Performing arts

Core 2 – performing arts event

Contents

[Introduction 4](#_Toc148528849)

[Focus 5](#_Toc148528850)

[Outcomes 6](#_Toc148528851)

[Differentiation 7](#_Toc148528852)

[Learning sequence 1 – provocation 8](#_Toc148528853)

[Activity 1A – prior provocations 8](#_Toc148528854)

[Activity 1B – fresh provocation 9](#_Toc148528855)

[Activity 2 – samples of hybrid performance 10](#_Toc148528856)

[Activity 3 – tell me about it 11](#_Toc148528857)

[Learning sequence 2 – developing content 14](#_Toc148528858)

[Activity 1 – warm-up to a word 14](#_Toc148528859)

[Activity 2 – get going 15](#_Toc148528860)

[Activity 3 – multi-modal process log 17](#_Toc148528861)

[Learning sequence 3 – protocols and production skills 18](#_Toc148528862)

[Activity 1 – exploring Country 18](#_Toc148528863)

[Activity 2 – developing an Acknowledgement of Country 19](#_Toc148528864)

[Activity 3 – protocols 23](#_Toc148528865)

[Activity 4 – roles and responsibilities revisited 24](#_Toc148528866)

[Activity 5 – rehearsal 25](#_Toc148528867)

[Learning sequence 4 – production cycle 26](#_Toc148528868)

[Activity 1 – what’s your title? 26](#_Toc148528869)

[Activity 2 – production meeting 26](#_Toc148528870)

[Activity 3 – rehearsal 28](#_Toc148528871)

[Learning sequence 5 – space, audience, order and transitions 30](#_Toc148528872)

[Activity 1 – transition warm-up 30](#_Toc148528873)

[Activity 2 – rehearsal 30](#_Toc148528874)

[Activity 3 – spaced out or mood swings 30](#_Toc148528875)

[Learning sequence 6 – mid-project check 33](#_Toc148528876)

[Activity 1 – rehearsal 33](#_Toc148528877)

[Activity 2 – group reflection 33](#_Toc148528878)

[Activity 3 – what’s my role? 34](#_Toc148528879)

[Activity 4 – multi-modal process log 36](#_Toc148528880)

[Activity 5 – audience, space, and protocols 36](#_Toc148528881)

[Activity 6 – marketing and ticketing 38](#_Toc148528882)

[Learning sequence 7 – rough run 39](#_Toc148528883)

[Activity 1 – run through 39](#_Toc148528884)

[Activity 2 – plus, minus, interesting 40](#_Toc148528885)

[Activity 3 – rehearsal 40](#_Toc148528886)

[Learning sequence 8 – feedback 41](#_Toc148528887)

[Activity 1 – all feedback welcome 41](#_Toc148528888)

[Activity 2 – divide and conquer 43](#_Toc148528889)

[Activity 3 – rehearsal 45](#_Toc148528890)

[Learning sequence 9 – finishing touches 46](#_Toc148528891)

[Activity 1 – focus circle 46](#_Toc148528892)

[Activity 2 – making it real 46](#_Toc148528893)

[Learning sequence 10 – presentation 48](#_Toc148528894)

[Activity 1 – time to shine 48](#_Toc148528895)

[Activity 2 – bump out 48](#_Toc148528896)

[Learning sequence 11 – packaging the evidence 49](#_Toc148528897)

[Activity 1 – I reflect, we reflect, you reflect 49](#_Toc148528898)

[Activity 2 – time to refine 51](#_Toc148528899)

[Activity 3 – self-assessment 51](#_Toc148528900)

[Activity 4 – realised intentions? 54](#_Toc148528901)

[Assessment task – portfolio 56](#_Toc148528902)

[Outcomes 56](#_Toc148528903)

[Content 56](#_Toc148528904)

[Task instructions 57](#_Toc148528905)

[Marking criteria 59](#_Toc148528906)

[References 61](#_Toc148528907)

# Introduction

The Core 2: Performing arts event learning sequence offers lesson content and suggests teaching strategies that could be used in your classroom to support the learning in Performing arts – Core 2: Performing arts event. The opportunity to explore a range of areas within the scope of Performing arts is explored through the framework of a student-centred performance event, where students engage with one or more artforms. There is no requirement to use any of the following activities, as they are suggestions only. The length and timing of each activity will be dependent on the class context as well as teacher judgement. Content may be adapted, modified and supplemented to meet the individual requirements of students undertaking the Performing arts course. It is recommended that teachers refer to the [Controversial Issues in Schools policy](https://education.nsw.gov.au/policy-library/policies/pd-2002-0045) when reviewing and selecting examples of performance works.

