

Drama

A / T / M

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## Table of Contents

[The ACT Senior Secondary System 1](#_Toc74055216)

[ACT Senior Secondary Certificate 2](#_Toc74055217)

[Learning Principles 3](#_Toc74055218)

[General Capabilities 4](#_Toc74055219)

[Cross-Curriculum Priorities 6](#_Toc74055220)

[Rationale 7](#_Toc74055221)

[Goals 7](#_Toc74055222)

[Unit Titles 8](#_Toc74055223)

[Organisation of Content 8](#_Toc74055224)

[Assessment 9](#_Toc74055225)

[Achievement Standards 11](#_Toc74055226)

[Creativity in Drama Value: 1.0 17](#_Toc74055227)

[Communicating Meaning in Drama Value: 1.0 21](#_Toc74055228)

[Drama in Context Value: 1.0 25](#_Toc74055229)

[Adaptation in Drama Value: 1.0 29](#_Toc74055230)

[Independent Study Value: 1.0 33](#_Toc74055231)

[Appendix A – Implementation Guidelines 37](#_Toc74055232)

[Appendix B – Course Developers 40](#_Toc74055233)

[Appendix C – Common Curriculum Elements 41](#_Toc74055234)

[Appendix D – Glossary of Verbs 42](#_Toc74055235)

[Appendix E – Glossary for ACT Senior Secondary Curriculum 43](#_Toc74055236)

[Appendix F – Course Adoption 44](#_Toc74055237)

# The ACT Senior Secondary System

The ACT Senior Secondary System recognises a range of university, vocational or life skills pathways.

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

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

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

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

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

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

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

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

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

# ACT Senior Secondary Certificate

Courses of study for the ACT Senior Secondary Certificate:

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

Each course of study:

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

## Underpinning beliefs

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



# Learning Principles

* 1. Learning builds on existing knowledge, understandings, and skills.

(Prior knowledge)

* 1. When learning is organised around major concepts, principles, and significant real-world issues, within and across disciplines, it helps students make connections and build knowledge structures.

(Deep knowledge and connectedness)

* 1. Learning is facilitated when students actively monitor their own learning and consciously develop ways of organising and applying knowledge within and across contexts.

(Metacognition)

* 1. Learners’ sense of self and motivation to learn affects learning.

(Self-concept)

* 1. Learning needs to take place in a context of high expectations.

(High expectations)

* 1. Learners learn in different ways and at different rates.

(Individual differences)

* 1. Different cultural environments, including the use of language, shape learners’ understandings and the way they learn.

(Socio-cultural effects)

* 1. Learning is a social and collaborative function as well as an individual one.

(Collaborative learning)

* 1. Learning is strengthened when learning outcomes and criteria for judging learning are made explicit and when students receive frequent feedback on their progress.

(Explicit expectations and feedback)

# General Capabilities

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

The capabilities include:

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

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

* Aboriginal and Torres Strait Islander histories and cultures
* Asia and Australia’s engagement with Asia
* Sustainability

Elaboration of these General Capabilities and priorities is available on the ACARA website at [www.australiancurriculum.edu.au](http://www.australiancurriculum.edu.au).

### Literacy

Students develop their literacy skills through exploring texts that display a range of styles, forms, and conventions. They analyse, create, research, evaluate and appraise dramatic works. In Drama, students communicate with a variety of audiences, using appropriate forms and methods of communication, such as written, visual, oral, and technology.

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

### Numeracy

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

### Information and Communication Technology (ICT) Capability

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

### Critical and Creative Thinking

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

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

### Personal and Social Capability

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

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

### Ethical Understanding

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

### Intercultural Understanding

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

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

# Cross-Curriculum Priorities

### Aboriginal and Torres Strait Islander Histories and Cultures

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

### Asia and Australia’s Engagement with Asia

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

### Sustainability

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

**Drama**

**A/T/M**

# Rationale

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

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

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

# Goals

This course should enable students to:

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

# Unit Titles

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

# Organisation of Content

### Creativity in Drama

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

### Communicating Meaning in Drama

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

### Drama in Context

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

### Adaptation in Drama

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

### Independent Study

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

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

# Assessment

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

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

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

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

## Assessment Criteria

Students will be assessed on:

* making
* responding.

