

**Written under the VET Quality Framework**

**Accredited from 2016 to 2023 – Updated 2021**

**Supporting Qualifications** from **CUA Creative Arts and Culture Training Package** (refer to *training.gov.au*):

**CUA30220 - Certificate III in Community Dance, Theatre and Events**

Musical and Stage Performance

C Course

Front Cover Art provided by Canberra College student Aidan Giddings

## Table of Contents

[VET Qualifications 1](#_Toc89864966)

[Course Name 4](#_Toc89864967)

[Course Classification 4](#_Toc89864968)

[Training Package Code and Title 4](#_Toc89864969)

[Course Framework 4](#_Toc89864970)

[Course Developers 4](#_Toc89864971)

[Course Length and Composition 5](#_Toc89864972)

[Implementation Guidelines 6](#_Toc89864973)

[Subject Rationale 8](#_Toc89864974)

[Goals 8](#_Toc89864975)

[Student Group 9](#_Toc89864976)

[Recognition of Prior Learning (RPL) 9](#_Toc89864977)

[Content 10](#_Toc89864978)

[Teaching and Learning Strategies 10](#_Toc89864979)

[Reasonable adjustment 11](#_Toc89864980)

[Assessment 12](#_Toc89864981)

[Structured Workplace Learning (SWL): Assessment 13](#_Toc89864982)

[Moderation 13](#_Toc89864983)

[Resources 14](#_Toc89864984)

[Physical Resources 21](#_Toc89864985)

[Proposed Evaluation Procedures 22](#_Toc89864986)

[Standards for Registered Training Organisations 2015 23](#_Toc89864987)

[Creating Narratives Value: 1.0 24](#_Toc89864988)

[Beginning Performance Skills Value: 0.5 26](#_Toc89864989)

[Developing the Narrative Value: 0.5 28](#_Toc89864990)

[Musical Theatre Value: 1.0 30](#_Toc89864991)

[Voice for Performance Value: 0.5 32](#_Toc89864992)

[Musical Performance Value: 0.5 34](#_Toc89864993)

[Creating and Improvising Value: 1.0 36](#_Toc89864994)

[Improvisation Skills Value: 0.5 38](#_Toc89864995)

[Community and Diversity Value: 0.5 40](#_Toc89864996)

[Audition Preparation Value: 1.0 42](#_Toc89864997)

[The Audition Value: 0.5 44](#_Toc89864998)

[Industry Preparation Value: 0.5 46](#_Toc89864999)

[Extension Dance Performance Value: 1.0 48](#_Toc89865000)

[Extension Technical Skills Value: 1.0 50](#_Toc89865001)

[SWL - Musical Theatre Value 0.5 52](#_Toc89865002)

[SWL - Dance Value 0.5 53](#_Toc89865003)

[SWL - Voice Value 0.5 54](#_Toc89865004)

[SWL - Acting Value 0.5 55](#_Toc89865005)

[Appendix A – Example of a Checklist for a Unit of Competency 56](#_Toc89865006)

[Appendix B – Course Adoption 57](#_Toc89865007)

# VET Qualifications

For the CUA30220 Certificate III in Community Dance, Theatre and Events, the following packaging rules apply:

**Total number of units = 13**

**4 core units** plus

**9 elective units**, of which:

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

Elective units must be relevant to the work environment and the qualification, maintain the overall integrity of the AQF alignment, not duplicate the outcome of another unit chosen for the qualification, and contribute to a valid industry-supported vocational outcome.

### Competencies for Certificate III Community Dance, Theatre and Events

|  |  |  |
| --- | --- | --- |
| Code | Competency Title | Core/Elective |
| **BSBTWK301** | **Use inclusive work practices** | **Core** |
| **CUAIND311** | **Work effectively in the creative arts industry** | **Core** |
| **CUAIND314** | **Plan a career in the creative arts industry** | **Core** |
| **CUAWHS312** | **Apply work health and safety practices** | **Core** |
| [BSBCRT311](https://training.gov.au/Training/Details/BSBCRT311) | Apply critical thinking skills in a team environment | Elective Group A |
| [CUAACT311](https://training.gov.au/Training/Details/CUAACT311" \o "View details for CUAACT311) | Develop basic acting techniques for performance | Elective Group A |
| [CUADAN314](https://training.gov.au/Training/Details/CUADAN314) | Develop dance improvisation skills | Elective Group A |
| [CUADAN318](https://training.gov.au/Training/Details/CUADAN318) | Increase depth of contemporary dance techniques | Elective Group A |
| [CUADAN319](https://training.gov.au/Training/Details/CUADAN319) | Increase depth of street dance techniques | Elective Group A |
| [CUAPRF311](https://training.gov.au/Training/Details/CUAPRF311) | Create and perform stories for theatre | Elective Group A |
| [CUAPRF314](https://training.gov.au/Training/Details/CUAPRF314" \o "View details for CUAPRF314) | Develop audition techniques | Elective Group A |
| [CUAPRF316](https://training.gov.au/Training/Details/CUAPRF316" \o "View details for CUAPRF316) | Develop basic musical theatre technique | Elective Group A |
| [CUASTA311](https://training.gov.au/Training/Details/CUASTA311) | Assist with production operations for live performances | Elective Group A |
| [CUAVOS311](https://training.gov.au/Training/Details/CUAVOS311) | Use music and singing in performances | Elective Group A |
| [CUAVOS312](https://training.gov.au/Training/Details/CUAVOS312) | Develop vocal techniques for use in performance | Elective Group A |
| [CUAWHS211](https://training.gov.au/Training/Details/CUAWHS211) | Develop a basic level of physical fitness for dance performance | Elective Group B |
| [CUALGT211](https://training.gov.au/Training/Details/CUALGT211) | Develop basic lighting skills | Elective Group B |
| [CUASOU211](https://training.gov.au/Training/Details/CUASOU211) | Develop basic audio skills and knowledge | Elective Group B |

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

## VET Competencies Mapped to Course Units

Grouping of competencies within units may not be changed by individual colleges. Grouping of half units is restricted to patterns shown below.

Competencies designated at this Certificate III level can only be delivered by schools that have this qualification listed on their scope of registration.

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

### VET Implementation Summary

|  |  |  |
| --- | --- | --- |
| BSSS Unit Title | Competencies | |
| Creating Narratives 1.0 | CUAWHS312 | Apply work health and safety practices |
| [CUAACT311](https://training.gov.au/Training/Details/CUAACT311) | Develop basic acting techniques for performance |
| [CUAPRF311](https://training.gov.au/Training/Details/CUAPRF311) | Create and perform stories for theatre |
| [CUAWHS211](https://training.gov.au/Training/Details/CUAWHS211) | Develop a basic level of physical fitness for dance performance |
| Beginning Performance Skills 0.5 | CUAWHS312 | Apply work health and safety practices |
| [CUAACT311](https://training.gov.au/Training/Details/CUAACT311) | Develop basic acting techniques for performance |
| [CUAWHS211](https://training.gov.au/Training/Details/CUAWHS211) | Develop a basic level of physical fitness for dance performance |
| Developing the Narrative 0.5 | [CUAPRF311](https://training.gov.au/Training/Details/CUAPRF311) | Create and perform stories for theatre |
| Musical Theatre 1.0 | CUAIND311 | Work effectively in the creative arts industry |
| [CUAPRF316](https://training.gov.au/Training/Details/CUAPRF316) | Develop basic musical theatre technique |
| [CUAVOS311](https://training.gov.au/Training/Details/CUAVOS311) | Use music and singing in performances |
| [CUAVOS312](https://training.gov.au/Training/Details/CUAVOS312) | Develop vocal techniques for use in performance |
| Voice for Performance 0.5 | [CUAVOS311](https://training.gov.au/Training/Details/CUAVOS311) | Use music and singing in performances |
| [CUAVOS312](https://training.gov.au/Training/Details/CUAVOS312) | Develop vocal techniques for use in performance |
| Musical Performance 0.5 | CUAIND311 | Work effectively in the creative arts industry |
| CUAPRF316 | Develop basic musical theatre technique |
| Creating and Improvising 1.0 | **BSBTWK301** | **Use inclusive work practices** |
| [BSBCRT311](https://training.gov.au/Training/Details/BSBCRT311) | Apply critical thinking skills in a team environment |
| [CUADAN314](https://training.gov.au/Training/Details/CUADAN314) | Develop dance improvisation skills |
| Improvisation Skills 0.5 | [BSBCRT311](https://training.gov.au/Training/Details/BSBCRT311) | Apply critical thinking skills in a team environment |
| [CUADAN314](https://training.gov.au/Training/Details/CUADAN314) | Develop dance improvisation skills |
| Community and Diversity 0.5 | **BSBTWK301** | **Use inclusive work practices** |
| Audition Preparation 1.0 | **CUAIND314** | **Plan a career in the creative arts industry** |
| [CUAPRF314](https://training.gov.au/Training/Details/CUAPRF314) | Develop audition techniques |
| The Audition 0.5 | [CUAPRF314](https://training.gov.au/Training/Details/CUAPRF314) | Develop audition techniques |
| Industry Preparation 0.5 | **CUAIND314** | **Plan a career in the creative arts industry** |
| Extension Dance Performance 1.0 | [CUADAN318](https://training.gov.au/Training/Details/CUADAN318) | Increase depth of contemporary dance techniques |
| [CUADAN319](https://training.gov.au/Training/Details/CUADAN319) | Increase depth of street dance techniques |
| Extension Technical Skills 1.0 | [CUALGT211](https://training.gov.au/Training/Details/CUALGT211) | Develop basic lighting skills |
| [CUASOU211](https://training.gov.au/Training/Details/CUASOU211) | Develop basic audio skills and knowledge |
| [CUASTA311](https://training.gov.au/Training/Details/CUASTA311) | Assist with production operations for live performances |
| SWL - Musical Theatre 0.5 | [CUAPRF316](https://training.gov.au/Training/Details/CUAPRF316) | Develop basic musical theatre technique |
| [CUAWHS211](https://training.gov.au/Training/Details/CUAWHS211) | Develop a basic level of physical fitness for dance performance |
| SWL - Dance 0.5 | [CUADAN318](https://training.gov.au/Training/Details/CUADAN318) | Increase depth of contemporary dance techniques |
| [CUADAN319](https://training.gov.au/Training/Details/CUADAN319) | Increase depth of street dance techniques |
| SWL - Voice 0.5 | [CUAVOS311](https://training.gov.au/Training/Details/CUAVOS311) | Use music and singing in performances |
| [CUAVOS312](https://training.gov.au/Training/Details/CUAVOS312) | Develop vocal techniques for use in performance |
| SWL - Acting 0.5 | [CUAACT311](https://training.gov.au/Training/Details/CUAACT311) | Develop basic acting techniques for performance |

