the elimination of the phrases such as for 'professional and industry contexts'. These contexts can be applied across all unit areas as suits the students undertaking them. The industry specific elements can be explored in greater detail through the undertaking of a C Course, allowing students to obtain nationally recognised training to further their career prospects. This is not a key requirement of subjects, for example in Drama it is important to note the distinct difference between Drama as a subject and Acting as a vocation. If there was a need for a specialised strand, it would be recommended this be explored as a third strand for extension only. The limitation of only 9 units across two strands makes it exceedingly difficult to cater for double major students without the increase of workload for teachers and the requirement for said students to undertake a solo unit when in a class with other students. If a student was in two year 11 classes and then two year 12 classes, there would not be enough flexibility to provide a stand alone unit for all students to engage with and, at some stage, the double major student(s) would need to work independently, effectively doubling the preparation, content delivery and assessment development for a teacher and isolating a student(s) in the process. This limitation in application of double major/major minor may also result in smaller numbers of students in the areas, reducing teaching role availability for the skilled practitioners in these areas. I strongly advise against the integration of VET training packages into the courses and suggest they remain independent as C Courses. This provides the most comprehensive and rigorous delivery of the competencies required and ensures they are done so with the highest level of industry and academic integrity.</p>	<p>There are sufficient units for students to complete more than the equivalent of a double major. Schools will implement the courses as they see best.</p> <p>The skills and dispositions highlighted in the Specialised course have been cited by research, industry figures and academics as significant for both students moving to further study and students moving into the workforce.</p> <p>The specialised course is designed both to assist students who wish to prepare for a career in the Arts industry and to allow a deep exploration of their chosen art form, self, and the world.</p> <p>The delivery of VET through these courses is a school choice and they may choose to use C and E courses instead.</p> <p>The term "Specialised" will be discussed.</p> <p>The distinction between Drama as a subject and vocational aspects of acting are captured in the making/responding strands.</p>

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	<p>*If a teacher can draw from both the Standard and Specialised courses, and if no units are compulsory, nor are units sequential, then surely that simply means the course has 8 units + a 9th Negotiated study unit (eligible after 2 units completed). Does there need to be a distinction between Standard/Core and Specialised? * C Courses offer a greater introduction to those wanting to explore professional pathways into Performing Arts, with industry aligned, nationally recognised competencies that provide students with detailed understanding of the requirements of the associated careers.* For example, Dance as a course of study should focus on learning the history, metalanguage, skills, tools, culture and techniques of performance, combined with the 21st century skills of empathy, communication, collaboration, time-management, initiative, creativity and imagination, etc.* Specialised units that target those students wanting careers in the Dance industry make the course less accessible and relevant to the broad spectrum of student interests and learning needs in that subject.</p>	<p>Standard and Specialised courses reflect the breadth and depth of the subject area.</p> <p>The ACT has committed to ACARA based course design specifications. This means that courses are required to have four units plus a negotiated study. The distinction between the standard and specialised then allows for students to complete nine units, more than the equivalent of a double major. The difference between standard and specialised is important as it provides a distinct focus for units and courses, which guides teachers and ensures coherence.</p> <p>BSSS courses provide pathways for diverse learners. The integration of a training package into a course provides students with additional knowledge, understandings and skills for life, further education and work.</p> <p>Courses will show the distinct nature of a subject. For example, the Dance course will still include history, metalanguage, skills, tools, culture and techniques of performance, combined with the 21st century skills of empathy, communication, collaboration, time-management, initiative, creativity and imagination, etc. Teachers will write Programs of learning and tailor tasks and rubrics to address the interests and preferences of their school context and student body.</p>
	<p>The construction of the course should not be sequential across all Arts subjects. There needs to be flexibility in the order of courses rather than a specialist course. I don't believe having the same formulaic structure across all courses for units is a positive development, either. The vague language used makes the courses seem very general and too broad to suit each Arts subject area.</p>	<p>Units in courses are not sequential. Teachers will be able to deliver units in any order.</p> <p>The purpose of a shape paper is to provide stakeholders with an opportunity to provide feedback on the approach for developing courses. Courses will provide details on that subject.</p>

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	<p>Our concern is the way that the configuration of the courses under two streams/headings: (One being specialised) is misleading and confusing... unnecessary. If the Specialised course has 'no additional rigour' and there is no requirement for pre reqs or order of units... why have them separated? Please confirm that a Double major is possible in each of the arts Courses...eg: Dbl Major Drama and Dbl Major Dance etc Concept based units - many of the concepts would run through all unit anyway for most teachers, a theme based approach may be more effective and still provide ample flexibility for delivery.</p>	<p>Standard and Specialised courses reflect the breadth and depth of the subject area.</p> <p>The difference between standard and core is important as it provides a distinct focus for units and courses, which guides teachers and ensures coherence.</p> <p>The ACT has committed to ACARA based course design specifications. This means that courses are required to have four units plus a negotiated study. The distinction between the standard and specialised then allows for students to complete nine units, more than the equivalent of a double major. If students undertake both courses, they may complete more units than in a double major, or the equivalent of a double major.</p> <p>Courses will provide details on that subject. A course that is organised conceptually will enable students to engage with big ideas. This approach also allows the explicit teaching of a range of approaches to key processes, concepts and modes of analysis. For example, in the Drama course, Creativity, Communication, Context and Improvisation will go across each unit. Each unit will explicitly focus on one of those concepts. This approach has been successful in other courses (for example, English, History, Interdisciplinary Inquiry).</p> <p>A course that is organised conceptually also provides teachers with flexibility to develop Programs of Learning to address the needs and interests of students.</p> <p>A Program of Learning provides teachers with flexibility to determine the lens for addressing content descriptions. A teacher may adopt a theme approach if appropriate. The level of rigor will be determined by a teachers Program of Learning.</p>



Topic	Comment	Course Developers' Response
	<p>The course seems way too narrow to allow for a range of approaches and perspectives. I really worry that our Double Major students will not have enough scope to put together viable portfolios for Art School.</p>	<p>Standard and Specialised courses reflect the breadth and depth of the subject area.</p> <p>The conceptual framework has been informed by current research (see references), consultation with academics, industry experts and courses in other jurisdictions.</p> <p>A course that is organised conceptually also provides teachers with flexibility to develop Programs of Learning to address the needs and interests of students, such as theme, place, genre, movement. A Program of Learning provides teachers with flexibility to determine the lens for addressing content descriptions. A teacher may adopt a thematic approach if appropriate. The level of rigor will be determined by a teachers Program of Learning and the Achievement Standards.</p>
	<p>While the notion of two strands is useful. There needs to be at least three subject areas where students might specialise in different areas of the art form (eg. Acting for Camera or Lighting and Sound or Design etc). Also, there really can't be sequential units given that there are many colleges where classes are combined for Yr 11 and 12.</p>	<p>Courses, where appropriate, will provide opportunities for acting, camera or lighting in addition to other key areas in the subject area. Teachers will have the freedom with the open task type table and their Programs of Learning to tailor tasks and rubrics to student needs.</p> <p>Units in courses are not sequential. Teachers will be able to deliver units in any order.</p>
	<p>The construction of the course should not be sequential. There needs to be flexibility of the order of these courses rather than a specialist course. The courses are generic and have been watered down to a vague representation of the actual subjects. The concept based approach shows a limited understanding of the subjects offered and taught within the Arts Framework. The lack of depth available within the proposed units removes the critical thinking, analysis and academic rigour that has been so well constructed within the ACT Arts. The Courses will only be for limited students who want to access industry and will</p>	<p>Units in courses are not sequential. Teachers will be able to deliver units in any order.</p> <p>The purpose of a shape paper is to provide stakeholders with an opportunity to provide feedback on the approach for developing courses.</p> <p>A course that is organised conceptually also provides teachers with flexibility to develop Programs of Learning to address the needs and interests of students. This approach also allows the explicit teaching of a range of approaches to key processes,</p>

Topic	Comment	Course Developers' Response
	<p>remove imagination and creativity from the student creation, as limited by the superficial units proposed.</p> <p>The Shape Paper also implies a need for VET Training or certification of teachers. Or is this something that can be completely removed? Consequently, this has employment repercussions for the teachers of ACT.</p>	<p>concepts and modes of analysis. Teachers will develop Programs of Learning to address the needs and interests of students, such as theme, place, genre, movement.</p> <p>A Program of Learning provides teachers with flexibility to determine the lens for addressing content descriptions. A teacher may adopt a theme approach if appropriate. The level of rigor will be determined by a teachers Program of Learning and the achievement standards.</p> <p>BSSS courses provide pathways for diverse learners. The integration of a training package into a course provides students with additional knowledge, understandings and skills for life, further education and work.</p> <p>Teachers, schools and RTOs will determine whether they deliver VET or not, even if the courses may be written to allow it.</p>
	<p>are equal in cognitive demand and expectations for teaching and learning. Specialised provides opportunities for in-depth studies and specialised skills. This is really confusing. in-depth and specialised but equal in demand...</p>	<p>Noted. Course developers will ensure that there is no confusion as to the intent of standard and specialised courses.</p> <p>Specialised should be read as more and more particular. For example, curating an exhibition of photographs isn't more intellectually demanding than critically analysing photography, but it is another aspect of critically analysing Photography not covered in the standard course and gives a student an additional and novel learning experience.</p>
	<p>It is difficult to ascertain what this might look like in a practical sense until the course documents are created but it is an interesting idea that may open up more industry/career focused opportunities.</p>	<p>Noted.</p>
	<p>Although there is opportunity for a range of approaches there is not enough units on offer per art form. Most art forms</p>	<p>A Program of Learning provides teachers with flexibility to determine the lens for addressing content descriptions. A</p>