## Assessment Task Types

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

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

### Additional Assessment Information

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

# Achievement Standards

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

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

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

Achievement Standards for The Arts A Course – Year 11

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

Achievement Standards for The Arts T Course – Year 11

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

Achievement Standards for The Arts A Course – Year 12

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

Achievements Standards for The Arts T Course – Year 12

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

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Achievement Standards for The Arts M Course – Years 11 and 12 | | | | | |
|  | A student who achieves an **A** grade typically | A student who achieves a **B** grade typically | A student who achieves a **C** grade typically | A student who achieves a **D** grade typically | A student who achieves an **E** grade typically |
| Responding | * responds to a variety of artworks for differing purposes and audiences, with independence | * responds to a variety of artworks for differing purposes and audiences, with some independence | * responds to artworks for differing purposes and audiences, with assistance | * responds to artworks for differing purposes, with repeated cueing | * responds to artworks, with direct instruction |
| * explains ideas, attitudes, and points of views in creative practice, with independence | * explains ideas, attitudes, and points of view in creative practice, with some independence | * explains ideas and points of view in creative practice, with assistance | * explains ideas in creative practice, with repeated cueing | * identifies ideas in creative practice, with direct instruction |
| * reflects with insight on their thinking, creating, and learning, with independence | * reflects with insight on their thinking, creating, and learning, with some independence | * reflects on their thinking, creating, and learning, with assistance | * reflects on their thinking, creating, and learning, with repeated cueing | * reflects in a limited way on their thinking, creating, and learning, with direct instruction |
| Making | * applies creative and technical skills in a variety of contexts, with independence | * applies creative and technical skills in a variety of contexts, with some independence | * applies creative and technical skills in different contexts, with assistance | * applies creative and technical skills in a designated context, with repeated cueing | * applies creative and technical skills in a designated context, with direct instruction |
| * creates a variety of artworks using research and inquiry in different modes for different purposes, with independence | * creates a variety of artworks using research and inquiry different modes for different purposes, with some independence | * creates artworks using research and inquiry in different modes for different purposes, with assistance | * creates artworks using research and inquiry for different purposes, with repeated cueing | * creates different artworks using research and inquiry, with direct instruction |
| * creates using individual or collaborative organisational and/or communication methods, with independence | * creates using individual or collaborative organisational and/or communication methods, with some independence | * creates using individual or collaborative organisational and/or communication methods, with assistance | * creates using individual or collaborative organisational and/or communication methods, with repeated cueing | * creates using individual or collaborative organisational and/or communication methods, with direct instruction |

# Creativity in Drama Value: 1.0

Creativity in Drama a Value 0.5

Creativity in Drama b Value 0.5

## Unit Description

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

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A | T | M |
| * analyse the representation of human experience in drama, including First Nations Australians experiences | * critically analyse the representation of human experience in drama, including First Nations Australians experiences | * describe human experiences illustrated in drama, including First Nations Australians experiences |
| * demonstrate skills in working collectively, collaboratively, and independently to develop creative works | * demonstrate skills in working collectively, collaboratively, and independently to develop creative works | * demonstrate skills in working with others |
| * conduct Creative Inquiry into dramatic works to express their understanding of self, others, and the world | * conduct Creative Inquiry into dramatic works to express their understanding of self, others, and the world | * explore examples of creativity in dramatic works |
| * apply dramatic techniques, creative processes, and strategies to achieve a specific purpose | * apply dramatic techniques, creative processes, and strategies to achieve a specific purpose | * apply dramatic techniques and a creative process to show understanding of ideas |