# Course Name

Musical and Stage Performance

# Course Classification

C

# Training Package Code and Title

CUA Creative Arts and Culture Training Package

# Course Framework

Written under the VET Quality Framework

# Course Developers

|  |  |  |
| --- | --- | --- |
| Name | Qualifications | College |
| Maria Stewart | BA, Dip. Ed, Ass. Dip Creative Arts, Grad. Dip. Shakespeare, Cert IV Entertainment, Cert. IV Workplace Trainer and Assessor | Gungahlin College |
| Tamara Weekes | BMusEd, AmusA (piano), AmusA (organ), Cert IV Training and Assessment | Gungahlin College |
| Christine Trull | BA, Grad. Dip Ed, MBBO, Cert IV Training and Assessment | Gungahlin College |

A special thank you to Adam Salter and Emily Appleton for working on the update in 2021.

## Evaluation of Previous Course

This is the first C Course in Musical and Stage Performance

# Course Length and Composition

The following combinations of 0.5 units have been approved as having coherence of purpose and clarity. No other combinations of 0.5 units have been accredited.

|  |  |  |
| --- | --- | --- |
| Unit Titles | Unit Value | |
| **Creating Narratives** | **1.0** | |
| Beginning Performance Skills | 0.5 | |
| Developing the Narrative | 0.5 | |
| **Musical Theatre** | **1.0** | |
| Voice for performance | 0.5 | |
| Musical Performance | 0.5 | |
| **Creating and Improvising** | **1.0** | |
| Improvisation Skills | 0.5 | |
| Community and Diversity | 0.5 | |
| **Audition Preparation** | **1.0** | |
| The Audition | 0.5 | |
| Industry Preparation | 0.5 | |
| **Extension Dance Performance** | **1.0** |
| **Extension Technical Skills** | **1.0** | |
| SWL Musical Theatre | 0.5 | |
| SWL Dance | 0.5 | |
| SWL Voice | 0.5 | |
| SWL Acting | 0.5 | |

## Available course patterns

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

|  |  |
| --- | --- |
| Course | Number of standard units to meet course requirements |
| Minor | Minimum of 2 units |
| Major | Minimum of 3.5 units |
| Major Minor | Minimum of 5.5 units |
| Double Major | Minimum of 7 units |

# Implementation Guidelines

## Compulsory units

Completion of core Units of Competence is required for the achievement of a vocational certificate qualification. In addition, Training Package rules for completion of core and elective competencies must be adhered to. Refer to qualification guidelines in the CUA Live Performance and Entertainment Training Package 1.0.

## Prerequisites for the course or units within the course

For the units:

**Extension Dance Performance - Pre-requisite**

A minimum of 2 units from this course or 2 units from the Dance A/T course

**Extension Technical Skills - Pre-requisite**

A minimum of 2 units from this course or 2 units from the Live Production and Services C Course

## Arrangements for students continuing study in this course

This is the first C Course in Musical and Stage Performance.

## New and/or Updated Training Package

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

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

Granting of RPL for competencies does not equate to units towards the Senior Secondary Certificate. Refer to RPL on page 11.

## Duplication of Content

### Duplication of Content Rules

Students cannot be given credit towards the requirements for a Senior Secondary Certificate for a unit that significantly duplicates content in a unit studied in another course. The responsibility for preventing undesirable overlap of content studied by a student rests with the principal and the teacher delivering the course. While it is acceptable for a student to be given the opportunity to demonstrate competence over more than one semester, substantial overlap of content is not permitted. Students will only be given credit for covering the content once.

### Duplication of Units

### The unit Extension Technical Skills contains competencies that are related to the Live Production and Services C Course Type 2:

* Develop basic lighting skills and knowledge
* Develop basic audio skills and knowledge

### Relationship to other courses

This course contains content that overlaps with content in other BSSS accredited courses:

* Drama A/T
* Music A/T
* Dance A/T
* Live Production and Services C
* Music Industry C

This course shares common competencies with other BSSS accredited courses:

* Live Production and Services C

## Suggested Implementation Patterns

The expected completion time for Certificate III Community Dance, Theatre and Events is 4.0 standard units. Most college/RTOs will deliver the four standard units (4 x 1.0 values) in the course. The half (0.5) standard units are offered as exit or entry points when students do not complete the standard unit.

This course will be delivered through practical workshops, class and group based projects, community performances, amateur and semi-professional performances, major productions, intensive workshops. Emphasis will be given to the observation of practical skills and teacher questioning of knowledge. Evidence must be collected throughout the course contributing to the attainment of competencies for qualifications or Recognition of Prior Learning (RPL).

Implementation may vary according to individual college choice of units.

|  |  |
| --- | --- |
| Implementation Pattern | Units |
| Semester 1, Year 11 | **Creating Narratives 1.0**  Beginning Performance Skills 0.5  Developing the Narrative 0.5 |
| Semester 2 , Year 11 | **Musical Theatre 1.0**  Voice for Performance 0.5  Musical Performance 0.5 |
| Semester 1, Year 12 | **Creating and Improvising 1.0**  Improvisation Skills 0.5  Community and Diversity 0.5 |
| Semester 2, Year 12 | **Audition Preparation 1.0**  The Audition 0.5  Industry Preparation 0.5 |
| Semester 1, Year 12 | **Extension Dance Performance 1.0** |
| Semester 2, Year 12 | **Extension Technical Skills 1.0** |

# Subject Rationale

This qualification is designed to reflect the role of individuals who work in performance in the arts industry. They may perform across a range of areas including music, dance, drama, and technical production. This qualification reflects the role of individuals working in a variety of community-based performance and production contexts, using some discretion and judgement and relevant theoretical knowledge. They may provide support to others involved in productions. This qualification is very flexible and designed to develop a broad range of performance skills which can articulate to tertiary studies in:

* Certificate IV in Musical Theatre
* Certificate IV in Dance
* Diploma of Dance (Elite Performance)
* Diploma of Musical Theatre
* Advanced Diploma of Dance (Elite Performance)

This qualification includes a focus on community and diversity. These competencies enable inquiry into the integration of performance skills into community organisations. Literacy and numeracy are addressed through all components and competencies.

# Goals

Goals are statements of intended student outcomes. This course should enable students to develop and demonstrate:

* basic acting techniques and performance skills
* a knowledge of Occupational Health and Safety as it applies to dance, drama, music and technical production
* the creation of narratives which are expressed through voice and movement
* vocal techniques for singing and music performance
* a knowledge of the creative arts industry including career planning
* a range of musical theatre techniques and apply these in performance
* an understanding of community resources and working with diversity
* performance skills in contemporary, street and musical theatre dance styles
* the ability to improvise in a range of styles, forms and contexts
* audition techniques in preparation for entry to the creative arts industries
* skills in lighting and audio for production operations
* ability to work and learn individually and with others
* improve language, literacy and numeracy
* the ability to work in a culturally diverse environment

## **Student Group**

This course is designed for students interested in the Community Dance, Theatre and Events industry. It focuses on the fundamental skills and underpinning knowledge required to pursue further training and work in a range of trade areas:

* Musical Theatre
* Community Dance
* Theatre Productions and Performances
* Performing Arts in the community

It is envisaged that this course will meet the needs of students who have a particular interest or skill set in dance, drama, music, musical theatre and/or community arts projects. Students may wish to:

* Further develop their skills for vocational, tertiary or recreational studies
* Investigate career pathways in the performing arts
* Pursue professional opportunities in the performing arts
* Utilise skills from the Performing Arts in other or associated area of higher education

# Recognition of Prior Learning (RPL)

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

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

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

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

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

# Content

The essential concepts and content in this course is guided by the industry endorsed Live Performance and Entertainment Training Package.

### Concepts

* Understanding the nature of Industry structure and opportunities
* Preparing for a career in the performing arts industry
* Management of self and working with others in the workplace

### Industry Practices and Workplace Knowledge

* Preparing for an audition and auditioning
* Performance opportunities both locally and in the wider community
* Understanding the demands of rehearsal and performance
* Safe practices in rehearsal and performance

### Essential Skills Development

* Vocal development, strengthening and control
* Movement and dance skills
* Ensemble and character work
* Audition preparation
* Community engagement and peer teaching
* Performance stage craft skills and knowledge
* Production operations skills and knowledge

# Teaching and Learning Strategies

This C course will attract students with a wide range of abilities and interests. The aim is to achieve a national Certificate qualification. A Statement of Attainment will be awarded for partial completion when all competencies are not attained according to Training Package rules. Teaching and learning strategies must accommodate delivery of underpinning essential skills and knowledge required as identified in the Training Package. Any tasks should contribute to the evidence required to deem a student competent.

It is recommended that teachers use a variety of modes of presentation to address different learning styles. Structured Workplace Learning is highly recommended for extension of students’ understanding of the real world of work. Simulated work environments are also valuable. Variety in delivery mode can also contribute to more meaningful and motivating learning experiences.

Teaching strategies that are particularly relevant and effective include:

* responses to focus questions
* direct observation
* oral or written tasks
* portfolios of evidence
* workplace reports of on-the-job performance
* evaluations
* industry projects or performances
* practical performances
* performance in live events outside of the school environment
* theatre production or live event within the college environment
* practical workshops including improvisation
* vocal, movement and acting intensives
* rehearsal strategies and WHandS
* script analysis
* ensemble performance techniques
* choreography, devising and composition
* consolidation and practice of fundamental skills in voice, acting and dance
* Quality Teaching Framework
* Curriculum Differentiation
* Cooperative learning structures
* Tactical teaching (reading strategies)
* Formative Assessment

Evidence of competence must be collected via a variety of assessment strategies, these could include: industry projects; observations; case studies; interviews; workplace projects; structured work place learning placements; and third party on the job assessment reports that are undertaken in this unit.