Topic	Comment	Course Developers' Response
	<p>currently have 20 units and they are being reduced to 8 with a negotiated study unit, total of 9 units. With composite Yr 11 and 12 classes across the ACT as well as students wanting to do double majors there is not enough units on offer to allow for a range of approaches and perspectives to be taught.</p>	<p>teacher may adopt a thematic approach if appropriate. This approach offers more freedom than the existing course for teachers to engage with particular student interests, engage with up to minute developments, and leverage teacher expertise and knowledge, rather than being tied to a particular list. The level of rigor will be determined by a teachers Program of Learning and achievement standards.</p>
	<p>The strength of the Drama course has been the teaching of skills through the content. this is a very limited choice of courses. The 4 course of improvisation demonstrates the lack of understanding of the ACT course. Improvisation is taught in a wide variety of styles to create meaning and develop skills it is not a unit itself. Also creativity is in every unit and each performance should communicate meaning.</p>	<p>Standard and Specialised courses reflect the breadth and depth of the subject area.</p> <p>A course that is organised conceptually also provides teachers with flexibility to explicitly teach a range of approaches to key processes, concepts and modes of analysis. Teachers will develop Programs of Learning to address the needs and interests of students, such as theme, place, genre, movements. In this case content is taught through skills.</p> <p>A Program of Learning provides teachers with flexibility to determine the lens for addressing content descriptions. A teacher may adopt a theme approach if appropriate. The level of rigor will be determined by a teachers Program of Learning and achievement standards.</p> <p>BSSS courses provide pathways for diverse learners. The integration of a training package into a course provides students with additional knowledge, understandings and skills for life, further education and work.</p> <p>Improvisation as a unit was conceived to allow the exploration of a range of styles and methods of performance selected by teachers using an engaging and fun context. The focus would build communication and collaboration skills and celebrate the joy of the creative process.</p>

Topic	Comment	Course Developers' Response
		<p>Whether improvisation should be a unit in itself will be discussed by course developers.</p>
	<p>The structure of the courses is bland and vague with no substance. Many of the overarching concepts outlined encompass all learning within any particular art form. To pin such concepts to a specific unit is very confusing and shows a lack of understanding of the arts in general. A theme based approach would be more appropriate.</p>	<p>A course that is organised conceptually also provides teachers with flexibility to develop Programs of Learning to address the needs and interests of students. This approach also allows the explicit teaching of a range of approaches to key processes, concepts and modes of analysis.</p> <p>A Program of Learning provides teachers with flexibility to determine the lens for addressing content descriptions. A teacher may adopt a theme approach if appropriate. The level of rigor will be determined by a teachers Program of Learning and Achievement Standards.</p> <p>Courses will show the distinct nature of a subject.</p>
	<p>Certainly the focus of each unit has the potential for providing a range of approaches and perspectives. However, the commonality of unit titles for all arts subjects appears to have squished all arts courses into a common template with barely any recognition of the distinctions between each. In reality, if a teacher can draw from both the Standard and Specialized courses, and if no units are compulsory, nor are units sequential, then surely that simply means the course has 8 units + a 9th Negotiated study unit (eligible after 2 units completed). Does there need to be a distinction between Standard/Core and Specialized??? In addition, the 'Specialised courses' appear to focus on industry and career paths - the vast majority of students moving through these units/courses (as majors or minors) will not necessarily relate to the narrow focus of these units (one maybe two as options, but not 4 out of the 8 unit - too narrow for opportunities that could still be covering broader focus areas).</p>	<p>Courses will show the distinct nature of a subject. Standard and Specialised courses reflect the breadth and depth of the subject area.</p> <p>The ACT has committed to ACARA based course design specifications. This means that courses are required to have four units plus a negotiated study. The distinction between the standard and specialised then allows for students to complete nine units, more than the equivalent of a double major. If students undertake both courses, they may complete more units than in a double major, or the equivalent of a double major.</p> <p>The difference between standard and core is important as it provides a distinct focus for units and courses, which guides teachers and ensures coherence. Teachers will tailor Programs of Learning, assessment tasks and rubrics to the interests of students.</p>

Topic	Comment	Course Developers' Response
		<p>The specialised units provide means for developing specialised skills, but also provides opportunities for creative practice. Specialised should be read as more and more particular. For example, curating an exhibition of photographs isn't more intellectually demanding than critically analysing photography, but it is another aspect of critically analysing Photography not covered in the standard course and gives a student an additional and novel learning experience.</p> <p>The skills and dispositions highlighted in the Specialised course have been cited by research, industry figures and academics as significant for both students moving to further study and students moving into the workforce.</p> <p>The specialised course is designed both to assist students who wish to prepare for a career in the Arts industry and to allow a deep exploration of their chosen art form, self, and the world.</p>
	<p>The 'units' as written now are far too vague - one can only assume that with goals and content for each unit they may be more easily understood. While I can see some opportunities I mostly see a huge amount of work interpreting these conceptual ideas, writing new tasks and resourcing the class. There is a huge conceptual and practical shift to transition from the topic based units of the current course to conceptual units. What do I do with my current knowledge and resources? Where do I start with developing new content? This is such a time consuming and onerous task with no time allotted by schools. The BSSS needs to provide well resourced sample teaching programs with assessment rubrics. I am an experienced teacher am updating my repertoire is daunting and I fear that the course will be released late in 2020 and teachers will be expected to pull a rabbit out of the hat for day 1 2021. An entire unit dedicated to communicating meaning in</p>	<p>The BSSS will facilitate professional learning opportunities in 2021 for courses to be delivered in 2022, for example, Programs of Learning, Assessment Rubrics.</p> <p>The courses will provide more specific guidance when they are written using the guidance from this consultation.</p> <p>The shape of ACT Senior Secondary Arts courses is designed to provide authentic pathways for students.</p> <p>Teachers will develop Programs of Learning to address the needs and interests of students, such as theme, place, genre, movements. Such Programs of Learning and the specific unit content of the courses to be written will differentiate units.</p> <p>Many of the existing materials and resources of topic-based units will be utilised, but teachers will have the time to</p>

Topic	Comment	Course Developers' Response
	Media seems redundant given that this is what is done in all media! How does one differentiate between units?	explicitly teach a range of approaches to the key concepts, processes and modes of analysis in their subject.
	These new units do not allow for an in-depth study of the Arts. They allow for even a wider degree of interpretation and separation between teachers than we already have.	Courses will show the distinct nature of a subject. Further, the achievement standards provide guidance in reaching a common standard.
	This will meet the differing needs of cohorts from different colleges and give scope for deep learning.	Noted.
	We like the flexibility of being able to choose any units in any order. There are some new perspectives that may be interesting to explore. We are concerned that only two units need to be completed before commencing a Negotiated Unit. It should be the culmination of extensive study to really be authentic or effective as an independent study unit.	Noted. BSSS Policy and Procedures stipulate the prerequisite that two units be completed before commencing a Negotiated Unit. Schools may exercise more stringent requirements should they choose to.
	Having only 8 options for drama courses makes it challenging for teachers with students who are intending to study a double major, or teachers with multiple year groups in the one class, and A and T students in the one class.	Students can still do the equivalent of a double major in all courses written under the Arts Framework. The open task type table and the ability to tailor units using Programs of Learning will make these courses more flexible for schools.
	I agree that having choice around units to make a package is important for schools as it allows for staff skills and interests. However, I question the Standard and Specialised course titles does this align with BSSS Tertiary and Standard units of work? Also, the addition of a VET unit takes away some freedoms around choice as they are so prescriptive.	Schools who have scope will be delivering the VET component of the course. Schools are not required to deliver the VET component of the course. It does not align with Tertiary and Standard. Developers will consider the course titles.
	The descriptions provided for each Unit in the standard category read like basic skills and understanding, rather than a higher cognitive demand and expectations. There needs to be	Courses will show the distinct nature of a subject. Content descriptions in units will articulate cognitive demand. Further,

Topic	Comment	Course Developers' Response
	language which indicates higher-order skills and understanding in the standard course.	the Achievement Standards demonstrate the deep level of learning required to complete units to a high standard.
	I'm not particularly sure that this is clear in the document. The teachers in front of the students in their Colleges should be the professionals tasked with making those sorts of provisions within the bounds of the course. I'm not sure that the generalised and specialised breakdown offers anything better than students choosing from A or T subjects.	<p>Courses will show the distinct nature of a subject. Standard and Specialised courses reflect the breadth and depth of the subject area. Teachers will write Programs of Learning to suit their students and school contexts.</p> <p>The difference between standard and core is important as it provides a distinct focus for units and courses, which guides teachers and ensures coherence.</p> <p>Standard is not equivalent to A and Specialised to T. Both courses are written as A/T/M.</p> <p>The specialised units provide means for developing specialised skills, but also provides opportunities for more creative practice. Specialised should be read as more and more particular. For example, curating an exhibition of photographs isn't more intellectually demanding than critically analysing photography, but it is another aspect of critically analysing Photography not covered in the standard course and gives a student an additional and novel learning experience.</p>
	This is a great idea as it allows for the top end students to further their industry skills more.	Noted.
	This course will make it so much more flexible and arts teachers will have so much more freedom in teaching these units. I am loving it!	Noted.