## Content Descriptions

All knowledge, understanding and skills below must be delivered:

| A | T | M |
| --- | --- | --- |
| Concepts and Theories | | |
| * analyse a variety of dramatic works that represent the human experience, including First Nations Australians experiences, for example, Physical Theatre, First Nations Australians performance, Australian Gothic, Expressionism | * evaluate a variety of dramatic works that represent the human experience, including First Nations Australians experiences, for example, Physical Theatre, First Nations Australians performance, Australian Gothic, Expressionism | * describe some human experiences illustrated in drama, including First Nations Australians experiences |
| * analyse theories and approaches employed to create dramatic works, for example, devised theatre, community theatre and theatre in education | * critically analyse theories and approaches employed to create dramatic works, for example, devised theatre, community theatre and theatre in education | * describe approaches and techniques employed to create dramatic works |
| * analyse how creativity is creating and making dramatic works that are different, novel, imaginative or thought provoking, explore alternatives, take risks, and may meet some purpose | * critically analyse how creativity is creating and making dramatic works that are different, novel, imaginative or thought provoking, explore alternatives, take risks, and may meet some purpose |  |
|  | * critically analyse how insights into self, others and the world are enabled by engagement with dramatic works |  |
| Context | | |
| * analyse how social, historical, political and/or cultural contexts have impacted creativity in dramatic works | * critically analyse how social, historical, political and/or cultural contexts have impacted creativity in dramatic works | * describe their own and others’ contexts in dramatic works |
|  | * critically analyse the impact of context on the reception of creativity by audiences and critics |  |

|  |  |  |
| --- | --- | --- |
| A | T | M |
| Creative Process | | |
| * analyse issues in dramatic works representing the human experience, applying the creative process to develop a variety of responses | * critically analyse issues in dramatic works representing the human experience, applying different approaches to the creative process to develop a variety of responses | * describe issues and apply the creative process to develop responses to issues in dramatic works |
| * create dramatic works to express understanding of self, others, and the world by examining ideas, exploring devising techniques and strategies, problem solving, revising, and refining | * create dramatic works to express understanding of self, others, and the world by synthesising ideas, exploring devising techniques and strategies, problem solving, revising, and refining | * create dramatic works |
| * create work/s that demonstrates understandings of the human experience to achieve a specific purpose for an intended audience | * create work/s that demonstrate critical insight into the human experience to achieve a specific purpose for an intended audience | * demonstrate understanding of a personal experience with drama |
| Communication and Technical Skills | | |
| * demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently | * demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently | * use skills to work productively with others and/or individually |
| * research independently and justify complex ideas, using appropriate evidence and applying the principles of academic integrity | * research widely and independently, synthesising information to justify complex ideas, using appropriate evidence and applying the principles of academic integrity | * conduct research and use evidence in communicating ideas |
| * analyse ideas and insights using sustained arguments in a range of modes and mediums, for a variety of audiences using appropriate metalanguage | * critically analyse ideas and insights using sustained arguments in a range of modes and mediums, for a variety of audiences using appropriate metalanguage | * communicate for a chosen audience |

|  |  |  |
| --- | --- | --- |
| A | T | M |
|  | * synthesise dramatic intent and performance and production elements to enhance dramatic works |  |
| * demonstrate use of appropriate technical skills in dramatic works such as stagecraft, voice, and movement | * demonstrate use of appropriate technical skills in dramatic works, such as stagecraft, voice, and movement | * use technical skills in dramatic works, such as stagecraft, voice, and movement |
| * apply safe drama, and work, health and safety practices to classwork, experimentation, rehearsal, and performance | * apply safe drama, and work, health and safety principles and practices to classwork, experimentation, rehearsal, and performance | * follow safe drama, and work, health and safety practices to classwork, experimentation, rehearsal, and performance |
| Reflection | | |
| * reflect on own learning and use of appropriate techniques and strategies, including planning and time management, to improve learning outcomes | * reflect on own learning and use of appropriate techniques and strategies, including planning and time management, to improve learning outcomes | * reflect on own learning to improve learning outcomes |

## A guide to reading and implementing content descriptions

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

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

## Assessment

Refer to pages 9-11.

# Communicating Meaning in Drama Value: 1.0

Communicating Meaning in Drama a Value 0.5

Communicating Meaning in Drama b Value 0.5

## Unit Description

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

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A | T | M |
| * analyse dramatic works that have communicated a powerful message for a particular purpose and intended audience | * critically analyse dramatic works that have communicated a powerful message for a particular purpose and intended audience | * describe dramatic works that have a message |
| * demonstrate performance and production skills to communicate meaning | * demonstrate performance and production skills to communicate meaning | * demonstrate performance and production skills to communicate meaning |
| * conduct Creative Inquiry into dramatic works to express their analysis of self, others, and the world | * conduct Creative Inquiry into dramatic works to express their critical analysis of self, others, and the world | * explore examples of dramatic works that communicate meaning |
| * apply dramatic techniques to provoke, inform, or entertain | * synthesise dramatic techniques to provoke, inform, or entertain | * apply dramatic techniques to inform |