Teachers must use this document in conjunction with the Units of Competence from the **CUA30213 Certificate III in Community Dance, Theatre and Events**, which provides performance criteria, range statements and assessment contexts. Please note that competence must be demonstrated over time and in the full range of Community Dance, Theatre and Events industry contexts.

## **Reasonable adjustment**

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

# Assessment

The identification of assessment task types, together with examples of tasks, provides a common and agreed basis for the collection of evidence of student achievement of competencies. This collection of evidence also enables a comparison of achievement within and across colleges, through moderation processes. BSSS requirements and Standards for Registered Training Organisations (RTOs) stipulate that assessment of competencies must be reliable, valid, fair and flexible. Refer to the Standards for RTOs 2015 in this document on page 25 for further information.

There should be a variety of assessment tasks delivered each semester, in line with other BSSS Accredited courses. Collectively, these assessment tasks need to provide evidence for **every** element of **every** competency being delivered in the relevant semester.

An assessment checklist for one core competency is included in Appendix A. This will assist in ensuring that evidence collected will be valid and sufficient. A similar checklist needs to be created for ALL competencies included in the relevant semester.

Students will be assessed based on whether they are able to demonstrate competence to the standard required in the Training Package against Units of Competency. Essential skills and knowledge will be incorporated. Students will be deemed competent or not yet competent. Students must have timely access to current and accurate records of their progress towards achieving competence. RTO Colleges must ensure that regular feedback and further opportunities are provided for students to develop the knowledge and skills required to be deemed competent.

## Competency Based Assessment

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

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

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

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

The integrated assessment activity will require the learner to:

* use the appropriate key competencies,
* apply the skills and knowledge which underpin the process required to demonstrate competency in the workplace, and
* integrate the most critical aspects of the competencies for which workplace competency must be demonstrated.

# Structured Workplace Learning (SWL): Assessment

Structured Workplace Learning is the workplace component of a nationally recognised industry specific VET program. It provides supervised learning activities contributing to an assessment of competence, and achievement of outcomes and requirements of a particular Training Package. (Please refer to BSSS Policies and Procedures Manual for Board policy on SWL)

Students must be able to demonstrate identified competencies in SWL units with direct reference to elements of competence and required skills and knowledge from the relevant Training Package. Assessment of SWL units is competency based and reliant on the gathering of sufficient evidence from a student’s work placement. Students will be awarded a *Pass* or *Participated* grade in the SWL unit (refer section 4.3.6.3 Unit Grades – BSSS Policies and Procedures Manual).

# 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.

### The Moderation Model

Moderation within the ACT encompasses structured, consensus-based peer review of assessment instruments for all accredited C courses over two Moderation Days. Moderation commences within individual colleges. Teachers develop assessment programs and instruments according to the VET Quality Framework. Teachers of C courses are required to present portfolios of student work for verification that units are taught and assessed as documented and validation that assessment meets industry standards.

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

Review is a subcategory of moderation, comprising the review of competency assessment against the NVR standards. This is achieved by matching student performance with the elements, skills, knowledge and critical aspects for assessment outlined in each competency in the relevant training package. Advice is then given to colleges to assist teachers with, and/or reassure them on, their judgments.

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

Each year, teachers teaching a Year 11 class are asked to retain originals or copies of student work completed in Semester 2. Similarly, teachers teaching a Year 12 class should retain originals or copies of student work completed in Semester 1. Assessment tasks 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, M and C course/units offered by the school, and is sent in to the Office of the Board of Senior Secondary Studies.

### The College C Course Presentation

The package of materials presented by a college for review on moderation days in each C 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. As there is no BSSS course framework for C courses, it is essential that all details for each unit of competency delivered over the relevant semester are included. These competencies can be found under the relevant qualification on *training.gov.au*.
* **one** student portfolio. This portfolio contains the VET assessments as presented by the student. Details of the competencies covered are to be included on the ‘C’ Individual Student Profile (ISP), which is available from ACS. Ensure that the college grade, ‘**P**’ or ‘**Q**’, is indicated on Part B on the Presentation Review Proforma (PRP).

Requirements for specific subject areas will be outlined by the Board Secretariat through memoranda and Information Papers.

Teachers should consult the BSSS guidelines at: <http://www.bsss.act.edu.au/grade_moderation/information_for_teachers> when preparing photographic evidence.

# Resources

### DRAMA

#### Books

Adler, S 1988, *The Technique Of Acting,* Bantam Books.

Barr, T 1997, *Acting for the Camera,* New York, Harper Perennial.

Benedetti, J 2008, *Stanislavski: An Introduction,* 4th edn, Methuen, London.

Benedetti, R 1990, *The Actor At Work,* Prentice Hall.

Benedetti, R 1995, *The Director at Work,* Prentice Hall.

Bernard, IJ 1998, *Film and Television Acting: From Stage to Screen,* Focal Press, Boston.

Berry, C 1992, *The Actor and the Text*, Applause Theatre Books, New York.

Berry, C 2008, *From Word To Play: A Handbook For Directors*, Oberon Books, London.

Boal, A (translated by Adrian Jackson), 2002, *Games for Actors and Non-Actors,* 2nd edn, Routledge, London.

Bradbury, D (ed.) 2006, Theatre of Movement and Gesture, Routledge, London.

Burton, B 1998, *Living Drama*, Longmore Cheshire, Melbourne.

Caine, M 1997, *Acting in Film,* Applause Theatre Books.

Callery, D 2001, *Through the Body: a Practical Guide to Physical Theatre*, Routledge, New York.

Cardullo, B (ed.) 1999, *Playing to the Camera: Film Actors Discuss their Craft,* Yale University Press, New Haven, London.

Carpenter, M 1982, *Stage Lighting,* NSW University Press, Sydney.

Carver, R 2009, *Stagecraft Fundamentals: a Guide and Reference for Theatrical Production*, Focal Press, Boston.

Chekhov, M 1991, *On The Technique Of Acting*, Harper Collins.

Dundjerović, A 2009, *Robert Lepage*, Routledge, London.

Erven, E 2001, *Community Theatre: Global Perspectives,* Taylor and Francis, London.

Gadaloff, J 1998, *Springboards – Australian Drama 2*, Jacaranda Press.

Galbraith, R 1991, *You’re On*, Longman Cheshire.

Gillett, J 2007, *Acting on Impulse: Reclaiming the Stanislavski Approach: a Practical Workbook for Actors,* Methuen Drama, London.

Goldberg, A 1991, *Improv Comedy*, Samuel French, Hollywood.

Hagen, U et al. 1973, *Respect for Acting,* Macmillan, New York.

Johnstone, K 2007, *Impro: Improvisation and the Theatre,* Methuen Drama, London.

Johnstone, K 1994, *Don't be Prepared: Theatresports for Teachers,* Loose Moose Theatre, Calgary.

Johnstone, K 1999, *Impro for Storytellers: Theatresports and the Art of Making Things Happen*, Faber, London.

Johnstone, K 1981, *IMPRO!*, Methuen, London.

Kanner, E et al. 1997, *Next!: an Actor's Guide to Auditioning,* Lone Eagle Pub. Co., Los Angeles, CA.

Leach, R 1993, *Vsevolod Meyerhold*, Cambridge, London.

Lecoq, J (translated by David Bradbury), 2009, *The Moving Body: Teaching Creative Theatre*, Methuen Drama, London.

York.

Lubin, T 1991, *Studio Seconds: An Assistant Sound Engineers Handbook*, AFTRS, North Ryde, N.S.W.

Meisner, S et al. 1987, *Sanford Meisner on Acting,* Vintage Books, New York.

Milling, J et al. 2001, *Modern Theories of Performance: from Stanislavski to Boal,* Palgrave, Hampshire, N.Y.

Mitter, S 1992, *Systems of Rehearsal: Stanislavsky, Brecht, Grotowski, And Brook,* Routledge, London.

Neelands, J et al. 2000, *Drama and Theatre Studies as ASA Level*,Hodder and Stoughton.

Neelands, J et al. 2000, *Theatre Directions*, Hodder and Stoughton, London.

Nelson, T 1976, *Comedy*, Oxford Uni Press.

Patterson, M 2007, *The Oxford Guide to Plays,* Oxford paperback reference, Oxford University Press, Oxford.

Pierse, L 1993, *Theatre Sports Downunder*, Improcorp Australia, Sydney.

Pilbrow, R 1997, *Stage Lighting Design The Art, The Craft, The Life,* Design Press, New York.

Reid, F 1998, D*iscovering Stage Lighting* (sec ed) Focal Press, Melbourne.

Reid, F 1998, *The Staging Handbook,* Pittman, London.

Rowe, C 2007, *Drawing and Rendering for Theatre: a Practical Course for Scenic, Costume, and Lighting Designers*, Focal Press, Boston.

Spolin, V 1963, *Improvisation For The Theatre*, Pitman Publishing.

Spolin, V 1985, *Theater Games for Rehearsal: a Director's Handbook,* Northwestern University Press, Evanston, Illinois.

Spolin, V 1999, *Improvisation for the Theater: a Handbook of Teaching and Directing Techniques,* 3*rd* edn, Northwestern University Press, Evanston, Illinois.

Stanislavsky, C (edited by Elizabeth Reynolds Hapgood), 2004, *An Actor's Handbook: an Alphabetical Arrangement of Concise Statements on Aspects of Acting,* Routledge, New York.

Stanislavsky, C 1988, *An Actor Prepares*, Methuen Drama.

Suzuki, T 1986, *The Way of Acting*, Theatre Communications Group, Inc., New York.

Tourelle, L et al. 1999, *Improvisation for the Theatre*, 3rd edn, NWU Press, Illinois.

Walters, G *Stage Lighting (Step by Step)* A and C Black, London.