Topic	Comment	Course Developers' Response
<p><b>DRAMA COURSES</b></p> <p><b>Each course outline does not include the specific content to be included in each unit. This level of detail will be found in the course document, which will be released for public consultation after it is developed. In the standard course, students learn as artists, by making and interpreting drama that communicates to audiences. As audiences, they learn by responding critically to art works. Students develop skills in creating and producing drama. In the specialised course, students learn as artists in the professional context. They develop specialised skills for professional and industry contexts by making, interpreting and responding. Students conduct in-depth creative inquiries into personal, local and global challenges. To what extent do you agree that the units in the standard and specialised courses reflect the intent of the course.</b></p>	<p>Please see previous response encouraging the removal of the 'specialised' strand nomenclature. Regarding concepts being used to define unit, these seem to reduce the focus and scaffold currently provided by the units currently available. This will prove difficult for teachers new to the college environment to develop quality teaching programs for their students without additional guidance, mentoring and Professional Learning opportunities. It also has potential to reduce the rigour of some of the content provided. If concepts remain the chosen way to define units, I would strongly suggest the following replacements: "Improvisation in Drama" with "Narratives in Drama": Improvisation is largely interpretive and should form a key component of any unit delivery. Narratives are much more complex and can incorporate storytelling complexities and variations, while also exploring specific conventions and traditions. This would provide a much more detailed opportunity for engaging higher order thinking. "Creativity in Drama" with "Collaboration in Drama": Creativity as described in 5.4 is again relevant to all units studied in Drama. Collaboration explores the use of ensemble, chorus, group projects, playbuilding and more, while also providing scope to explore collaboration across the school and into the community. This skill set is more diverse and exceedingly more important to develop through targeted development in order to assist in the delivery of other units. "Entrepreneurship in Drama" with "Adaptation in Drama": As stated previously, entrepreneurship can be explored through C Course study or Negotiated study. Adaptation is a vital component of Drama and performance, exploring the lineage of Drama and the styles and techniques that are developed and informed by predecessors. Modern interpretation of classical Tragedy, the development of Stanislavski's work by later practitioners. Alternatively, if these units could be incorporated by including a</p>	<p>Courses will show the distinct nature of a subject. Standard and Specialised courses reflect the breadth and depth of the subject area.</p> <p>The difference between standard and core is important as it provides a distinct focus for units and courses, which guides teachers and ensures coherence.</p> <p>Content descriptions will provide guidance on Programs of Learning. The rigor in Drama will be upheld by the Arts Achievement Standards and content descriptions in each unit and the quality of a teacher's Program of Learning.</p> <p>Developers of the Drama course will consider whether Adaptation or Narratives would benefit student learning more. Thank you for the thoughtful suggestions.</p> <p>Improvisation as a unit was conceived to allow the exploration of a range of styles and methods of performance selected by teachers using an engaging and fun context. The focus would build communication and collaboration skills and celebrate the joy of the creative process.</p>



Topic	Comment	Course Developers' Response
	third strand, that also incorporated "Representation in Drama", then the scope of delivery would be enhanced significantly.	
	The unit names appear to be more	Noted.
	The idea of "artists in the professional context" is a bit pre-emptive for a school course. It might be more useful to make a second strand of Arts courses to focus on technical or more technological areas rather than defining them as "artists in the professional context".	<p>Courses will show the distinct nature of a subject. Standard and Specialised courses reflect the breadth and depth of the subject area.</p> <p>The difference between standard and core is important as it provides a distinct focus for units and courses, which guides teachers and ensures coherence.</p> <p>The idea of "artists in the professional context" is designed to provide students with opportunities to explore the arts in depth and broadly. It also supports students in understanding the Arts industry and build capability should they wish to move in that direction. Students can be creative and consider the Arts as a profession. Arts as a profession is more than technical skills, it is about dispositions, understanding processes and specific knowledge bases.</p>
	The concepts explored in this seems to have been reduced to a very limited range of concepts. These should be thematic to allow for the education study of Drama to be appropriately and accurately taught. Drama and Acting are separate things, linked through the cultural, historical, social and professional elements of the Performing Arts. Studying Drama is about combining learning the history, metalanguage, skills, tools, culture and techniques of performance, with the 21st century skills of empathy, communication, collaboration, time management, initiative, creativity/imagination, etc. Students go to University to learn the professional context; this is not needed for Years 11 and 12 study. There is a vague divi up of creativity, meaning, context and improvisation as if they are all	<p>Courses will show the distinct nature of a subject. Standard and Specialised courses reflect the breadth and depth of the subject area. All the elements cited are encompassed by the units proposed.</p> <p>The difference between standard and core is important as it provides a distinct focus for units and courses, which guides teachers and ensures coherence.</p> <p>Some students move to industry after school. Further academics have cited these skills as desirable in students moving to university Arts programs. The general capabilities built by those undertakings are also welcome everywhere.</p>

Topic	Comment	Course Developers' Response
	<p>uniquely separate entities they are not. One cannot exist with the other without becoming trite or superficial. These concepts are elements of Drama that are covered in Junior schooling and should be further developed in Senior Years, not repeated. Courses would need to be flexible enough to incorporate both technical and performance aspects of Drama, at the moment, the proposed units read as though they lack imagination, knowledge and respect for the subject.</p>	<p>Indeed, those concepts and skills will carry across, but a course that is organised conceptually also provides teachers with flexibility to explicitly teach a range of approaches to key processes, concepts and modes of analysis. Teachers will develop Programs of Learning to address the needs and interests of students in developing an understanding of those concepts, such as theme, place, genre, movements and technical skills.</p>
	<p>I agree that the units reflect the intent of the course, however, I strongly believe that the intent of the course needs to be amended to include a performance or presentation component (and associated technical and expressive skills..... e.g. performance). I am also curious as to how students will 'learn as artists' in the professional context.....'??</p>	<p>The open task type table allows teachers to tailor performance-based tasks that align with the Achievement Standards.</p> <p>Students will undertake tasks that build skills, dispositions and capabilities useful to artists in the professional context. Also, they might well undertake tasks that result in real outcomes that engage with their community, and thus learn in a professional context such as teaching classes, mounting exhibitions, entering a film contest.</p>
	<p>The units on offer are too general with titles that need rethinking. The titles need to reflect the subject area more appropriately.</p>	<p>Concepts organise the course. Content descriptions in units will reflect the distinct nature of each subject. The titles explicitly address the subject areas, e.g. innovation in Dance</p>
	<p>They are simplified concepts that should be taught in each unit, not be a separate strand.</p>	<p>Indeed, those concepts and skills will carry across, but a course that is organised conceptually also provides teachers with flexibility to explicitly teach a range of approaches to key processes, concepts and modes of analysis. Teachers will develop Programs of Learning to address the needs and interests of students in developing an understanding of those concepts, such as theme, place, genre, movements and technical skills.</p>
	<p>Reflects intent but concepts too broad for the development of meaningful curriculum and not all concepts relevant - eg</p>	<p>Indeed, those concepts and skills will carry across, but a course that is organised conceptually also provides teachers with</p>

Topic	Comment	Course Developers' Response
	<p>curatorship. Overall most of the concepts are embedded across all learning in Drama, and some are irrelevant, using a concept to inform the overarching content of a unit of work is not an appropriate framework from the outset. There need to be more consistent parameters within each art form and lesson across all art forms. If the document is designed to allow for ease of meshing within a school it is at the expense of consistent and rigorous moderation across all schools.</p>	<p>flexibility to explicitly teach a range of approaches to key processes, concepts and modes of analysis. Teachers will develop Programs of Learning to address the needs and interests of students in developing an understanding of those concepts, such as theme, place, genre, movements and technical skills.</p> <p>Achievement standards will ensure consistency and rigour across and within schools.</p>
	<p>The organisation of units into concepts encourage a "real world" perspective.</p>	<p>Noted.</p>
	<p>I'm not clear on the reason for the differentiation between standard and specialised. It seems unnecessary.</p>	<p>Courses will show the distinct nature of a subject. Standard and Specialised courses reflect the breadth and depth of the subject area.</p> <p>The difference between standard and core is important as it provides a distinct focus for units and courses, which guides teachers and ensures coherence.</p> <p>The ACT has committed to ACARA based course design specifications. This means that courses are required to have four units plus a negotiated study. The distinction between the standard and specialised then allows for students to complete nine units, more than the equivalent of a double major. If students undertake both courses, they may complete more units than in a double major, or the equivalent of a double major.</p> <p>The specialised units provide means for developing specialised skills, but also provides opportunities for more creative practice. Specialised should be read as more and more particular. For example, curating an exhibition of photographs isn't more intellectually demanding than critically analysing photography, but it is another aspect of critically analysing</p>