## Content Descriptions

All knowledge, understanding and skills below must be delivered:

| A | T | M |
| --- | --- | --- |
| Concepts and Theories | | |
| * analyse a variety of dramatic works that have communicated a powerful message for a particular purpose and intended audience, for example, Theatre of Social Comment, Political Theatre, Verbatim Theatre, Documentary Theatre, First Nations Australians drama practices | * evaluate a variety of dramatic works that have communicated a powerful message for a particular purpose and intended audience, for example, Theatre of Social Comment, Political Theatre, Verbatim Theatre, Documentary Theatre, First Nations Australians drama practices | * describe dramatic works that have communicated a message |
| * analyse theories and approaches employed by significant practitioners to convey powerful messages | * critically analyse theories and approaches employed by significant practitioners and playwrights to convey powerful messages, for example, Brook, Stanislavski, Boal, Leah Purcell, Carol Churchill, Aphra Behn |  |
| * analyse how meaning is communicated in dramatic works | * critically analyse how meaning is communicated in dramatic works, for example, verbal, non-verbal and linguistic features; narrative structure, characterisation, and stagecraft | * describe the communication techniques of dramatic works |
| * analyse how communication is a construct that has power to provoke, inform, or entertain an audience | * critically analyse how communication is a construct that has power to provoke, inform, or entertain an audience | * understand that drama has power to provoke, inform, or entertain an audience |
| Contexts | | |
| * analyse how social, historical, political and/or cultural contexts have impacted communication in dramatic works | * critically analyse how social, historical, political and/or cultural contexts have impacted communication in dramatic works | * describe their own and other’s contexts in dramatic works |
|  | * evaluate the impact of context on how audiences and critics interpret meaning in drama |  |
| Creative Process | | |
| * analyse meaning in dramatic works through exploration of forms and styles that communicate meaning | * critically analyse meaning in dramatic works through exploration of a range of forms and styles that communicate meaning | * explain forms and styles that communicate meaning |
| * create dramatic works to communicate meaning, and shape audience response by selecting forms and styles, and manipulating performance and production elements | * create dramatic works to communicate meaning, and shape audience response by selecting forms and styles, and manipulating performance and production elements | * create dramatic works to communicate meaning |
| * demonstrate understanding and insights into creating meaning relationships through use of dramatic techniques to provoke, inform, or entertain | * demonstrate understanding and insights into creating meaning through use of dramatic techniques to provoke, inform, or entertain | * demonstrate understanding of dramatic techniques to provoke, inform, or entertain |
| Communication and Technical Skills | | |
| * demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently | * demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently | * use skills to work productively with others and/or individually |
| * research independently and justify complex ideas, using appropriate evidence and applying the principles of academic integrity | * research widely and independently, synthesising information to justify complex ideas, using appropriate evidence and applying the principles of academic integrity | * conduct research and use evidence in communicating ideas |
| * analyse ideas and insights using sustained arguments in a range of modes and mediums, for a variety of audiences using appropriate metalanguage | * critically analyse ideas and insights using sustained arguments in a range of modes and mediums, for a variety of audiences using appropriate metalanguage | * communicate in a range of modes and mediums |
|  | * synthesise dramatic intent and performance and production elements to enhance dramatic works |  |
| * demonstrate use of appropriate technical skills in dramatic works such as stagecraft, voice, and movement | * demonstrate use of appropriate technical skills in dramatic works, such as stagecraft, voice, and movement | * use technical skills in dramatic works, such as stagecraft, voice, and movement |
| * apply safe drama, and work, health and safety practices to classwork, experimentation, rehearsal, and performance | * apply safe drama, and work, health and safety principles and practices to classwork, experimentation, rehearsal, and performance | * follow safe drama, and work, health and safety practices to classwork, experimentation, rehearsal, and performance |
| **Reflection** | | |
| * reflect on own learning and use of appropriate techniques and strategies, including planning and time management, to improve learning outcomes | * reflect on own learning and use of appropriate techniques and strategies, including planning and time management, to improve learning outcomes | * reflect on own learning to improve learning outcomes |

## A guide to reading and implementing content descriptions

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

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

## Assessment

Refer to pages 9-11.