Wimmer, C 2003, *Acting in Person and in Style* *in Australia*, Mcgraw Hill, Australia.

Withers-Wilson, N 1993, *Vocal Direction for the Theatre: from Script Analysis to Opening Night,* Drama Book Publishers, New York.

Yuko, K 2007, *Multicultural Theatre*, Kendall Hunt.

#### Audio Visual Materials

*Changing Stages*, 2000, BBC/Thirteen-WNET, London, Written and Presented by Richard Eyre, The History of Theatre, 160 min.

*In The Company Of Actors*, 2007, Australia, Directed by Ian Darling.

#### Websites

‘Australian Theatre’, 2010, *Embrace Australia*, viewed 16 September 2010, <<http://www.embraceaustralia.com/culture/the-arts/australian-theatre>>

‘Comedy and Drama Play Index’, 2010, *Read Book Online*, viewed 16 September 2010, <<http://www.readbookonline.net/plays>>

‘Copyright Information’, 2010, *Australian Copyright Council*, viewed on 16 September 2010, <<http://www.copyright.org.au/information>>

‘Drama: Glossary’, 2009, *NSW HSC online*, viewed 16 September 2010, <<http://hsc.csu.edu.au/drama/glossary/2285/>>

‘Home’, 2008, *Legs on the Wall: Physical Theatre*, viewed on 16 September 2010, <<http://www.legsonthewall.com.au>>

‘Home’, 2009, *Australia Council for the Arts*, viewed 16 September 2010, <<http://www.australiacouncil.gov.au>>

‘Home’, 2009, *Australian Theatre Forum*, viewed 16 September 2010, <<http://www.australiantheatreforum.com.au>>

‘Home’, 2009, *Brainstorm Productions*, viewed 16 September 2010, <<http://www.brainstormproductions.com.au>>

‘Home’, 2009, *Columbia University Arts*, viewed 16 September 2010, <<http://cuarts.com/>>

‘Home’, 2009, *Drama Australia*, viewed 16 September 2010, <<http://www.dramaaustralia.org.au/>>

‘Home’, 2009, *The WWW Virtual Library: Theatre and Drama*, viewed 16 September 2010, <<http://vl-theatre.com/>>

‘Home’, 2010, *Australian Aboriginal Theatre Initiative*, viewed 16 September 2010, <<http://www.aboriginaltheatre.com>>

‘Home’, 2010, *Australian Dance Theatre*, viewed 16 September 2010, <<http://www.adt.org.au/>>

‘Home’, 2010, *Canberra Theatre Centre*, viewed on 16 September 2010, <<http://www.canberratheatrecentre.com.au/>>

‘Home’, 2010, *Contemporary Arts Media*, viewed 16 September 2010, <<http://www.artfilms.com.au>>

‘Home’, 2010, *Drama Play*, viewed 16 September 2010,  
<<http://dramaplayshop.org/>>

‘Home’, 2010, *Drama West*, viewed 16 September 2010, <<http://www.dramawest.com/>>

‘Home’, 2010, *Justin’s Theatre Links*, viewed 16 September 2010, <<http://www.theatrelinks.com/>>

‘Home’, 2010, *National Drama*, viewed 16 September 2010, <<http://www.nationaldrama.co.uk/>>

‘Home’, 2010, *National Institute of Dramatic Art*, viewed on 16 September 2010, <[www.nida.edu.au/](http://www.nida.edu.au/)>

‘Home’, 2010, *Safety in Australia*, viewed on 16 September 2010, <[www.safetyinaustralia.com.au](http://www.safetyinaustralia.com.au)>

‘Home’, 2010, *Shadow House Pits*, viewed 16 September 2010, <<http://www.shadowhousepits.com.au/>>

‘Home’, 2010, *Shakespeare Online*, viewed on 16 September 2010, <<http://www.shakespeare-online.com/>>

‘Home’, 2010, *Stage Plays*, viewed 16 September 2010,  
<<http://stageplays.com/>>

‘Home’, 2010, *The Royal Shakespeare Company*, viewed 16 September 2010, <[www.rsc.org.uk](http://www.rsc.org.uk)>

‘Home’, 2010, *Theatre Australia*, viewed 16 September 2010, <<http://www.theatre.asn.au/>>

‘Home’, 2010, *Theatre Crafts*, viewed 16 September 2010, <<http://www.theatrecrafts.com/index.shtml>>

‘Home’, 2010, *Theatre History in Europe*, viewed 16 September 2010, <<http://www.theatron.org/>>

‘Home’, 2010, *Zen Zen Zo Physical Theatre*, viewed on 16 September 2010, <<http://www.zenzenzo.com/>>

‘Resources’, 2010, *Theatre Network Victoria*, viewed 16 September 2010, <<http://tnv.net.au/resources>>

‘Shakespeare’s Texts’, 2010, *TheatreBooks*, viewed on 16 September 2010, <<http://www.theatrebooks.com/theatre/shakespeare.html>>

‘Theatre and Drama’, 2010, *Intute*, viewed 16 September 2010, <<http://www.intute.ac.uk/theatre/>>

### DANCE

#### Books

|  |  |
| --- | --- |
| Carter, A | 2004, *Rethinking dance history: A reader*, Routledge, London. |
| Carter, A and O'Shea, J | 2010, *The Routledge Dance Studies Reader*. Routledge, New York. |
| Craine, D and Mackrell, J | 2004, *The Oxford Dictionary of Dance*, Oxford University Press, New York, USA. |
| Gottlieb, R (ed.) | 2008, *Reading Dance: a gathering of memoirs, reportage, criticism, profiles, interviews, and some uncategorizable extras*, Pantheon Books, New York, USA. |
| Greig, V | 1994, *Inside Ballet Technique,* Princeton Book Company, New Jersey. |
| Kant, M (ed.) | 2007, *The Cambridge Companion to Ballet,* Cambridge University Press, Cambridge. |
| Kassing, G | 2003, *Dance Teaching Methods And Curriculum Design*, Human Kinetics, Champaign, Il, USA. |
| Kassing, G | 2007, *History of Dance: an interactive arts approach,* Human Kinetics, Champaign, Illinois. |
| Lepecki, A (ed.) | 2004, *Of the Presence of the Body: Essays on dance and performance theory*, Wesleyan University Press, Middletown, Connecticut. |
| Lihs, H R | 2002, *Appreciating Dance: a guide to the world’s liveliest art,* Princeton Book, Hightstown, N.J. |
| Oliver, WR | 2010, *Writing About Dance*, Human Kinetics, Champaign, Illinois, USA. |
| Overby, L | 2015. *Public Scholarship in Dance - Lynnette Overby*. Human Kinetics, Champaign, Illinois. |
| Pomer, J | 2009, *Dance Composition: an interrelated arts approach*, Includes 1 CD-ROM, Human Kinetics, Champaign, Ill. USA. |
| Robertson, A and Hutera, D | 1988, *The Dance Handbook,* Longman, Harlow, Essex. |
| Scheff, R, Sprague, M and McGreevey-Nichols, S. | 2005, *Experiencing Dance,* Human Kinetics, Champaign, Illinois. |
| Scheff, H and Sprague, M et al (eds.) | 2010, *Exploring Dance Forms and Styles: a guide to concert, world, social and historical dance*, Human Kinetics, Champaign, Illinois, USA. |
| Schlaich, J and DuPont, B et al (eds.) | 1998, *Dance: The Art of Production*. Princeton Book Co, Hightstown, New Jersey, USA. |
| Snook, B | 2007, *Dance for Senior Students*, Thomson Learning, South Melbourne, VIC. |
| Snook, B | 2014, *Dance Count me In* 2nd edition, Cengage Australia Pty Limited, Melbourne. |
| Sofras, P | 2006, *Dance Composition Basics: Capturing the choreographer's craft,* Includes DVD, Human Kinetics, Champaign, Ill. USA. |
| Sorell, W (ed.) | 1992, *The Dance Has Many Faces*, A Capella Books, Chicago, Illinois, USA. |
| Wauchop, D | 2009, *Dancing in Time*, Includes 1 CD-ROM, Piper Press and A H Design and Publishing, Annandale, NSW. |

#### Journals

|  |
| --- |
| *Dance Australia*, Yaffa Publishing, Surry Hills, NSW |
| *Dance Train,* Cremone, NSW |
| *Dance Forum,* [Australian Dance Council: online journal subscription] |

#### Audio Visual

|  |
| --- |
| Ausdance, Media Production Unit, Open Training and Education Network Curriculum Directorate, NSW Department of School Education |
| Dance and Video (Video), RM Associates, UK |
| Dance composition basics: Capturing the choreographer's craft (DVD), Human Kinetics, Champaign, Ill, USA |
| Dance Theatre of Harlem (DVD), 2007 Enhance TV, Neutral Bay, NSW |
| Rhythm Is It: Rite of Spring (video recording), 2004, Boomtownmedia, Berlin |
| The American Dance Festival's Dancing in the Light: six dances by African-American choreographers (DVD), 2007 Kultur, West Long Branch, N.J., USA |

#### Websites

|  |
| --- |
| Ausdance 2015 [ONLINE] < [http://www.ausdance.org.au](http://www.ausdance.org.au/) > |
| Ausdance Teacher Resources [ONLINE]  <http://ausdanceact.org.au/development/teacher-resource> Password: Moveup15 |
| Australia Dancing 2010 [ONLINE] < [http://www.australiadancing.org](http://www.australiadancing.org/) > |
| Australian Dance Theatre. 2013. *Australian Dance Theatre*. [ONLINE].  <[http://www.adt.org.au](http://www.adt.org.au/)> |
| Chunky Move 2004 [ONLINE] < <http://www.chunkymove.com/home.html> > |
| Dance Australia newsletter  <[http://www.danceaustralia.com.au](http://www.danceaustralia.com.au/)> |
| Dance Heritage Coalition 2010 [ONLINE] < <http://danceheritage.org/> > |
| Dance Magazine 2013.  *Dance Magazine: Dance Auditions Australia*.  [ONLINE]. <<http://danceinforma.com.au/>> |
| Enhance TV Direct  <<http://direct.enhancetv.com.au/login.php>> |
| HSC Online - Dance. 2013. *HSC Online - Dance*. [ONLINE].  <<http://hsc.csu.edu.au/dance/>> |
| Marcom Projects [ONLINE] < [http://www.marcom.com.au](http://www.marcom.com.au/) > |
| New Zealand Performing Arts Teacher Resource Exchange 2010 [ONLINE] < <http://www.tki.org.nz/r/arts/curriculum/statement/pg30_31_e.php> > |
| QL2 Quantum Leap Centre for Youth Dance  <<http://www.ql2.org.au/>> |