Topic	Comment	Course Developers' Response
		<p>photography not covered in the standard course and gives a student an additional and novel learning experience.</p> <p>Courses will show the distinct nature of a subject.</p> <p>Content descriptions will provide guidance on Programs of Learning. The rigor in Drama will be upheld by the Arts Achievement Standards and content descriptions in each unit and the quality of a teacher's Program of Learning.</p> <p>Schools and teachers are responsible for delivering courses coherently.</p> <p>Some students in the Standard courses may be beginners. The courses and unit content will provide more guidance as to the depth required. Also, the draft Achievement Standards indicate a considerable level of rigour.</p>
<p><b>MUSIC COURSES</b></p> <p><b>Each course outline does not include the specific content to be included in each unit. This level of detail will be found in the course document, which will be released for public consultation after it is developed. In the standard course, students learn as artists, by making and interpreting music that communicates to audiences. As audiences, they learn by responding critically to art works. Students develop skills in creating</b></p>	<p>The units appear to disregard the current course and the opportunity for students to specialise. Currently we have students following three possible specialist streams: Jazz, Classical, Contemporary. The Shape Paper and Frameworks appear to have washed down the options for this approach to music studies. Learning Principles have become unit titles?</p>	<p>The proposed courses build on the existing courses. Teachers will be able to tailor their Programs of Learning to encompass their existing expertise and experience. However, the ACT has committed to ACARA based course design specifications. This means that courses are required to have four units plus a negotiated study. The distinction between the standard and specialised then allows for students to complete nine units, more than the equivalent of a double major. If students undertake both courses, they may complete more units than in a double major, or the equivalent of a double major.</p> <p>Indeed, those concepts and skills will carry across, but a course that is organised conceptually also provides teachers with flexibility to explicitly teach a range of approaches to key processes, concepts and modes of analysis. Teachers will</p>

Topic	Comment	Course Developers' Response
<p><b>and producing music. In the specialised course, students learn as artists in the professional context. They develop specialised skills for professional and industry contexts by making, interpreting and responding. Students conduct in-depth creative inquiries into personal, local and global challenges. To what extent do you agree that the units in the standard and specialised courses a reflect the intent of the course.</b></p>		<p>develop Programs of Learning to address the needs and interests of students in developing an understanding of those concepts, such as theme, place, genre, movements and technical skills.</p> <p>This approach will in particular be of use to students who enter the year eleven music with much less instrumental proficiency and thus expand the access to Music to a wider range of students.</p> <p>The specialised course will allow proficient musicians to expand their repertoire of skills into more areas of capability of use to them in the industry, further study and life.</p>
	<p>I agree that the units reflect the intent of the course, however, I strongly believe that the intent of the course needs to be amended to include a performance or presentation component (and associated technical skills, expressive skills, stagecraft etc). I am also curious as to how students will 'learn as artists' in the professional context.....'??</p>	<p>The open task type table enables teachers to tailor performance tasks and rubrics that align with the Achievement Standards, their school context and Programs of Learning.</p> <p>Content descriptions will provide guidance on how students will 'learn as artists' in the professional context.....'</p>
	<p>The units on offer are too general with titles that need rethinking. The titles need to reflect the subject area more appropriately.</p>	<p>Courses will show the distinct nature of a subject. Content descriptions will provide guidance on Programs of Learning. The rigor in an arts subject will be upheld by the Arts Achievement Standards and content descriptions in each unit and the quality of a teacher's Program of Learning.</p> <p>Indeed, those concepts and skills will carry across, but a course that is organised conceptually also provides teachers with flexibility to explicitly teach a range of approaches to key processes, concepts and modes of analysis. Teachers will develop Programs of Learning to address the needs and interests of students in developing an understanding of those concepts, such as theme, place, genre, movements and technical skills.</p>

Topic	Comment	Course Developers' Response
	<p>I think these units as outlined are not specific to the learning needs of the students in the ACT. They are more conceptual based and whilst the premise of these units are great for study, this should be addressed through units that represent specific styles/periods/genres of Music.</p>	<p>Courses will show the distinct nature of a subject. A course that is organised conceptually also provides teachers with flexibility to develop Programs of Learning to address the needs and interests of students. Indeed, those concepts and skills will carry across, but a course that is organised conceptually also provides teachers with flexibility to explicitly teach a range of approaches to key processes, concepts and modes of analysis. Teachers will develop Programs of Learning to address the needs and interests of students in developing an understanding of those concepts, such as theme, place, genre, movements and technical skills.</p> <p>A Program of Learning provides teachers with flexibility to determine the lens for addressing content descriptions. A teacher may adopt a theme approach if appropriate. The level of rigor will be determined by a teacher's Program of Learning.</p>
	<p>I like how there are standard and specialised courses. For too long the music course has been too restricted in its assessment task types and weightings and course requirements. I believe this music course will help students achieve and succeed more in music as there is so much more scope and flexibility within these units. It is important that the specific content in each unit reflects the freedom and flexibility of the unit. The writers of the course need to respect the different students and backgrounds of the students so each student who studies music can achieve. This is also in regard to assessment task types- for too long we have had very restricted task types and weightings for all music students - there has to be a level playing field for all music students. If the course is written correctly I believe we can finally achieve this.</p>	<p>Noted.</p>

Topic	Comment	Course Developers' Response
<p><b>MEDIA COURSES</b></p> <p>Each course outline does not include the specific content to be included in each unit. This level of detail will be found in the course document, which will be released for public consultation after it is developed. In the standard course, students learn as artists, by making and interpreting media that communicates to audiences. As audiences, they learn by responding critically to art works. Students develop skills in creating and producing media. In the specialised course, students learn as artists in the professional context. They develop specialised skills for professional and industry contexts by making, interpreting and responding. Students conduct in-depth creative inquiries into personal, local and global challenges. To what extent do you agree that the units in the standard and specialised courses reflect the intent of the course.</p>	<p>The units offered in the standard and specialised Media courses are very general and limited in scope. Studying Media is about combining learning the history, metalanguage, skills, tools, context, representation and techniques of Media - and I feel that this is greatly lost here.</p>	<p>Noted. The purpose of a shape paper is to provide stakeholders with an opportunity to provide feedback on the approach for developing courses.</p> <p>The courses will provide details on the academic rigor, creativity and intellectual standard in combination with the Achievement Standards</p> <p>Indeed, those concepts and skills will carry across, but a course that is organised conceptually also provides teachers with flexibility to explicitly teach a range of approaches to key processes, concepts and modes of analysis. Teachers will develop Programs of Learning to address the needs and interests of students in developing an understanding of those concepts, such as theme, place, genre, movements and technical skills.</p>
	<p>Learning Principles have become unit titles?</p>	<p>Creativity etc are concepts. A course that is organised conceptually also provides teachers with flexibility to develop Programs of Learning to address the needs and interests of students.</p> <p>Conceptually organised courses can enable students to engage with sophisticated concepts.</p> <p>Indeed, those concepts and skills will carry across, but a course that is organised conceptually also provides teachers with flexibility to explicitly teach a range of approaches to key processes, concepts and modes of analysis. Teachers will develop Programs of Learning to address the needs and interests of students in developing an understanding of those concepts, such as theme, place, genre, movements and technical skills.</p>

Topic	Comment	Course Developers' Response
	<p>The units on offer are too general with titles that need rethinking. The titles need to reflect the subject area more appropriately.</p>	<p>The purpose of a shape paper is to provide stakeholders with an opportunity to provide feedback on the approach for developing courses.</p> <p>The courses will provide details on the academic rigor, creativity and intellectual standard.</p> <p>Courses will show the distinct nature of a subject.</p> <p>Indeed, those concepts and skills will carry across, but a course that is organised conceptually also provides teachers with flexibility to explicitly teach a range of approaches to key processes, concepts and modes of analysis. Teachers will develop Programs of Learning to address the needs and interests of students in developing an understanding of those concepts, such as theme, place, genre, movements and technical skills.</p>
	<p>So important as digital technology changes so quickly.</p>	<p>Noted.</p>
<p><b>VISUAL ARTS COURSES</b></p> <p><b>Each course outline does not include the specific content to be included in each unit. This level of detail will be found in the course document, which will be released for public consultation after it is developed. In the standard course, students learn as artists, by making and interpreting Visual Art that communicates to audiences. As audiences, they learn by</b></p>	<p>The courses offered for Visual Arts are worryingly similar to all other Arts subjects - and this formulaic approach does not recognise the niche areas of knowledge and skills. They differ in their approach to creating, representation, and communication with audiences/viewers. We need a framework that better reflects best practice in the field, and defines each Creative Arts discipline (Dance, Drama, Music, Visual Arts, Photography, Media) as discrete bodies of knowledge. In Visual Arts, the framework and courses should not be placing a focus on developing skills specifically for professional and industry contexts.</p>	<p>Courses will show the distinct nature of a subject.</p> <p>Indeed, those concepts and skills will carry across, but a course that is organised conceptually also provides teachers with flexibility to explicitly teach a range of approaches to key processes, concepts and modes of analysis. Teachers will develop Programs of Learning to address the needs and interests of students in developing an understanding of those concepts, such as theme, place, genre, movements and technical skills.</p> <p>BSSS courses provide pathways for diverse learners. Why should students not explore professional skills and professional domains in Visual Arts? Some students wish to develop a career</p>