# Drama in Context Value: 1.0

Drama in Context a Value 0.5

Drama in Context b Value 0.5

## Unit Description

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

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A | T | M |
| * analyse the way social, historical, political and/or cultural contexts have shaped theatre and impacted audiences | * critically analyse the way social, historical, political and/or cultural contexts have shaped theatre and impacted audiences | * describe contexts that have shaped theatre and dramatic works |
| * understand how context influences dramatic performances and interpretation | * understand how context influences dramatic performances and interpretation |  |
| * conduct Creative Inquiry into dramatic works to express their understanding of self, others. and the world | * conduct Creative Inquiry into dramatic works to express their understanding of self, others. and the world | * explore examples of dramatic works from other contexts |
| * apply different genres, forms, practices, approaches, and techniques to shape audience response | * apply different genres, forms, practices, approaches, and techniques to shape audience response | * apply genres, forms, practices, approaches and/or techniques for a purpose |

## Content Descriptions

All knowledge, understanding and skills below must be delivered:

| A | T | M |
| --- | --- | --- |
| Concepts and Theories | | |
| * analyse dramatic works from different times and different places, to understand the way social, historical, political and/or cultural contexts have shaped theatre | * evaluate dramatic works from different times and different places, to understand the way social, historical, political and/or cultural contexts have shaped theatre, for example, First Nations Australians practice, Kabuki, Kathakali, Commedia dell'arte, Elizabethan Theatre, German Expressionism, Greek Theatre | * describe dramatic works from different times and different places |
| * analyse approaches employed by significant practitioners to shape theatre and influence audiences | * critically analyse approaches to technique employed by significant practitioners (for example, Barrie Kosky, Robert Wilson and VE Meyerhold) and text-based explorations (for example, Ray Lawler: Summer of the Seventeenth Doll, Tony Kushner: Angels in America) to shape theatre and influence audiences |  |
|  | * critically analyse approaches to dramatic works from different social, historical, political and/or cultural contexts, for example, Aboriginal and Torres Strait Islander, Marxist, Freudian, postcolonial, gender | * describe approaches to dramatic works from other contexts |
| * understand that context issues and ethical dilemmas influence the production and interpretation of dramatic works | * understand that context issues and ethical dilemmas influence the production and interpretation of dramatic works | * understand that context and issues affect dramatic works |
| Contexts | | |
| * analyse how their own context influences their creation and response to drama | * critically analyse how their own context influences their creation and response to drama | * describe the context of dramatic works and audiences |
|  | * evaluate the impact of context on the critical reception of dramatic works |  |
| Creative Process | | |
| * analyse issues and ethical dilemmas confronting people in other contexts, to explore different perspectives in a range of dramatic forms and styles | * critically analyse issues and ethical dilemmas confronting people in other contexts, to explore different perspectives in a range of dramatic forms and styles | * describe issues confronting people shown in drama from other contexts |
| * create dramatic works within specific contexts, experimenting with different genres, forms, practices, approaches, and techniques | * create dramatic works within specific contexts, experimenting with different genres, forms, practices, approaches, and techniques | * create dramatic works within a specific context experimenting with different genres, forms, practices, approaches and/or techniques |
| * demonstrate insights and understanding, through a range of perspectives, of how context influences dramatic meaning | * demonstrate insights and understanding, through a range of perspectives, of how context influences dramatic meaning |  |
| Communication and Technical Skills | | |
| * demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently | * demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently | * use skills to work productively with others and/or individually |
| * research independently and justify complex ideas, using appropriate evidence and applying the principles of academic integrity | * research widely and independently, synthesising information to justify complex ideas, using appropriate evidence and applying the principles of academic integrity | * conduct research and use evidence in communicating ideas |
| * analyse ideas and insights using sustained arguments in a range of modes and mediums, for a variety of audiences using appropriate metalanguage | * critically analyse ideas and insights using sustained arguments in a range of modes and mediums, for a variety of audiences using appropriate metalanguage | * communicate in a range of modes and mediums |
|  | * synthesise dramatic intent and performance and production elements to enhance dramatic works |  |
| * demonstrate use of appropriate technical skills in dramatic works such as stagecraft, voice, and movement | * demonstrate use of appropriate technical skills in dramatic works, such as stagecraft, voice, and movement | * use technical skills in dramatic works, such as stagecraft, voice, and movement |
| * apply safe drama, and work, health and safety practices to classwork, experimentation, rehearsal, and performance | * critically analyse safe drama, and work, health and safety principles and practices and apply to classwork, experimentation, rehearsal, and performance | * follow safe drama, and work, health and safety practices to classwork, experimentation, rehearsal, and performance |
| **Reflection** | | |
| * reflect on own learning and use of appropriate techniques and strategies, including planning and time management, to improve learning outcomes | * reflect on own learning and use of appropriate techniques and strategies, including planning and time management, to improve learning outcomes | * reflect on own learning to improve learning outcomes |