### ORGANISATIONS

Victorian College of the Arts

West Australian Academy of Performing Arts

### MUSIC

#### Books

Bowman, D, Cole, B., 1990, Sound Matters, Teachers Manuel and Music Book, Schott Educational Publications, London

Charlton, K., 1990, Rock Music Styles a History of, Wm. C. Brown, America

Cole, B., 1996, The Composer’s Handbook, Schott Educational Publications, London

Dorricott, I.J, Allan, B.C., 1993, In Tune With Music Book Three, McGraw-Hill Book Company, Sydney

Leek, S, 1998, *Australian Choral Music Kit*, Stephen Leek Productions

Leek, S, and Morton, G, 1990, Voice works, Morton Music

#### Web Sites for Suggested performance repertoire

www.nswboardofstudies music syllabus stage 6

[www.vcaa.vic.edu.au](http://www.vcaa.vic.edu.au) curriculum and standards

www.ameb.edu.au

The following centres provide access to resources and reference materials:

AUS Music

Australian Institute for Aboriginal and Torres Strait Islanders

Australian Music Centre (Sydney)

Canberra Institute of the Arts, Acton and Manuka Campuses

National Film and Sound Archive

National Library Music Collection

University of Canberra

University of New England, Northern Rivers Campus

#### Reference Materials

Bowman, D and Cole, B, 1989, Sound Matters, Schott Publishing

Bowman, D and Terry, P, 1993, Aural Matters, Schott Publishing

Bowman, D and Terry, P, 1994, Aural Matters in Practice, Schott Publishing

Bromhall, D. Composing in the Classroom, 1989, Opus I and 2. Hawkes Boosey and Hawkes

Bryce E.A. Harmony - A bridge from traditional to jazz related harmonic concepts. 1988, Engadine Music, Sydney

Chadwick, F, 1996, Cries and Calls, FENER Publications

Kamien, R. ed The Norton Scores vol 1 and 2. 4th ed. 1993, Norton and Co. Inc. N.Y.

Kamien, R (ed.), 1999, The Norton Scores: An Anthology for Listening, Norton

Kamien, R, 1999, Music: An Appreciation, 6th edn, Norton

Lowe, G, 1997, The Rock Book, McGraw-Hill

Reeves, S.D. Creative Jazz Improvisation Prentice Hall, Englewood Cliffs New Jersey

Roy, G and Leary, D Successful Songwriting and Marketing 1989, A Greater Songs Publication, Brisbane

Stock, J, 1996, World Sound Matters, Schott Publishing

Sturman, P. Harmony, Melody and Composition 1988, Longman, Burnt Hill

Tillman, J. Exploring Sound: Creative Musical Projects for Teachers 1986, Galliard, London

#### Web sites

<http://www.abc.net.au/music>

<http://www.bc.org.au/montage>

Musica Viva: email [musicaviva@mva.org.au](mailto:musicaviva@mva.org.au)

Sydney Symphony Orchestra Education Program

<http://www.symphony.org.au/educat.htm>

Triple j: <http://www.abc.net.au/triplej/>.

Australia Council for the Arts: <http://www.australiacouncil.gov.au/>

# Physical Resources

The physical resources required for specific competencies in this course are found in the industry endorsed Live Performance and Entertainment Training Package.

# Proposed Evaluation Procedures

Course evaluation will be a continuous process. Teachers will meet regularly to discuss the content of the course and any requirements for modification of activities, teaching strategies and assessment instruments. The current trends and innovations in the teaching of **Musical and Stage Performance** will be considered as teachers attend workshops, seminars and participate in discussion groups with other teachers such as on Moderation Day.

Teachers will monitor student performance and progress and student responses to various teaching, learning and assessment strategies. Students and teachers will complete evaluation questionnaires at the end of each unit. The results of these will be collated and reviewed from year to year. There will also be a continuous monitoring of student numbers between Years 11 and 12.

Informal discussions between teachers and students, past students, parents and other teachers will contribute to the evaluation of the course.

In the process of evaluation; students, teachers and others should, as appropriate, consider:

* Implementation issues
* Curriculum issues
* relevance
* scheduling
* effectiveness of RPL processes
* integration of training and assessment procedures (on and off the job)
* Student outcomes (achievement of qualification levels)
* Student pathways (further education and training, employment etc)
* Feedback from students, employers, CIT and any partnering RTOs
* Retention rates to graduation, any reasons for non-completion
* Were the goals achieved?
* Was the course content appropriate?
* Were the teaching strategies used successful?
* Was the assessment program appropriate?
* Have the needs of the students been met?
* How many students completed the course in each of the years of accreditation?

# Standards for Registered Training Organisations 2015

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

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

* *National Vocational Education and Training Regulator Act 2011*
* VET Quality Framework

The purpose of these Standards is to:

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

To access the most recent version of the standards, refer to:

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

To access the most recent version of the Users’ Guide to the Standards refer to:

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

## Guidelines for Colleges Seeking Cert III Scope

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

# Creating Narratives Value: 1.0

This standard unit (1.0) combines the following two half units (0.5) – these should be delivered together as a semester unit. Students are expected to study the accredited semester 1.0 unit unless enrolled in a 0.5 unit due to late entry or early exit in a semester.

* **Beginning Performance Skills 0.5**
* **Developing the Narrative 0.5**

## Prerequisites

Nil

## Duplication of Content Rules

Refer to duplication of content rules on page 8.

## Specific Unit Goals

This unit should enable students to:

* Develop basic acting techniques
* Develop a basic level of physical fitness for dance performance
* Apply work health and safety practices
* Create and perform stories for theatre

## Content

## All content below must be delivered:

* Prepare for acting practice and performances
* Explore and practise basic acting skills
* Explore characterisation techniques
* Demonstrate a collaborative approach to dramatic practice and performance
* Evaluate own basic acting skills
* Analyse major story-telling traditions for theatre
* Analyse the narrative form in theatre
* Use performance techniques to communicate story to audiences
* Plan fitness regime
* Undertake body conditioning for dance
* Execute a series of limber exercises
* Maintain expertise in fitness regime
* Follow safe work practices
* Maintain personal safety standards
* Assess risks
* Follow emergency procedures

### Units of Competency

Competence must be demonstrated over time and in the full range of **Live Performance and Entertainment** contexts. Teachers must use this unit document in conjunction with the Units of Competence from the **CUA Creative Arts and Culture Training Package**, which provides performance criteria, range statements and assessment contexts.

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

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

|  |  |  |
| --- | --- | --- |
| Code | Competency Title | Core/Elective |
| CUAWHS312 | Apply work health and safety practices | Core |
| [CUAACT311](https://training.gov.au/Training/Details/CUAACT311) | Develop basic acting techniques for performance | Elective Group A |
| [CUAPRF311](https://training.gov.au/Training/Details/CUAPRF311) | Create and perform stories for theatre | Elective Group A |
| [CUAWHS211](https://training.gov.au/Training/Details/CUAWHS211) | Develop a basic level of physical fitness for dance performance | Elective Group B |

It is essential to access [www.training.gov.au](http://www.training.gov.au) for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<https://training.gov.au/Training/Details/CUA30220>

## Teaching and Learning Strategies

Refer to page 12.

## Assessment

Refer to page 14.

## Resources

Refer to pages 16-23.

# Beginning Performance Skills Value: 0.5

This half unit (0.5) combines with Developing the Narrative 0.5to equate to one standard unit – these should be delivered together as a semester unit. Students are expected to study the accredited semester 1.0 unit unless enrolled in a 0.5 unit due to late entry or early exit in a semester.

## Prerequisites

Nil.

## Duplication of Content Rules

Refer to duplication of content rules on page 8.

## Specific Unit Goals

This unit should enable students to:

* Develop basic acting techniques for performance
* Develop a basic level of physical fitness for dance performance
* Apply Work Health and Safety practices

## Content

## All content below must be delivered:

* Prepare for acting practice and performances
* Explore and practise basic acting skills
* Explore characterisation techniques
* Evaluate own basic acting skills
* Plan fitness regime
* Undertake body conditioning for dance
* Execute a series of limber exercises
* Maintain expertise in fitness regime
* Follow safe work practices
* Maintain personal safety standards
* Assess risks
* Follow emergency procedures

### Units of Competency

Competence must be demonstrated over time and in the full range of **Live Performance and Entertainment** contexts. Teachers must use this unit document in conjunction with the Units of Competence from the **CUA Creative Arts and Culture Training Package**, which provides performance criteria, range statements and assessment contexts.

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

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

|  |  |  |
| --- | --- | --- |
| Code | Competency Title | Core/Elective |
| CUAWHS312 | Apply work health and safety practices | Core |
| [CUAACT311](https://training.gov.au/Training/Details/CUAACT311) | Develop basic acting techniques for performance | Elective Group A |
| [CUAWHS211](https://training.gov.au/Training/Details/CUAWHS211) | Develop a basic level of physical fitness for dance performance | Elective Group B |

It is essential to access [www.training.gov.au](http://www.training.gov.au) for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<https://training.gov.au/Training/Details/CUA30220>

## Teaching and Learning Strategies

Refer to page 12.

## Assessment

Refer to page 14.

## Resources

Refer to pages 16-23.

# Developing the Narrative Value: 0.5

This half unit (0.5) combines with Beginning Performance Skills 0.5to equate to one standard unit – these should be delivered together as a semester unit. Students are expected to study the accredited semester 1.0 unit unless enrolled in a 0.5 unit due to late entry or early exit in a semester.

## Prerequisites

Nil.

## Duplication of Content Rules

Refer to duplication of content rules on page 8.