Topic	Comment	Course Developers' Response
<p><b>responding critically to art works. Students develop skills in creating and creating Art. In the specialised course, students learn as artists in the professional context. They develop specialised skills for professional and industry contexts by making, interpreting and responding. Students conduct in-depth creative inquiries into personal, local and global challenges. To what extent do you agree that the units in the standard and specialised courses reflect the intent of the course.</b></p>		<p>in the Visual Arts. Also academics identified some of these skills as useful to further study at university.</p> <p>The specialised units provide means for developing specialised skills, but also provides opportunities for more creative practice. Specialised should be read as more and more particular. For example, curating an exhibition of artworks isn't more intellectually demanding than critically analysing artworks, but it is another aspect of critically analysing artworks not covered in the standard course and gives a student an additional, interesting and novel learning experience.</p>
	<p>The language in the Visual Arts unit descriptions are not accessible to the reader...they use Academic terminology that requires unpacking for a secondary schooling real context Learning Principles have become unit titles?</p>	<p>The BSSS will facilitate professional learning on the intent of arts courses, programs of learning and assessment rubrics.</p> <p>Teachers are professional and understand the language of their profession. Arts teachers are also specialists in their discipline and know their own subjects.</p> <p>Teachers will collaborate in writing Programs and learning, tasks and rubrics for students and in doing so will build a shared understanding of the requirements.</p>
	<p>I think the standard and specialised unit limit creativity and development of skills as it talks about abstract notions. Where will the students learn to paint? print? sculpt? draw? illustrate? animate? work with clay? Learn about protest art? and contemporary art? new technologies? other cultures? We have spent a lot of time (years) developing and refining the current units, and it is insulting to see all that good work just thrown out in order to make The Arts consistent. This squashes creativity and imaginative thinking.</p>	<p>Noted.</p> <p>Units in this course will enable teachers to write Programs of Learning that encompass the elements listed, for example, in context a class could examine contemporary art or other cultures. In Narratives they could examine protest art. In all units, students will learn technical skills to express their ideas and research as determined by the teacher's Programs of Learning. This approach allows the teachers freedom to tailor units to class interests, teacher expertise and contemporary trends. This means that teachers can use the materials,</p>

Topic	Comment	Course Developers' Response
		practices and strategies built up over the years within the four unit structure.
	The units on offer are too general with titles that need rethinking. The titles need to reflect the subject area more appropriately.	Courses will show the distinct nature of a subject. A course that is organised conceptually also provides teachers with flexibility to explicitly teach a range of approaches to key processes, concepts and modes of analysis. Teachers will develop Programs of Learning to address the needs and interests of students in developing an understanding of those concepts, such as theme, place, genre, movements and technical skills.
	We need to prepare thinking passionate artists.	Agreed. It is also a great opportunity to provide students with insights into all aspects of the arts field. The Achievement Standards in particular focus on supporting that goal.
	Mostly agree but same concerns as previously discussed. Curation and Exhibition may end up being elitist as schools will really need to organise multiple gallery visits as part of the course. We do like the potential though for getting out and being actively involved in and aware of community.	Noted. Course developers welcome that thoughtful advice.
	It's quite broad but this works well in the visual arts. It allows for more investigative practice as well as reflection.	Noted.

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Topic	Comment	Course Developers' Response
<p><b>PHOTOGRAPHY COURSES</b></p> <p>Each course outline does not include the specific content to be included in each unit. This level of detail will be found in the course document, which will be released for public consultation after it is developed. In the standard course, students learn as artists, by making and interpreting photography that communicates to audiences. As audiences, they learn by responding critically to art works. Students develop skills in creating and exhibiting photography. In the specialised course, students learn as artists in the professional context. They develop specialised skills for professional and industry contexts by making, interpreting and responding. Students conduct in-depth creative inquiries into personal, local and global challenges. To what extent do you agree that the units in the standard and specialised courses reflect the intent of the course.</p>	<p>Photography Applications in the current course is a very valuable unit for teaching and exploring the principles behind the photo medium in real life employment context, this is lost in the new unit structure. Learning Principles have become unit titles?</p>	<p>Noted.</p> <p>Course developers will keep this mind when developing content descriptions. Thank you for that advice.</p> <p>A course that is organised conceptually also provides teachers with flexibility to explicitly teach a range of approaches to key processes, concepts and modes of analysis. Teachers will develop Programs of Learning to address the needs and interests of students in developing an understanding of those concepts, such as theme, place, genre, movements and technical skills.</p>
	<p>A lack in specifically in commercial photography.</p>	<p>Noted.</p> <p>Course developers will keep this mind when developing content descriptions.</p> <p>Teachers will develop Programs of Learning to address the needs and interests of students in developing an understanding of those concepts, such as theme, place, genre, movements and technical skills.</p>
	<p>The units on offer are too general with titles that need rethinking. The titles need to reflect the subject area more appropriately.</p>	<p>Courses will show the distinct nature of a subject.</p> <p>A course that is organised conceptually also provides teachers with flexibility to explicitly teach a range of approaches to key processes, concepts and modes of analysis. Teachers will develop Programs of Learning to address the needs and interests of students in developing an understanding of those concepts, such as theme, place, genre, movements and technical skills.</p>
	<p>I like the idea behind these units of study as it can be applied to a range of photographic mediums.</p>	<p>Noted.</p>

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<p><b>DANCE COURSES</b></p> <p><b>Each course outline does not include the specific content to be included in each unit. This level of detail will be found in the course document, which will be released for public consultation after it is developed. In the standard course, students learn as artists, by making and interpreting dance that communicates to audiences. As audiences, they learn by responding critically to art works. Students develop skills in creating and producing dance. In the specialised course, students learn as artists in the professional context. They develop specialised skills for professional and industry contexts by making, interpreting and responding. Students conduct in-depth creative inquiries into personal, local and global challenges. To what extent do you agree that the units in the standard and specialised courses reflect the intent of the course.</b></p>	<p>The concepts explored in the Dance course area seem to be very generic and dilute the current targeted content. The unit titles and descriptions are based on concepts that should be covered in all Dance units. For example, creativity, communicating meaning, the context of dance and collaboration should be incorporated into every Dance unit. It would be difficult, in practice, to make one of these elements the focus for one unit. The current thematic titles for Dance provide an excellent form, from which the teachers have the freedom to explore a large range of ideas and approaches in their classrooms. These new units are so broad, with little frame of reference, that both experienced and new teachers would struggle to navigate and implement the curriculum. This also would present a challenge to moderation processes, when there can be so much interpretation. The following units would be applicable to all Arts areas: 1. Arts Foundations, Arts in our Time, Arts in the Community, World Arts, Arts and Technology, Arts Production and Self Directed Arts.</p>	<p>Courses will show the distinct nature of a subject.</p> <p>A course that is organised conceptually will enable students to engage with big ideas. . A course that is organised conceptually also provides teachers with flexibility to explicitly teach a range of approaches to key processes, concepts and modes of analysis. Teachers will develop Programs of Learning to address the needs and interests of students in developing an understanding of those concepts, such as theme, place, genre, movements and technical skills.</p> <p>Agreed. Concepts mentioned do go across all units. Each unit will explicitly focus on one of those concepts. This approach has been successful in other courses (for example, English, History, Interdisciplinary Inquiry).</p> <p>The units suggested are encompassed by the proposed units.</p>
	<p>Learning Principles have become unit titles?</p>	<p>Creativity etc are concepts. A course that is organised conceptually also provides teachers with flexibility to develop Programs of Learning to address the needs and interests of students.</p> <p>Conceptually organised courses can enable students to engage with sophisticated concepts. A course that is organised conceptually also provides teachers with flexibility to explicitly teach a range of approaches to key processes, concepts and modes of analysis. Teachers will develop Programs of Learning to address the needs and interests of students in developing an understanding of those concepts, such as theme, place, genre, movements and technical skills.</p>

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	<p>I agree that the units reflect the intent of the course, however, I strongly believe that the intent of the course needs to be amended to include a performance or presentation component (and associated technical skills, expressive skills, performance quality etc). I am also curious as to how students will 'learn as artists' in the professional context.....'??</p>	<p>The open task type table enables teachers to tailor performance tasks and rubrics that align with the Achievement Standards, their school context and program of learning.</p> <p>Content descriptions will provide guidance on how students will 'learn as artists' in the professional context.....'</p>
	<p>The units on offer are too general with titles that need rethinking. The titles need to reflect the subject area more appropriately.</p>	<p>Conceptually organised courses can enable students to engage with sophisticated concepts. A course that is organised conceptually also provides teachers with flexibility to explicitly teach a range of approaches to key processes, concepts and modes of analysis. Teachers will develop programs of Learning to address the needs and interests of students in developing an understanding of those concepts, such as theme, place, genre, movements and technical skills.</p> <p>Courses will show the distinct nature of a subject. A course that is organised conceptually also provides teachers with flexibility to develop Programs of Learning to address the needs and interests of students.</p> <p>A Program of Learning provides teachers with flexibility to determine the lens for addressing content descriptions. A teacher may adopt a theme approach if appropriate. The level of rigor will be determined by a teachers Program of Learning.</p>
	<p>Missing element from the 'Intent of the Course': A huge component of Dance studies is the acquisition and demonstration of technical skill (for skill's sake). This appears to be not included sufficiently, if at all. Technique is related but different to Expression/Performance/Charisma/Confidence/Communication with an audience. Technique is different to Making (although can be related). Technique is frequently but not always quite specific, so Interpreting is also not an accurate</p>	<p>None of the proposed content can be accomplished without technical skills. Students will employ their technical skills learned in class, as designed by the teacher's program of learning, to express their research, self-insight and engagement with the world. The open task type table enables teachers to tailor performance tasks and rubrics that align with the Achievement Standards, their school context and program of learning.</p>