## A guide to reading and implementing content descriptions

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

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

## Assessment

Refer to pages 9-11.

# Adaptation in Drama Value: 1.0

Adaptation in Drama a Value 0.5

Adaptation in Drama b Value 0.5

## Unit Description

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

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A | T | M |
| * analyse how themes and perspectives are represented in texts | * critically analyse how themes and perspectives are represented in texts through adaptation | * describe themes and techniques in adapted dramatic works |
| * demonstrate different interpretations of spoken, performed, visual or written texts | * demonstrate different interpretations of spoken, performed, visual or written texts | * demonstrate different presentations of spoken, performed, visual or written texts |
| * conduct Creative Inquiry into dramatic works to express their understanding of self, others, and the world | * conduct Creative Inquiry into dramatic works to express their understanding of self, others, and the world | * use experiments with adaptation to develop and express their understanding of self, others and/or the world |
| * apply a variety of methods, mediums, and techniques to achieve adaptations | * apply a variety of methods, mediums, and techniques to achieve adaptations | * use techniques to perform adaptations |

## Content Descriptions

All knowledge, understanding and skills below must be delivered:

| A | T | M |
| --- | --- | --- |
| Concepts and Theories | | |
| * analyse the adaptation of texts into dramatic performances for contemporary audiences | * evaluate the adaptation of texts into dramatic performances for contemporary audiences, for example, dramatic works based on novels, historical events, poems, works of art | * describe the adaptation of a dramatic work |

| A | T | M |
| --- | --- | --- |
| * analyse theories and approaches employed by significant practitioners to understand texts | * critically analyse theories and approaches employed by significant practitioners and critics to understand texts, for example, gender theory, New Historicist analysis, absurdism, Jerzy Grotowski: Poor Theatre, Steven Berkoff: The Trial or Metamorphosis, Bell Shakespeare versus the Globe, Barthes: Death of the Author |  |
| * analyse how themes and perspectives are represented in dramatic works, for example, archetypal characters, narrative structures, stagecraft | * critically analyse how themes and perspectives are represented in dramatic works, for example, archetypal characters, narrative structures, stagecraft, First Nations Australians ways of knowing | * describe themes, characters, narratives and/or stagecraft |
| * understand that adaptation reimagines themes, employs perspectives, transcends time, and engages audiences | * understand that adaptation reimagines themes, employs perspectives, transcends time, and engages audiences | * understand that an adaptation presents reimagined themes |
| Contexts | | |
| * analyse how social, historical, political and/or cultural contexts have impacted adaptation in dramatic works | * critically analyse how social, historical, political and/or cultural contexts have impacted adaptation in dramatic works | describe adaptation from one context to another |
|  | * evaluate the impact of context on how audiences and critics interpret adaptation in drama |  |
| Creative Process | | |
| * analyse relevant challenges and issues in spoken, performed, visual and written texts to reimagine them as dramatic performances for a contemporary audience | * evaluate relevant challenges and issues in spoken, performed, visual and written texts to reimagine them as dramatic performances for a contemporary audience | * explain obstacles to adapting texts |
| * create dramatic adaptations exploring possible interpretations of themes and perspectives | * create dramatic adaptations exploring possible interpretations of themes and perspectives | * create dramatic adaptations of texts |
| * demonstrate a variety of methods, mediums, and techniques to achieve adaptations | * demonstrate a variety of methods, mediums, and techniques to achieve adaptations | * demonstrate methods, mediums and/or techniques to achieve adaptations |
| Communication and Technical Skills | | |
| * demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently | * demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently | * demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently |
| * research independently and justify complex ideas, using appropriate evidence and applying the principles of academic integrity | * research widely and independently, synthesising information to justify complex ideas, using appropriate evidence and applying the principles of academic integrity | * conduct research and use evidence in communicating ideas coherently |
| * analyse ideas and insights using sustained arguments in a range of modes and mediums, for a variety of audiences using appropriate metalanguage | * critically analyse ideas and insights using sustained arguments in a range of modes and mediums, for a variety of audiences using appropriate metalanguage | * communicate in a range of modes and mediums, for a chosen audience |
|  | * synthesise dramatic intent and performance and production elements to enhance dramatic works |  |
| * demonstrate use of appropriate technical skills in dramatic works such as stagecraft, voice, and movement | * demonstrate use of appropriate technical skills in dramatic works, such as stagecraft, voice, and movement | * use technical skills in dramatic works, such as stagecraft, voice, and movement |
| * apply safe drama, and work, health and safety practices to classwork, experimentation, rehearsal, and performance | * apply safe drama, and work, health and safety principles and practices to classwork, experimentation, rehearsal, and performance | * follow safe drama, and work, health and safety practices to classwork, experimentation, rehearsal, and performance |