## Specific Unit Goals

This unit should enable students to:

* Create and perform stories for theatre

## Content

* Prepare for acting practice and performances
* Explore and practise basic acting skills
* Explore characterisation techniques
* Demonstrate a collaborative approach to dramatic practice and performance
* Evaluate own basic acting skills
* Analyse major story-telling traditions
* Analyse the narrative form in theatre
* Use performance techniques to communicate story to audiences

### Units of Competency

Competence must be demonstrated over time and in the full range of **Live Performance and Entertainment** contexts. Teachers must use this unit document in conjunction with the Units of Competence from the **CUA Creative Arts and Culture Training Package**, which provides performance criteria, range statements and assessment contexts.

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

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

|  |  |  |
| --- | --- | --- |
| Code | Competency Title | Core/Elective |
| [**CUAPRF311**](https://training.gov.au/Training/Details/CUAPRF311) | **Create and perform stories for theatre** | Elective Group A |

It is essential to access [www.training.gov.au](http://www.training.gov.au) for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<https://training.gov.au/Training/Details/CUA30220>

## Teaching and Learning Strategies

Refer to page 12.

## Assessment

Refer to page 14.

## Resources

Refer to pages 16-23.

# Musical Theatre Value: 1.0

This standard unit (1.0) combines the following two half units (0.5) – these should be delivered together as a semester unit. Students are expected to study the accredited semester 1.0 unit unless enrolled in a 0.5 unit due to late entry or early exit in a semester.

* **Voice for Performance 0.5**
* **Musical performance 0.5**

## Prerequisites:

Nil. Structured Workplace Learning (SWL) is highly recommended.

## Duplication of Content Rules

Refer to duplication of content rules on page 8.

## Specific Unit Goals

This unit should enable students to:

* Use music and singing in performance
* Develop vocal techniques for use in performance
* Develop basic musical theatre techniques
* Work effectively in the creative arts industry

## Content

All content below must be delivered:

* Follow safe voice practices
* Practise technical control and vocal range
* Perform elements of a major scale and its modes
* Play rhythmic music on percussion instruments
* Sing in an ensemble and solo
* Practise vocal expression required for a range of text types
* Apply dramatic vocal techniques in a range of performance circumstances
* Analyse musical theatre as an art form
* Maintain a physical conditioning program
* Practise basic dance techniques
* Practise basic musical theatre vocal techniques
* Extend characterisation techniques
* Confirm links with own heritage or Indigenous Australian heritage
* Negotiate the terms of relationship with mentors
* Maintain professional relationships

## **Units of Competency**

Competence must be demonstrated over time and in the full range of **Live Performance and Entertainment** contexts. Teachers must use this unit document in conjunction with the Units of Competence from the **CUA Creative Arts and Culture Training Package**, which provides performance criteria, range statements and assessment contexts.

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

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

|  |  |  |
| --- | --- | --- |
| Code | Competency Title | Core/Elective |
| CUAIND311 | Work effectively in the creative arts industry | Core |
| [CUAPRF316](https://training.gov.au/Training/Details/CUAPRF316) | Develop basic musical theatre technique | Elective Group A |
| [CUAVOS311](https://training.gov.au/Training/Details/CUAVOS311) | Use music and singing in performances | Elective Group A |
| [CUAVOS312](https://training.gov.au/Training/Details/CUAVOS312) | Develop vocal techniques for use in performance | Elective Group A |

It is essential to access [www.training.gov.au](http://www.training.gov.au) for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<https://training.gov.au/Training/Details/CUA30220>

Teaching and Learning Strategies

Refer to page 12.

## Assessment

Refer to page 14.

## Resources

Refer to pages 16-23.

# Voice for Performance Value: 0.5

This half unit (0.5) combines with Musical Performance 0.5to equate to one standard unit – these should be delivered together as a semester unit. Students are expected to study the accredited semester 1.0 unit unless enrolled in a 0.5 unit due to late entry or early exit in a semester.

## Prerequisites

Nil. Structured Workplace Learning (SWL) is highly recommended.

## Duplication of Content Rules

Refer to duplication of content rules on page 8.

## Specific Unit Goals

This unit should enable students to:

* Use music and singing in performance
* Develop vocal techniques for use in performance

## Content

All content below must be delivered:

* Follow safe voice practices
* Practise technical control and vocal range
* Perform elements of a major scale and its modes
* Play rhythmic music on percussion instruments
* Sing in an ensemble and solo
* Practise vocal expression required for a range of text types
* Apply dramatic vocal techniques in a range of performance circumstances

## **Units of Competency**

Competence must be demonstrated over time and in the full range of **Live Performance and Entertainment** contexts. Teachers must use this unit document in conjunction with the Units of Competence from the **CUA Creative Arts and Culture Training Package**, which provides performance criteria, range statements and assessment contexts.

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

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

|  |  |  |
| --- | --- | --- |
| Code | Competency Title | Core/Elective |
| [CUAVOS311](https://training.gov.au/Training/Details/CUAVOS311) | Use music and singing in performances | Elective Group A |
| [CUAVOS312](https://training.gov.au/Training/Details/CUAVOS312) | Develop vocal techniques for use in performance | Elective Group A |

It is essential to access [www.training.gov.au](http://www.training.gov.au) for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<https://training.gov.au/Training/Details/CUA30220>

Teaching and Learning Strategies

Refer to page 12.

## Assessment

Refer to page 14.

## Resources

Refer to pages 16-23.

# Musical Performance Value: 0.5

This half unit (0.5) combines with Voice for Performance 0.5to equate to one standard unit – these should be delivered together as a semester unit. Students are expected to study the accredited semester 1.0 unit unless enrolled in a 0.5 unit due to late entry or early exit in a semester.

## Prerequisites

Nil. Structured Workplace Learning (SWL) is highly recommended.

## Duplication of Content Rules

Refer to duplication of content rules on page 8.

## Specific Unit Goals

This unit should enable students to:

* Develop musical theatre techniques
* Work effectively in the creative arts industry

## Content

All content below must be delivered:

* Analyse musical theatre as an art form
* Maintain a physical conditioning program
* Practise basic dance techniques
* Practise basic musical theatre vocal techniques
* Extend characterisation techniques
* Confirm links with own heritage or Indigenous Australian heritage
* Negotiate the terms of relationship with mentors
* Maintain professional relationships

## **Units of Competency**

Competence must be demonstrated over time and in the full range of **Live Performance and Entertainment** contexts. Teachers must use this unit document in conjunction with the Units of Competence from the **CUA Creative Arts and Culture Training Package**, which provides performance criteria, range statements and assessment contexts.

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

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

|  |  |  |
| --- | --- | --- |
| Code | Competency Title | Core/Elective |
| CUAIND311 | Work effectively in the creative arts industry | Core |
| [CUAPRF316](https://training.gov.au/Training/Details/CUAPRF316) | Develop basic musical theatre technique | Elective Group A |

It is essential to access [www.training.gov.au](http://www.training.gov.au) for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<https://training.gov.au/Training/Details/CUA30220>

## **Teaching and Learning Strategies**

Refer to page 12.

## Assessment

Refer to page 14.

## Resources

Refer to pages 16-23.

# Creating and Improvising Value: 1.0

*This standard unit (1.0) combines the following two half units (0.5) – these should be delivered together as a semester unit. Students are expected to study the accredited semester 1.0 unit unless enrolled in a 0.5 unit due to late entry or early exit in a semester.*

* **Improvisation Skills 0.5**
* **Community and Diversity 0.5**

**Prerequisites**

Nil. Structured Workplace Learning (SWL) is highly recommended.

**Duplication of Content Rules**

Refer to duplication of content rules on page 8.

**Specific Unit Goals**

This unit should enable students to:

* Apply critical thinking skills in a team environment
* Develop dance improvisation skills
* Use inclusive work practices

**Content**

All content below must be delivered:

* Develop an information base
* Establish relationship with key people
* Apply strategies for linking people
* Maintain community facilities and resources
* Develop a questioning mindset
* Generate ideas and responses in a team environment
* Challenge, test and re-invent ideas in a group setting
* Enhance creative thinking skills
* Apply critical thinking skills
* Develop and apply techniques for teamwork
* Clarify improvisation requirements
* Prepare the body for dance
* Practise dance improvisation using various stimuli
* Perform improvised sequence
* Recognise individual differences and respond appropriately
* Work effectively with individual differences

**Units of Competency**

Competence must be demonstrated over time and in the full range of **Live Performance and Entertainment** contexts. Teachers must use this unit document in conjunction with the Units of Competence from the **CUA Creative Arts and Culture Training Package**, which provides performance criteria, range statements and assessment contexts.

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

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

|  |  |  |
| --- | --- | --- |
| **Code** | **Competency Title** | **Core/Elective** |
| **BSBTWK301** | **Use inclusive work practices** | **Core** |
| [BSBCRT311](https://training.gov.au/Training/Details/BSBCRT311) | Apply critical thinking skills in a team environment | Elective Group A |
| [CUADAN314](https://training.gov.au/Training/Details/CUADAN314) | Develop dance improvisation skills | Elective Group A |

It is essential to access [www.training.gov.au](http://www.training.gov.au) for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<https://training.gov.au/Training/Details/CUA30220>

## Teaching and Learning Strategies

Refer to page 12.

## Assessment

Refer to page 14.

## Resources

Refer to resources on pages 16-23.

# Improvisation Skills Value: 0.5

*This half unit (0.5) combines with Community and Diversity 0.5**to equate to one standard unit – these should be delivered together as a semester unit. Students are expected to study the accredited semester 1.0 unit unless enrolled in a 0.5 unit due to late entry or early exit in a semester.*

**Prerequisites**

Nil. Structured Workplace Learning (SWL) is highly recommended.

**Duplication of Content Rules**

Refer to duplication of content rules on page 8.