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	<p>category either. As for previous question 4: In reality, if a teacher can draw from both the Standard and Specialized courses, and if no units are compulsory, nor are units sequential, then surely that simply means the course has 8 units + a 9<sup>th</sup> Negotiated study unit (eligible after 2 units completed). Does there need to be a distinction between Standard/Core and Specialized? In addition, the 'Specialised courses' appear to focus on industry and career paths - the vast majority of Dance students moving through these units/courses (as majors or minors) will not necessarily relate to the narrow focus of these units (one, maybe two, units as options, but not 4 out of the 8 unit - too narrow for unit opportunities that could still be covering broader focus areas).</p>	<p>The purpose of a shape paper is to provide stakeholders with an opportunity to provide feedback on the approach for developing courses. Courses will show the distinct nature of a subject.</p> <p>Standard and Specialised courses reflect the breadth and depth of the subject area.</p> <p>The difference between standard and core is important as it provides a distinct focus for units and courses, which guides teachers and ensures coherence.</p> <p>Courses will show the distinct nature of a subject. For example, the Dance course will still include history, metalanguage, skills, tools, culture and techniques of performance, combined with the 21st century skills of empathy, communication, collaboration, time-management, initiative, creativity and imagination, etc</p> <p>A course that is organised conceptually also provides teachers with flexibility to explicitly teach a range of approaches to key processes, concepts and modes of analysis. Teachers will develop programs of Learning to address the needs and interests of students in developing an understanding of those concepts, such as theme, place, genre, movements and technical skills.</p> <p>The specialised units provide means for developing specialised skills, but also provides opportunities for more creative practice. Specialised should be read as more and more particular. For example, curating an exhibition of artworks isn't more intellectually demanding than critically analysing artworks, but it is another aspect of critically analysing artworks not covered in the standard course and gives a student an additional, interesting and novel learning experience.</p>

Topic	Comment	Course Developers' Response
	Standard and Specialised courses do not suggest the same cognitive approach, no more than Standard and Tertiary do.	Noted. Course developers will write the courses to ensure that Standard and Specialised courses maintain are at a similar cognitive level
<b>GENERAL COMMENTS about the Shape Paper</b>	<p>In the second top line of each course table, vocational courses are listed. Is this because they are in that specific course area, eg Dance, Drama, Music, Media? If so, Musical &amp; Stage Performance (C), delivering the Cert III in Community Dance, Theatre &amp; Events, is missing from the Music course area (only Music Industry is listed). Certificates listed are not accurate to areas as listed: Live Production has been superseded to be Certificate II in Creative Industries Will the draft document be approved by relevant consulting bodies across Dance or Drama? Operating on the assumption that new courses under this Framework will not be implemented until 2022 suggests a good timeline. Any sooner would be concerning, particularly regarding integrity and success. Imagination appears in the Framework, but is difficult to find in the shape paper, which is concerning, as it forms a large part of the creating process. At times, the unit descriptors appear generic. While it seems the aim of this is to provide scope and flexibility, there is a risk they will decrease rigour and academic quality of subject areas. This may be overcome through course/unit writing.</p> <p>It is a concern that the draft document has not been approved by relevant consulting bodies across Dance or Drama as yet. When will this take place?</p> <p>Many of our subjects will always battle with the myth that the Arts are not rigorous or intellectual. To soften the approach would not help.</p>	<p>Noted.</p> <p>Thank you for providing your perspective on the VET Training Packages. The developers will consider your insights.</p> <p>A course that is organised conceptually also provides teachers with flexibility to explicitly teach a range of approaches to key processes, concepts and modes of analysis. Teachers will develop programs of Learning to address the needs and interests of students in developing an understanding of those concepts, such as theme, place, genre, movements and technical skills.</p> <p>The courses will provide more specific information and should be read in concert with the Achievement Standards, which set out rigorous expectations.</p> <p>The BSSS engages with teachers in the ACT individually. Peak bodies may make submissions to the BSSS if they wish. The BSSS approves courses.</p> <p>The draft Arts Achievement Standards provide information as to level of intellectual and creative rigor expected of students.</p>

Topic	Comment	Course Developers' Response
		<p>A conceptual approach values the intellectual depth of the Arts as a discipline.</p>
	<p>The current courses contain years and years of refined and developed curriculum written by skilled teachers in the ACT System. Please don't throw this exceptional work out with the bathwater. The current course is valid until 2021... I would assume that the new course is designed for implementation from 2022. Not realistic or reasonable to expect otherwise. Please ensure time (and structures) for teacher input would help with buy-in from the teachers who are required to implement the curriculum. Academic consultation and review is evident...what about Industry and Vocational Pathways consultation ?</p>	<p>Noted.</p> <p>Experienced teachers have been engaged to develop these courses. Some consultation with industry has occurred, but we will expand it. Thank you for the advice.</p> <p>The course is to be implemented in 2022, of course.</p> <p>The proposed courses build on the existing courses. Teachers will be able to tailor their programs of learning to encompass their existing expertise and experience. For example, units such as contexts, or communicating meaning encompass a wide range of the genre/period/place-based units.</p> <p>However, the ACT has committed to ACARA based course design specifications. This means that courses are required to have four units plus a negotiated study. The distinction between the standard and specialised then allows for students to complete nine units, more than the equivalent of a double major. If students undertake both courses, they may complete more units than in a double major, or the equivalent of a double major.</p> <p>The inclusion of VET competency will be done in consultation with expert teachers.</p>
	<p>The narrowness and desire to contain and standardise The Arts is alarming. This is exactly the opposite of what we are about.</p>	<p>Noted. We will ensure that these courses are rigorous, contemporary and relevant. Each course will reflect the distinct nature of that subject.</p> <p>A course that is organised conceptually also provides teachers with flexibility to explicitly teach a range of approaches to key processes, concepts and modes of analysis of their subject. Teachers will develop programs of Learning to address the</p>



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		<p>needs and interests of students in developing an understanding of those concepts, such as theme, place, genre, movements and technical skills.</p> <p>Teachers in other subjects that have been through this process have found it liberating rather than constricting.</p>
	<p>I understand the difficulty in reducing the various art form education courses into a common and singular framework. While this makes sense in a reductionist sense, we must acknowledge the very significant and real differences resulting from the historical, cultural and social lineages of each. The thinking evident in the shape is reminiscent of the German "Bauhaus". Its suggestion of linking arts, industry, entrepreneurship and art form structures and content into "Creativity, communication, context, entrepreneurship, collaboration, innovation, leadership, improvisations, variation, exhibition and curation, representation, and interdisciplinary inquiry" might be useful if these concepts were shaped into general capabilities rather than the defining precepts shaping the content of the courses. While de Bono suggests thinking can be taught; he is also sceptical of art and its value. It might be better to place such concepts within a capabilities matrix that are subordinate to the various art forms; making for a greater in-depth exploration within each. Within the current shape and framework, things such as sight -reading in music and use of voice and movement in drama might find themselves being marginalised in favour of more general and less disciplined processes. I can't really comment on the other art forms, but in Drama we might re-look at the two proposed units. Why not make Drama and Theatre and Screen Studies the two areas rather than making the second tied to "industry". The four areas suggested by the Theatre Course "Creativity, Meaning, Context and Improvisation" are so wide as to be</p>	<p>Noted.</p> <p>Courses will show the distinct nature of a subject.</p> <p>These concepts will go across each unit, but a course that is organised conceptually also provides teachers with flexibility to explicitly teach a range of approaches to key processes, concepts and modes of analysis of their subject. They will understand their subject epistemology fundamentally. Teachers will develop programs of Learning to address the needs and interests of students in developing an understanding of those concepts, such as theme, place, genre, movements and technical skills.</p> <p>None of the proposed content can be accomplished without technical skills, just as an essay can't be written without command of vocabulary, grammar, rhetoric, logic and academic method. Students will employ their technical skills learned in class, as designed by the teacher's program of learning, to express their research, self-insight and engagement with the world. The open task type table enables teachers to tailor performance tasks and rubrics that align with the Achievement Standards, their school context and program of learning.</p>

Topic	Comment	Course Developers' Response
	<p>meaningless; especially as each of these concepts is a part of virtually every Unit that can be devised in Drama. To suggest full units on each of these verges on a Kafkaesque absurdity.</p>	
	<p>There seems to be an expectation that teachers generate frameworks and courses but seems a lack of trust and or transparency between BSSS and teachers, giving more time (and structures) for teacher input would help with buy-in from the teachers who are required to implement the curriculum. Drama Educators, not academic should have been consulted for the creation of the Shape Paper to better reflect the targeted context, ensuring the truth and creativity of the courses remain.</p>	<p>The BSSS works in partnership with a range of stakeholders to develop senior secondary curriculum. This partnership includes, teachers, experts from university, Industry and the BSSS Curriculum Team.</p> <p>There are two public consultation events:</p> <ul style="list-style-type: none"> <li>a) the Arts Shape Paper and</li> <li>b) each course.</li> </ul> <p>Feedback from public consultation will be published on the BSSS website.</p>
	<p>It is difficult to understand how we accommodate students undertaking a double major. The wording of specialised will confuse the students and possibly teachers who will assume a greater focus academically. So far this is written by academics and as such, how will this fit into schools.</p>	<p>The equivalent of a double major draws on units from the standard and specialised courses.</p> <p>The courses will be developed by experienced senior secondary teachers.</p> <p>The new nomenclature of any change takes some time to settle in.</p> <p>The specialised units provide means for developing specialised skills, but also provides opportunities for more creative practice. Specialised should be read as more and more particular. For example, curating an exhibition of artworks isn't more intellectually demanding than critically analysing artworks, but it is another aspect of critically analysing artworks not covered in the standard course and gives a student an additional, interesting and novel learning experience.</p>