| A | T | M |
| --- | --- | --- |
| **Reflection** | | |
| * reflect on own learning and use of appropriate techniques and strategies, including planning and time management, to improve learning outcomes | * reflect on own learning and use of appropriate techniques and strategies, including planning and time management, to improve learning outcomes | * reflect on own learning to improve learning outcomes |

## A guide to reading and implementing content descriptions

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

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

## Assessment

Refer to pages 9-11.

# Independent Study Value: 1.0

Independent Study a Value 0.5

Independent Study b Value 0.5

## Prerequisites

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

## Unit Description

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

## Specific Unit Goals

This unit should enable students to:

|  |  |  |
| --- | --- | --- |
| A | T | M |
| * analyse dramatic works in the chosen area of study | * critically analyse dramatic works in the chosen area of study | * describe dramatic works in the chosen area of study |
| * demonstrate how concepts and ideas in the chosen area of study can be represented in dramatic works | * demonstrate how concepts and ideas in the chosen area of study can be represented in dramatic works | * describe concepts and ideas in the chosen area of study |
| * conduct creative inquiry into dramatic works to express their understanding of self, others, and the world | * conduct creative inquiry into dramatic works to express their understanding of self, others, and the world | * conduct creative inquiry into dramatic works to express their understanding of self, others and/or the world |
| * apply a variety of dramatic methods, mediums, and techniques to achieve a purpose in the related area of study | * apply a variety of dramatic methods, mediums, and techniques to achieve a purpose in the related area of study | * apply dramatic methods, mediums and/or techniques to achieve a purpose in the related area of study |

## Content Descriptions

All knowledge, understanding and skills below must be delivered:

| A | T | M |
| --- | --- | --- |
| Concepts and Theories | | |
| * analyse dramatic works from the chosen area of study | * critically analyse dramatic works from the chosen area of study | * explain dramatic works from the chosen area of study |
| * analyse concepts, theories and values that underpin the negotiated topic of the study | * critically analyse concepts, theories and values that underpin the negotiated topic of the study | * explain concepts and values that underpin the negotiated study |
| Context | | |
| * analyse the impact of a range of social, cultural, economic, political, and/or historical contexts on the creative process to understand and apply to dramatic works in the negotiated area of study | * critically analyse the impact of a range of social, cultural, economic, political, and historical contexts on the creative process to understand and apply to dramatic works in the negotiated area of study | * describe social, cultural and/or historical contexts related to the negotiated area of study |
|  | * evaluate the impact of context on the audience and critical reception of dramatic works |  |
| Creative Process | | |
| * analyse examples of dramatic works through creative inquiry into the negotiated topic of study | * evaluate examples of dramatic works through creative inquiry into the negotiated topic of study | * explain examples of dramatic works that explores the topic of the negotiated study |
| * analyse issues using creative inquiry to communicate arguments in a range of narrative or conceptual forms in the negotiated topic of study | * critically analyse issues using creative inquiry to communicate arguments in a range of narrative or conceptual forms in the negotiated topic of study | * explain issues expressed in dramatic works from the negotiated topic of study |
| * create and explore dramatic works using well-researched technique and artistic practice related to the negotiated topic of study | * create and explore dramatic works using well-researched technique and artistic practice related to the negotiated topic of study | * create dramatic works or sequences related to the negotiated topic of study |