**Specific Unit Goals**

This unit should enable students to:

* Develop and extend critical and creative thinking skills
* Develop dance improvisation skills

**Content**

All content below must be delivered:

* Develop a questioning mindset
* Generate ideas and responses in team a team environment
* Challenge, test and re-invent ideas in a team environment
* Enhance creative thinking skills
* Clarify improvisation requirements
* Prepare the body for dance
* Practise dance improvisation using various stimuli
* Perform improvised sequence

**Units of Competency**

Competence must be demonstrated over time and in the full range of **Live Performance and Entertainment** contexts. Teachers must use this unit document in conjunction with the Units of Competence from the **CUA Creative Arts and Culture Training Package**, which provides performance criteria, range statements and assessment contexts.

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

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

|  |  |  |
| --- | --- | --- |
| **Code** | **Competency Title** | **Core/Elective** |
| [BSBCRT311](https://training.gov.au/Training/Details/BSBCRT311) | Apply critical thinking skills in a team environment | Elective Group A |
| [CUADAN314](https://training.gov.au/Training/Details/CUADAN314) | Develop dance improvisation skills | Elective Group A |

It is essential to access [www.training.gov.au](http://www.training.gov.au) for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<https://training.gov.au/Training/Details/CUA30220>

**Teaching and Learning Strategies**

Refer to page 12.

## Assessment

Refer to page 13.

## Resources

Refer to pages 16-23.

# Community and Diversity Value: 0.5

*This half unit (0.5) combines with Improvisation Skills 0.5**to equate to one standard unit – these should be delivered together as a semester unit. Students are expected to study the accredited semester 1.0 unit unless enrolled in a 0.5 unit due to late entry or early exit in a semester.*

**Prerequisites**

Nil. Structured Workplace Learning (SWL) is highly recommended.

**Duplication of Content Rules**

Refer to duplication of content rules on page 8.

**Specific Unit Goals**

This unit should enable students to:

* Work effectively with diversity

**Content**

All content below must be delivered:

* Develop an information base
* Establish relationship with key people
* Apply strategies for linking people
* Maintain community facilities and resources
* Recognise individual differences and respond appropriately
* Work effectively with individual differences

**Units of Competency**

Competence must be demonstrated over time and in the full range of **Live Performance and Entertainment** contexts. Teachers must use this unit document in conjunction with the Units of Competence from the **CUA Creative Arts and Culture Training Package**, which provides performance criteria, range statements and assessment contexts.

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

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

|  |  |  |
| --- | --- | --- |
| **Code** | **Competency Title** | **Core/Elective** |
| **BSBTWK301** | **Use inclusive work practices** | **Core** |

It is essential to access [www.training.gov.au](http://www.training.gov.au) for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<https://training.gov.au/Training/Details/CUA30220>

## Teaching and Learning Strategies

Refer to page 12.

## Assessment

Refer to page 14.

## Resources

Refer to pages 16-23.

# Audition Preparation Value: 1.0

*This standard unit (1.0) combines the following two half units (0.5) – these should be delivered together as a semester unit. Students are expected to study the accredited semester 1.0 unit unless enrolled in a 0.5 unit due to late entry or early exit in a semester.*

* **The Audition 0.5**
* **Industry Preparation 0.5**

**Prerequisites**

Nil. Structured Workplace Learning (SWL) is highly recommended.

**Duplication of Content Rules**

Refer to duplication of content rules on page 8.

**Specific Unit Goals**

This unit should enable students to:

* Plan a career in the creative arts industry
* Develop audition techniques

**Content**

All content below must be delivered:

* Analyse the audition process
* Prepare for auditions
* Present auditions
* Follow up auditions
* Build industry networks
* Develop a career plan
* Develop a skills portfolio

**Units of Competency**

Competence must be demonstrated over time and in the full range of **Live Performance and Entertainment** contexts. Teachers must use this unit document in conjunction with the Units of Competence from the **CUA Creative Arts and Culture Training Package**, which provides performance criteria, range statements and assessment contexts.

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

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

|  |  |  |
| --- | --- | --- |
| **Code** | **Competency Title** | **Core/Elective** |
| **CUAIND314** | **Plan a career in the creative arts industry** | **Core** |
| [CUAPRF314](https://training.gov.au/Training/Details/CUAPRF314) | Develop audition techniques | Elective Group A |

It is essential to access [www.training.gov.au](http://www.training.gov.au) for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<https://training.gov.au/Training/Details/CUA30220>

## Teaching and Learning Strategies

Refer to page 12.

## Assessment

Refer to page 14.

## Resources

Refer to pages 16-23.

# The Audition Value: 0.5

*This half unit (0.5) combines with Industry Preparation 0.5**to equate to one standard unit – these should be delivered together as a semester unit. Students are expected to study the accredited semester 1.0 unit unless enrolled in a 0.5 unit due to late entry or early exit in a semester.*

**Prerequisites**

Nil. Structured Workplace Learning (SWL) is highly recommended.

**Duplication of Content Rules**

Refer to duplication of content rules on page 8.

**Specific Unit Goals**

This unit should enable students to:

* Develop audition techniques

**Content**

All content below must be delivered:

* Analyse the audition process
* Prepare for auditions
* Present auditions
* Follow up auditions

**Units of Competency**

Competence must be demonstrated over time and in the full range of **Live Performance and Entertainment** contexts. Teachers must use this unit document in conjunction with the Units of Competence from the **CUA Creative Arts and Culture Training Package**, which provides performance criteria, range statements and assessment contexts.

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

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

|  |  |  |
| --- | --- | --- |
| **Code** | **Competency Title** | **Core/Elective** |
| [CUAPRF314](https://training.gov.au/Training/Details/CUAPRF314) | Develop audition techniques | Elective Group A |

It is essential to access [www.training.gov.au](http://www.training.gov.au) for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<https://training.gov.au/Training/Details/CUA30220>

## Teaching and Learning Strategies

Refer to page 12.

## Assessment

Refer to page 14.

## Resources

Refer to pages 16-23.

# Industry Preparation Value: 0.5

*This half unit (0.5) combines with The Audition 0.5**to equate to one standard unit – these should be delivered together as a semester unit. Students are expected to study the accredited semester 1.0 unit unless enrolled in a 0.5 unit due to late entry or early exit in a semester.*

**Prerequisites**

Nil. Structured Workplace Learning (SWL) is highly recommended.

**Duplication of Content Rules**

Refer to duplication of content rules on page 8.

**Specific Unit Goals**

This unit should enable students to:

* Plan a career in the creative arts industry

**Content**

All content below must be delivered:

* Build industry networks
* Develop a career plan
* Develop a skills portfolio

**Units of Competency**

Competence must be demonstrated over time and in the full range of **Live Performance and Entertainment** contexts. Teachers must use this unit document in conjunction with the Units of Competence from the **CUA Creative Arts and Culture Training Package**, which provides performance criteria, range statements and assessment contexts.

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

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

|  |  |  |
| --- | --- | --- |
| **Code** | **Competency Title** | **Core/Elective** |
| **CUAIND314** | **Plan a career in the creative arts industry** | **Core** |

It is essential to access [www.training.gov.au](http://www.training.gov.au) for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<https://training.gov.au/Training/Details/CUA30220>

## Teaching and Learning Strategies

Refer to page 12.

## Assessment

Refer to page 14.

## Resources

Refer to pages 16-23.

# Extension Dance Performance Value: 1.0

*This is offered as a standard unit (1.0) only.*

**Prerequisites**

A minimum of 2 units from this course or 2 units from the Dance A/T course.

**Duplication of Content Rules**

Refer to duplication of content rules on page 8.

**Specific Unit Goals**

This unit should enable students to:

* Increase depth of contemporary dance technique
* Increase depth of street dance technique

**Content**

All content below must be delivered:

* Maintain a physical conditioning program
* Build on basic contemporary dance technique
* Maintain expertise in contemporary dance technique
* Build on basic street dance technique
* Maintain expertise in street dance technique

**Units of Competency**

Competence must be demonstrated over time and in the full range of **Live Performance and Entertainment** contexts. Teachers must use this unit document in conjunction with the Units of Competence from the **CUA Creative Arts and Culture Training Package**, which provides performance criteria, range statements and assessment contexts.

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

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

|  |  |  |
| --- | --- | --- |
| **Code** | **Competency Title** | **Core/Elective** |
| [CUADAN318](https://training.gov.au/Training/Details/CUADAN318) | Increase depth of contemporary dance techniques | Elective Group A |
| [CUADAN319](https://training.gov.au/Training/Details/CUADAN319) | Increase depth of street dance techniques | Elective Group A |

It is essential to access [www.training.gov.au](http://www.training.gov.au) for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<https://training.gov.au/Training/Details/CUA30220>

## Teaching and Learning Strategies

Refer to page 12.

## Assessment

Refer to page 14.

## Resources

Refer to pages 16-23.

# Extension Technical Skills Value: 1.0

*This is offered as a standard unit (1.0) only.*

**Prerequisites**

A minimum of 2 units from this course or 2 units from the Live Production and Services C Course.

**Duplication of Content Rules**

Refer to duplication of content rules on page 8.

**Specific Unit Goals**

This unit should enable students to:

* Assist with production operations for live performance
* Develop basic lighting skills and knowledge
* Develop basic audio skills and knowledge

**Content**

All content below must be delivered:

* Analyse the production staging process
* Prepare for live performances
* Assist with production operations during and after performances
* Participate in production debriefs
* Prepare for lighting tasks
* Complete lighting tasks
* Complete post production tasks
* Prepare for audio set-up
* Complete tasks using audio equipment
* Complete post-production tasks

**Units of Competency**

Competence must be demonstrated over time and in the full range of **Live Performance and Entertainment** contexts. Teachers must use this unit document in conjunction with the Units of Competence from the **CUA Creative Arts and Culture Training Package**, which provides performance criteria, range statements and assessment contexts.

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

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

|  |  |  |
| --- | --- | --- |
| **Code** | **Competency Title** | **Core/Elective** |
| [CUASTA311](https://training.gov.au/Training/Details/CUASTA311) | Assist with production operations for live performances | Elective Group A |
| [CUALGT211](https://training.gov.au/Training/Details/CUALGT211) | Develop basic lighting skills | Elective Group B |
| [CUASOU211](https://training.gov.au/Training/Details/CUASOU211) | Develop basic audio skills and knowledge | Elective Group B |

It is essential to access [www.training.gov.au](http://www.training.gov.au) for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<https://training.gov.au/Training/Details/CUA30220>

## Teaching and Learning Strategies

Refer to page 12.