Topic	Comment	Course Developers' Response
		Academics provide expert advice in conceptualising the subjects and advice and guidance on the capabilities required for the pathways students aspire to follow.
	In the photography, there is a lack of specificity in commercial photography and only feedback from the School of Art, not CIT or industry.	Noted. We will explore this suggestion. Thank you.
	The overall concept sounds promising. I would hope that it allows for historical and cultural contextual study and a balance between academic study and creativity without being driven purely by assessment tasks.	Noted. Teachers will develop programs of Learning to address the needs and interests of students in developing an understanding of those concepts, such as theme, place, genre, movements and technical skills.
	<p>* Some interesting developments and ideas.* I will be interested to see the course documents that are developed as a result of this shape paper, e.g. how the units will look in detail. I have a concern about our ability to deliver the specialised programs if they are targeting students to learn as artists in a professional context. How do we approach this in schools? Does this require industry connections and work experience? Etc. * Dance, Drama, Music and Media units all have a VET course stated at the top of the table. Why is this? How are they connected? What does this mean? The dance course, for example, is completely different to the Cert II in Creative Industries (one is what is put on the stage and the other is what goes on behind the scenes) so I don't see the relevance or direct connection?? There are many, more appropriately linked VET courses that could be listed in connection with Dance, Drama, Music and Media. This needs much greater clarification please. * PLEASE PLEASE PLEASE can we acknowledge performing as a key component of the Dance, Drama and Music courses? This is a crucial and important component that appears to have been forgotten about in both the framework and shape paper. (I am sure that presentation or</p>	<p>The task type table no longer divides assessment into making and responding thus it possible for teachers assess performance and presentation in its own right, in alignment with the Achievement Standards.</p> <p>The draft Achievement Standards provide scope for teachers to design performance or presentation-based task rubrics.</p> <p>It is anticipated that courses will make provision for VET competency delivery. Whether VET is delivered though the courses is a matter for the school and RTO.</p> <p>Course developers will consider applicability of training packages.</p>

Topic	Comment	Course Developers' Response
	<p>technical/expressive criteria would also be greatly welcomed in the Photography, Visual Art and Media courses also).</p>	
	<p>The shape paper should have never gone to public consultation without Dance and Drama academics final comment and consultation. There needs to be more units on offer per artform to allow teachers to present a stronger approach and perspective of each art form and to meet the needs of all students. The unit titles are too generic and need to be more targeted specific to each individual artform. If I was a new teacher to the ACT system I would find these documents hard to navigate even with previous teaching experience. Given the scope of the changes proposed there would need to be PL to ensure consistency of approach, if changes go through it would mean a significant overall of all course content, in many schools this will fall to one or two specialised teachers - a lot of work in a short space of time.</p> <p>Timeline for course writing - concern if this is to be rushed, it would be good to hold off another year prior to implementation and use next year to consider and manage changes in a meaningful way. Allocation of some time on mod day to potentially generate some shared resources/ rubrics/task types in accordance with the finalised framework and courses prior to roll out by Arts teachers. Would facilitate greater ownership of curriculum by teachers.</p>	<p>Dance and Drama academics did endorse the shape paper, we apologise for the ambiguity. Two of the four dance and drama academic, one of each, endorsed the shape paper prior to release and the other two have subsequently endorsed the paper.</p> <p>The purpose of a shape paper is to provide stakeholders with an opportunity to provide feedback on the approach for developing courses.</p> <p>Courses will show the distinct nature of a subject.</p> <p>It is envisaged that these courses will affirm the great teaching that already occurs in classrooms across the ACT. The proposed courses build on the existing courses. Teachers will be able to tailor their programs of learning to encompass their existing expertise and experience. For example, units such as contexts, or communicating meaning encompass a wide range of the genre/period/place-based units.</p> <p>The BSSS will facilitate professional learning on the intent of arts courses, programs of learning and assessment rubrics.</p> <p>Beginning teachers are qualified teachers and understand the language of education and their discipline. They may also rely on the guidance of heads of faculty and senior teachers.</p> <p>Implementation of the course is intended for 2022. The BSSS will develop training opportunities in 2021.</p>
	<p>It is overly general and simplifies what the arts teaches. Many of the concepts are not separate course but should be in each most tasks.</p>	<p>The purpose of a shape paper is to provide stakeholders with an opportunity to provide feedback on the approach for developing courses.</p>

Topic	Comment	Course Developers' Response
		<p>Courses will show the distinct nature of a subject.</p> <p>These concepts will go across each unit, but a course that is organised conceptually also provides teachers with flexibility to explicitly teach a range of approaches to key processes, concepts and modes of analysis of their subject. They will understand their subject epistemology fundamentally. Teachers will develop programs of Learning to address the needs and interests of students in developing an understanding of those concepts, such as theme, place, genre, movements and technical skills.</p>
	<p>The very fact that the standard and specialised course descriptors across all art forms are identical demonstrates a lack of any real commitment to any art form as unique and specialised in its own way. I support looking for synergy and ways of working in a meaningful cross-disciplinary manner but this needs to be balanced with some recognition from the outset regarding the purpose and value of each art form in its own unique way. The concept based approach is not adequate to allow this. For example whilst improvisation is relevant to drama, dance and music as a way of knowing it does not relate explicitly to Visual Art or Photography. As curatorship is highly relevant to Art and Photography but irrelevant in any meaningful sense to Drama. These are a couple of examples of how this document does not meaningfully or accurately provide a road map for the development or delivery of the Arts curriculum.</p>	<p>The purpose of a shape paper is to provide stakeholders with an opportunity to provide feedback on the approach for developing courses.</p> <p>Courses will show the distinct nature of a subject.</p> <p>These concepts will go across each unit, but a course that is organised conceptually also provides teachers with flexibility to explicitly teach a range of approaches to key processes, concepts and modes of analysis of their subject. They will understand their subject epistemology fundamentally. Teachers will develop programs of Learning to address the needs and interests of students in developing an understanding of those concepts, such as theme, place, genre, movements and technical skills.</p> <p>The unit titles each specify how the concepts apply to the individual disciplines and will be further developed in the course documents.</p> <p>Curatorship is only for Visual Art and Photography. Drama has its own specialised units such as Leadership to develop directorial and producer knowledge and skills.</p>

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	<p>Concerned that important aspects of what makes each arts subject so unique and rich, have been squeezed out in an attempt to make them all fit in to one mould. I essentially like the prospect of refocusing units to allow for common skills and assessable 'traits' identified for future citizens but I'm not sure if this is at the expense of what makes the arts what they are, and what makes each art form so distinct. A lot of work was done previously to ensure that [Dance] was structured to allow for a huge range of experiences and genres and approaches some of the proposed Key Concepts/Unit do not seem to fit easily into Dance eg. the omission of any clear reference to Performance and Demonstration Technique, and on this first viewing in fact appear to have narrowed the scope for an effective Dance education.</p>	<p>The purpose of a shape paper is to provide stakeholders with an opportunity to provide feedback on the approach for developing courses.</p> <p>Courses will show the distinct nature of a subject.</p> <p>These concepts will go across each unit, but a course that is organised conceptually also provides teachers with flexibility to explicitly teach a range of approaches to key processes, concepts and modes of analysis of their subject. They will understand their subject epistemology fundamentally. Teachers will develop programs of Learning to address the needs and interests of students in developing an understanding of those concepts, such as theme, place, genre, movements and technical skills.</p> <p>The proposed courses build on the existing courses. Teachers will be able to tailor their programs of learning to encompass their existing expertise and experience. For example, units such as contexts, or communicating meaning encompass a wide range of the genre/period/place-based units.</p> <p>The open task type table enables teachers to tailor performance tasks and rubrics that align with the Achievement Standards, their school context and program of learning. The ACARA strands are making a responding and we are required to follow that organisation.</p>
	<p>While this is more pertinent to the Framework overall, I am concerned about the changes being so dramatic and the workload that this will make for teachers. BSSS unit based courses really don't give the time needed to meet the requirements set out in the Achievement standards in one short semester. Expecting students to produce a minimum of 3 media works in 55 hours to the quality outlined in the A Grade</p>	<p>Developers will keep volume of content in mind when developing courses.</p> <p>Three tasks need not be three media works. Some tasks might be analytical responding tasks. The open task type table allows for a range of task types to be tailored to schools and students.</p>