| A | T | M |
| --- | --- | --- |
| Communication and Technical Skills | | |
| * demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently | * demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently | * demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and independently |
| * research independently and justify complex ideas, using appropriate evidence and applying the principles of academic integrity | * research widely and independently, synthesising information to justify complex ideas, using appropriate evidence and applying the principles of academic integrity | * conduct research and use evidence in communicating ideas coherently |
| * analyse ideas and insights using sustained arguments in a range of modes and mediums, for a variety of audiences using appropriate metalanguage | * critically analyse ideas and insights using sustained arguments in a range of modes and mediums, for a variety of audiences using appropriate metalanguage | * communicate appropriately for a chosen audience |
|  | * synthesise dramatic intent and performance and production elements to enhance dramatic works |  |
| * demonstrate use of appropriate technical skills in dramatic works such as stagecraft, voice, and movement | * demonstrate use of appropriate technical skills in dramatic works, such as stagecraft, voice, and movement | * use technical skills in dramatic works, such as stagecraft, voice, and movement |
| * apply safe drama, and work, health and safety practices to classwork, experimentation, rehearsal, and performance | * apply safe drama, and work, health and safety principles and practices to classwork, experimentation, rehearsal, and performance | * follow safe drama, and work, health and safety practices to classwork, experimentation, rehearsal, and performance |
| * demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and individually | * demonstrate interpersonal and intrapersonal skills and capacity to work collectively, collaboratively, and individually | * use skills to work productively and creatively individually and/or with others |
| Reflection | | |
| * reflect on learning habits, time management, drama practices and processes and refines their knowledge, understanding and skills in response in the negotiated topic of study | * reflect on learning habits, time management, drama practices and processes and refines their knowledge, understanding and skills in response in the negotiated topic of study | * reflect on learning habits, time-management, drama practices to improve their knowledge, understanding and skills in the negotiated topic of study |

## A guide to reading and implementing content descriptions

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

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

## Assessment

Refer to pages 9-11.

# Appendix A – Implementation Guidelines

## Available course patterns

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

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

Units in this course can be delivered in any order.

### Prerequisites for the course or units within the course

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

### Arrangements for students continuing study in this course

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

## Duplication of Content Rules

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

### Relationship to other courses

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

## Guidelines for Delivery

### Program of Learning

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

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

### Content Descriptions

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

### Half standard 0.5 units

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

## Moderation

Moderation is a system designed and implemented to:

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

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

### The Moderation Model

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

### Moderation by Structured, Consensus-based Peer Review

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

### Preparation for Structured, Consensus-based Peer Review

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

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

### The College Course Presentation

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

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

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

### Visual evidence for judgements made about practical performances

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

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

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

# Appendix B – Course Developers

|  |  |
| --- | --- |
| Name | College |
| Associate Professor Judith Dinham | Curtin University |
| Dr Dominque Sweeney | Charles Sturt University |
| Robert Howatson | Dickson College |
| Yvette Riordan | Canberra Girls Grammar School |
| Sarah Smith | St John Paul II College |

# Appendix C – Common Curriculum Elements

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

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

# Appendix D – Glossary of Verbs

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

# Appendix E – Glossary for ACT Senior Secondary Curriculum

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# Appendix F – Course Adoption

**Conditions of Adoption**

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

**Adoption Process**

Course adoption must be initiated electronically by an email from the principal or their nominated delegate to [bssscertification@ed.act.edu.au](mailto:bssscertification@ed.act.edu.au). A nominated delegate must CC the principal.

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

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