## Assessment

Refer to page 14.

## Resources

Refer to pages 16-23.

# SWL - Musical Theatre Value 0.5

## **Prerequisites**

Structured Workplace Learning can be undertaken on successful completion of at least one standard unit.

## Duplication of Content Rules

Refer to duplication of content rules on page 8.

## Specific Unit Goals

This unit should enable students to:

* consolidate learning and demonstrate competence in an industry environment
* provide evidence that can contribute to competencies identified for this placement
* develop personal, technical and social skills to enhance their performance as an employee
* work individually and as a team member to achieve organisational goals

## Units of Competency

Teachers must use this document in conjunction with the Units of Competence from **CUA Creative Arts and Culture Training Package**, which provides performance criteria, range statements and assessment contexts. Competence must be demonstrated over time and in the full range of **the entertainment industry** environments.

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

|  |  |  |
| --- | --- | --- |
| Code | Competency | Core/Elective |
| [CUAWHS211](https://training.gov.au/Training/Details/CUAWHS211) | Develop a basic level of physical fitness for dance performance | Elective Group B |
| [CUAPRF316](https://training.gov.au/Training/Details/CUAPRF316) | Develop basic musical theatre technique | Elective Group A |

It is essential to access [www.training.gov.au](http://www.training.gov.au) for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<https://training.gov.au/Training/Details/CUA30220>

## Assessment

Students need to complete a minimum of 27.5 hours in a Vocational Placement to obtain credit for this unit (0.5).

Assessment of competence on the job must include observation of real work processes and procedures.

Questions related to the performance criteria and directed to the candidate, peers and business client will assist in gathering evidence to assess competence. Evidence can also be collected through supervisor’s reports, third party peer and client reports.

### Structured Workplace Learning Assessment

Refer to page 15.

### Competency Based Assessment

Refer to page 14.

# SWL - Dance Value 0.5

## **Prerequisites**

Structured Workplace Learning can be undertaken on successful completion of at least one standard unit.

## Duplication of Content Rules

Refer to duplication of content rules on page 8.

## Specific Unit Goals

This unit should enable students to:

* consolidate learning and demonstrate competence in an industry environment
* provide evidence that can contribute to competencies identified for this placement
* develop personal, technical and social skills to enhance their performance as an employee
* work individually and as a team member to achieve organisational goals

## Units of Competency

Teachers must use this document in conjunction with the Units of Competence from **CUA Creative Arts and Culture Training Package**, which provides performance criteria, range statements and assessment contexts. Competence must be demonstrated over time and in the full range of **the entertainment industry** environments.

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

|  |  |  |
| --- | --- | --- |
| Code | Competency | Core/Elective |
| [CUADAN318](https://training.gov.au/Training/Details/CUADAN318) | Increase depth of contemporary dance techniques | Elective Group A |
| [CUADAN319](https://training.gov.au/Training/Details/CUADAN319) | Increase depth of street dance techniques | Elective Group A |

It is essential to access [www.training.gov.au](http://www.training.gov.au) for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<https://training.gov.au/Training/Details/CUA30220>

## Assessment

Students need to complete a minimum of 27.5 hours in a Vocational Placement to obtain credit for this unit (0.5).

Assessment of competence on the job must include observation of real work processes and procedures.

Questions related to the performance criteria and directed to the candidate, peers and business client will assist in gathering evidence to assess competence. Evidence can also be collected through supervisor’s reports, third party peer and client reports.

### Structured Workplace Learning Assessment

Refer to page 15.

### Competency Based Assessment

Refer to page 14.

# SWL - Voice Value 0.5

## **Prerequisites**

Structured Workplace Learning can be undertaken on successful completion of at least one standard unit.

## Duplication of Content Rules

Refer to duplication of content rules on page 8.

## Specific Unit Goals

This unit should enable students to:

* consolidate learning and demonstrate competence in an industry environment
* provide evidence that can contribute to competencies identified for this placement
* develop personal, technical and social skills to enhance their performance as an employee
* work individually and as a team member to achieve organisational goals

## Units of Competency

Teachers must use this document in conjunction with the Units of Competence from **CUA Creative Arts and Culture Training Package**, which provides performance criteria, range statements and assessment contexts. Competence must be demonstrated over time and in the full range of **the entertainment industry** environments.

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

|  |  |  |
| --- | --- | --- |
| Code | Competency | Core/Elective |
| [CUAVOS311](https://training.gov.au/Training/Details/CUAVOS311) | Use music and singing in performances | Elective Group A |
| [CUAVOS312](https://training.gov.au/Training/Details/CUAVOS312) | Develop vocal techniques for use in performance | Elective Group A |

It is essential to access [www.training.gov.au](http://www.training.gov.au) for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<https://training.gov.au/Training/Details/CUA30220>

## Assessment

Students need to complete a minimum of 27.5 hours in a Vocational Placement to obtain credit for this unit (0.5).

Assessment of competence on the job must include observation of real work processes and procedures.

Questions related to the performance criteria and directed to the candidate, peers and business client will assist in gathering evidence to assess competence. Evidence can also be collected through supervisor’s reports, third party peer and client reports.

### Structured Workplace Learning Assessment

Refer to page 15.

### Competency Based Assessment

Refer to page 14.

# SWL - Acting Value 0.5

## **Prerequisites**

Structured Workplace Learning can be undertaken on successful completion of at least one standard unit.

## Duplication of Content Rules

Refer to duplication of content rules on page 8.

## Specific Unit Goals

This unit should enable students to:

* consolidate learning and demonstrate competence in an industry environment
* provide evidence that can contribute to competencies identified for this placement
* develop personal, technical and social skills to enhance their performance as an employee
* work individually and as a team member to achieve organisational goals

## Units of Competency

Teachers must use this document in conjunction with the Units of Competence from **CUA Creative Arts and Culture Training Package**, which provides performance criteria, range statements and assessment contexts. Competence must be demonstrated over time and in the full range of **the entertainment industry** environments.

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

|  |  |  |
| --- | --- | --- |
| Code | Competency | Core/Elective |
| [CUAACT311](https://training.gov.au/Training/Details/CUAACT311) | Develop basic acting techniques for performance | Elective Group A |

It is essential to access [www.training.gov.au](http://www.training.gov.au) for detailed up to date information relating to the above competencies. A direct link to the specific qualification can be found at:

<https://training.gov.au/Training/Details/CUA30220>

## Assessment

Students need to complete a minimum of 27.5 hours in a Vocational Placement to obtain credit for this unit (0.5).

Assessment of competence on the job must include observation of real work processes and procedures.

Questions related to the performance criteria and directed to the candidate, peers and business client will assist in gathering evidence to assess competence. Evidence can also be collected through supervisor’s reports, third party peer and client reports.

### Structured Workplace Learning Assessment

Refer to page 15.

### Competency Based Assessment

Refer to page 14.

# Appendix A – Example of a Checklist for a Unit of Competency

#### Every competency delivered in the relevant semester requires an Assessment Rubric

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **TRAINING PACKAGE** | CUA | Live Performance and Entertainment | | | | | | | |
| **COMPETENCY** | CUAWHS312 | Apply work health and safety practices | | | | | | | |
| **QUALIFICATION** | CUA30213 | Cert III in Community Dance, Theatre and Events | **Practical Demonstration \*** | | **Written/Oral Questions \*** | | **Third Party Report** | **Project or portfolio** | **C/NYC** |
| **ELEMENT** | **PERFORMANCE CRITERIA** | |
| **1** | **Implement safe work practices**   **Tick method of assessment** | | | | | | | | |
| 1.1 | Develop and maintain own knowledge of WHS legislation, codes of practice and workplace policies and procedures | |  |  | |  | |  |  |
| 1.2 | Interpret legislative requirements, safety documentation and signage, and apply to work tasks | |  |  | |  | |  |  |
| 1.3 | Comply with duty of care requirements | |  |  | |  | |  |  |
| 1.4 | Use personal protective equipment and other measures as required to prevent injury or impairment | |  |  | |  | |  |  |
| 1.5 | Use tools, equipment and materials according to safe work practices | |  |  | |  | |  |  |
| 1.6 | Contribute to WHS consultative activities | |  |  | |  | |  |  |
| 1.7 | Raise WHS issue with relevant personnel | |  |  | |  | |  |  |
| **2** | **Participate in hazard identification and risk assessment and control** | | | | | | | | |
| 2.1 | Identify and report hazards or WHS issues in the workplace to relevant personnel | |  |  | |  | |  |  |
| 2.2 | Assess and control risks according to own level of responsibility, in line with workplace procedures | |  |  | |  | |  |  |
| 2.3 | Document risk control actions as required | |  |  | |  | |  |  |
| 2.4 | Contribute to reporting workplace WHS, hazard, accident and incident reports as required | |  |  | |  | |  |  |
| **3** | **Follow emergency procedures** | | | | | | | | |
| 3.1 | Report emergencies and incidents promptly to relevant personnel or authorities, according to workplace procedures | |  |  | |  | |  |  |
| 3.2 | Deal with emergencies in line with own level of responsibility | |  |  | |  | |  |  |
| 3.3 | Implement evacuation procedures as required | |  |  | |  | |  |  |

\* Please be aware of moderation requirements for these forms of evidence. The requirements can be found at:

<http://www.bsss.act.edu.au/grade_moderation/moderation_information_for_teachers>

# Appendix B – Course Adoption

### Condition 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 to [bssscertification@ed.act.edu.au](mailto:bssscertification@ed.act.edu.au) by the principal or their nominated delegate.

The email will include the **Conditions of Adoption** statement above, and the table below adding the **College** name, and **A** and/or **T** or **C** to the **Classification/s** section of the table.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| College: |  | | | | |
| Course Title: | Musical and Stage Performance | | | | |
| Classification/s: | C | | | | |
| Framework: | VET Quality Framework | | | | |
| Dates of Course Accreditation: | | from | 2016 | to | 2023 |