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	<p>descriptor (while they do the same in 4 or 5 other subjects) is unrealistic. Most production houses with a team of people can't turn out quality media in a working week!</p>	
	<p>The units of study in the new Shape Paper are very disappointing. They do not allow for growth of knowledge and skills, nor do they allow for an in-depth study of the Arts. Currently we already cover creativity, communication, contexts and narratives within the units of study. This Shape Paper is so broad that it over simplifies the Arts course content rather than looking at the nuances of each subject area.</p>	<p>The purpose of a shape paper is to provide stakeholders with an opportunity to provide feedback on the approach for developing courses.</p> <p>Courses will show the distinct nature of a subject.</p> <p>These concepts will go across each unit, but a course that is organised conceptually also provides teachers with flexibility to explicitly teach a range of approaches to key processes, concepts and modes of analysis of their subject. They will understand their subject epistemology fundamentally. Teachers will develop programs of Learning to address the needs and interests of students in developing an understanding of those concepts, such as theme, place, genre, movements and technical skills.</p> <p>The proposed courses build on the existing courses. Teachers will be able to tailor their programs of learning to encompass their existing expertise and experience. For example, units such as contexts, or communicating meaning encompass a wide range of the genre/period/place-based units.</p> <p>The open task type table enables teachers to tailor performance tasks and rubrics that align with the Achievement Standards, their school context and program of learning. The ACARA strands are making a responding and we are required to follow that organisation.</p>
	<p>What a breath of fresh air. The flexibility of the units allows teachers freedom to meet the needs of their students. I see a</p>	<p>Noted.</p>

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	real commitment to developing higher order thinking skills and not limiting achievement.	
	Possibilities of some specialist units for the classroom are exciting, however units need to be practical for a school environment and professional learning needs to be available for some specialist units.	Noted. The developers will consider that advice. Thank you.
	It is disappointing - and telling - that there is no academic endorsement from anyone in the dance or drama sector due to the individuals being on leave.	The BSSS received two academic endorsements each for dance and drama, though only one each was returned by the time requested. Apologies for the ambiguity in the presentation of those facts.
	<p>1. Theory and Application - These two words are referred to in the paper which clearly suggests written and practical elements. If change is so important, why retain Making and Responding as the 2 strands? Using these two words would more appropriately depict the types of outcomes expected under the strands, more so than Making and Responding does as there is often confusion over where performing sits, is responding about stimulus or the written work, where does performing fit etc.</p> <p>2. Consultation - I feel that consultation with one lecturer, Judith Dinham seems minimalistic and sure Judith would bring her own bias (maybe even a Perth bias) to what was a universal and very workable ACT model.</p> <p>3. VET? - Unifying of VET courses under Standard and Specialised required - how does the VET unit fit in this environment? If I am already teaching 4 units in one class (at a small College) eg. Yr 11 T, Yr 12, T, Yr 11 T &amp; Yr 12 A, could I potentially be teaching a third type of course with VET?</p>	<p>Written and practical does not engage with the cognitive processes behind creative practice as well as making and responding does. Of course, performance encompasses features of both responding and creating, and that is complex as much of education is.</p> <p>The open task type table enables teachers to tailor performance tasks and rubrics that align with the Achievement Standards, their school context and program of learning. The ACARA strands are making a responding and we are required to follow that organisation.</p> <p>Judith Dinham provided assistance to the developers as an expert Arts educator to assist in developing the overall framework. Her wisdom and insight was based on evidence-based research and deep expertise, not personal opinion and as such mitigates against natural human biases. Additional academic advice was gathered in relation to each subject.</p> <p>The ACT has committed to ACARA based course design specifications. This means that courses are required to have four units plus a negotiated study. That means that the</p>



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	<p>4. Conceptual Framework - this has merit but not as a stand alone course with all of the concepts ably feeding a well-rounded course eg. Creativity, Context, Leadership etc are inherent goals of a Dance course.</p> <p>5. VET - Cert II and Cert III in Creative Industries reads like a Drama course with little relevance to Dance.</p> <p>6. VET Qualifications - How do we supply enough trained staff to teach VET Dance courses on top of BSSS courses? Would we all need to be trained with a Cert IV in Training and Assessment? How? When?</p> <p>7. Contemporary Pathways - I am in full favour of modernising courses to allow for contemporary pathways and 21st century learner soft skills. However, these are able to be embedded in themed topics which give a teacher clarity around the scope and sequence of their delivery rather than standing alone.</p> <p>8. Meshing/Moderation - I question the ability to easily design programs that enable meshing and moderation given the breadth of choice and lack of focus on specifics for Dance education performing, creating and theory.</p> <p>9. Employability - I support providing our students with options to make them more employable but this particular VET course aligned with Dance is geared toward Drama studies and students in Dance are more employable because they can dance well and work intelligently and creatively - a Cert will not make them more attractive to an employer of dancers, or dance makers.</p> <p>10. Special Projects - I love the idea of a negotiated major project in Dance, similar to the NSW system. This is what would address the 21st century soft skills of negotiation,</p>	<p>structure of the current courses could not be continued. However, the proposed courses build on the existing courses. Teachers will be able to tailor their programs of learning to encompass their existing expertise and experience. For example, units such as contexts, or communicating meaning encompass a wide range of the genre/period/place-based units.</p> <p>The distinction between the standard and specialised then allows for students to complete nine units, more than the equivalent of a double major. If students undertake both courses, they may complete more units than in a double major, or the equivalent of a double major.</p> <p>These concepts will go across each unit, but a course that is organised conceptually also provides teachers with flexibility to explicitly teach a range of approaches to key processes, concepts and modes of analysis of their subject. They will understand their subject epistemology fundamentally. Teachers will develop programs of Learning to address the needs and interests of students in developing an understanding of those concepts, such as theme, place, genre, movements and technical skills.</p> <p>VET is provided as an option for schools, not a requirement. Whether to teach VET components is a school and RTO base decision. Developers will consider which VET options.</p> <p>The endorsement of negotiated study is noted.</p>

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	<p>collaboration, creativity, time management etc. This is teaching the student life lessons that can be employed after school.</p>	
	<p>I feel it diminishes the value of the Arts - we need a framework which advocates for our subjects and represents what it is to teach the Arts in schools. Course development will also become problematic and confusing with the new proposals - how will the course writers interpret this into logical, detailed and usable unit descriptors? Framework development also needs to be represented with a specialist teacher representing EACH subject. BSSS and Colleges need to collaborate to ensure there is representation from a variety of schools and from each subject.</p>	<p>These concepts will go across each unit, but a course that is organised conceptually also provides teachers with flexibility to explicitly teach a range of approaches to key processes, concepts and modes of analysis of their subject. They will understand their subject epistemology fundamentally. Teachers will develop programs of Learning to address the needs and interests of students in developing an understanding of those concepts, such as theme, place, genre, movements and technical skills.</p> <p>The ACT has committed to ACARA based course design specifications. This means that courses are required to have four units plus a negotiated study. That means that the structure of the current courses could not be continued. The proposed courses build on the existing courses. Teachers will be able to tailor their programs of learning to encompass their existing expertise and experience. For example, units such as contexts, or communicating meaning encompass a wide range of the genre/period/place-based units.</p> <p>Specialist teachers of each subject and from a range of schools were engaged in the writing of the shape paper and framework.</p>
	<p>It is a great shame to seemingly be losing some of the best things about the current offerings for Music in the ACT system. Schools currently have a suite of units to choose from depending on their students and their interests and passions. Moving towards a small number of units based on conceptual ideas will drive students away from selecting Arts subjects to study in the ACT which would be a great shame for our education system and society. This review process should seek</p>	<p>The ACT has committed to ACARA based course design specifications. This means that courses are required to have four units plus a negotiated study. That means that the structure of the current courses could not be continued.</p> <p>The proposed courses build on the existing courses. Teachers will be able to tailor their programs of learning to encompass their existing expertise and experience. For example, units such</p>

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	<p>to identify the things that currently work well and improve on those that don't. This paper is a watered down version that does neither of those aforementioned points. I have grave concerns for the future of our subjects in the ACT if this is the direction that we are moving in. Current ACT subject teachers should be the people involved in shaping these papers and unit not University Professors who have little experience or connection with the teaching and learning of school age students. I look forward to another opportunity to provide feedback to ensure that we improve the current framework and unit offerings to students in the ACT.</p>	<p>as contexts, or communicating meaning encompass a wide range of the genre/period/place-based units.</p> <p>These concepts will go across each unit, but a course that is organised conceptually also provides teachers with flexibility to explicitly teach a range of approaches to key processes, concepts and modes of analysis of their subject. They will understand their subject epistemology fundamentally. Teachers will develop programs of Learning to address the needs and interests of students in developing an understanding of those concepts, such as theme, place, genre, movements and technical skills.</p> <p>Academics provided expert advice on the nature of the Arts and the fundamental conceptualisation of their disciplines. They also provided advice on their expectations for students moving through to Arts programs at university, as well as advice on industry expectation.</p> <p>Arts teachers have been engaged in the writing of the papers.</p> <p>Feedback in this consultation process will also be utilised.</p>
	<p>Circus should be introduced as one of the Course Areas. It is a significant genre within live performance in Australia both economically and artistically. Education is out of step with the broader performance ecology by not addressing it's absence within the curriculum.</p>	<p>Thank you for the advice. The new course design specifications provide teachers with flexibility to develop a Program of Learning with a circus focus.</p>

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