Aboriginal peoples should be aware that this document may link to material that contains images, voices or names of deceased persons in photographs, film, audio recordings or printed material.

**Teacher note:** performance permissions and other advice should be sought from [APRA AMCOS](https://www.apraamcos.com.au/music-licences/select-a-licence/education-licences) in the early stages of event planning. If lyrics are being altered or an arrangement of a piece is to be performed, permission may need to be sought from the copyright owner (usually the composer). Creating your own, original material (lyrics and music) helps to avoid copyright issues in school performances.

It is strongly recommended that Creative arts trained teachers support the delivery of this topic.

Prior to filming or recording student performances, [permission to publish](https://education.nsw.gov.au/inside-the-department/communication-and-engagement/communication-planning/permission-to-publish#filming) and [filming authority forms](https://education.nsw.gov.au/inside-the-department/communication-and-engagement/communication-planning/permission-to-publish#filming:~:text=DOCX%2038%20KB)-,Filming%20authority%20form,-Also%20known%20as) may need to be completed. Signed permission forms will need to be retained in accordance with department requirements.

# Focus

This core learning sequence introduces students to the holistic approach of realising a live event. Students are provided with opportunities to practise and demonstrate skills collaboratively and individually. Through the realisation of an event, students apply knowledge and understanding of the 4 essential performing arts concepts (protocols, space, presence and audience). In the process, they gain real-world experience of the commitment, collaboration and agency required in the performing arts industry. Students document and reflect on their personal and collaborative contributions using a multi-modal process log that makes their learning visible through the process of development, refinement and realisation of the event.

The event is flexible and should be adapted for the school context. This learning sequence encourages students to take responsibility for both the administrative and creative aspects of planning, developing and preparing a performance event. Wherever practical, students should also be the driving force behind rehearsals and repertoire selection.

The teacher scaffolds the reflective process and production meetings as required and may invite guests to support the class with expertise if necessary.

A variety of events can be considered in the scope of Core 2. These will be largely determined by the chosen form used as a frame of reference for Core 1 – performing arts essentials.

Performing arts events could include:

* staging a production
* designing a performing arts showcase
* a contemporary/hybrid performance work
* a dance recital
* a concert
* an interactive exhibition or immersive installation
* a musical theatre cabaret
* an improvised performance
* a comedy revue
* performance in an external festival.

## Outcomes

A student:

* **PA5-1** identifies and explains a range of safe working practices and diverse cultural protocolsassociated with performing arts
* **PA5-4** explores the skills and techniques needed to engage an audience in a collective experience
* **PA5-5** analyses the role of context and interpretation in realising artistic intention
* **PA5-6** researches, documents and reflects on performing arts concepts, ideas and processes
* **PA5-7** responds to provocations or stimulus to select, develop and produce performance material
* **PA5-8** demonstrates the commitment, collaboration and agency required to stage a performing arts event
* **PA5-9** experiments with relevant essential performing arts concepts in new contexts
* **PA5-10** acknowledges the significance of Country, cultural protocols, and Aboriginal Peoples’ perspectives and contributions in the performing arts.

[Performing arts course document](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/performing-arts) © NSW Department of Education for and on behalf of the Crown in the State of New South Wales, 2022.

## Differentiation

The activities included in this learning sequence are designed to cater for all students’ learning abilities, skills and interests, and a diversity of personal, local and cultural perspectives. There is a focus on students’ creative agency, but there is also flexibility in the design so that teachers can modify the activities to better support students’ learning needs, skills and interests. Some suggested strategies may include:

* teacher-led planning of group performance/design tasks
* unpacking subject-specific and complex vocabulary and include a glossary
* small group (rather than individual) response to analytical and reflective tasks
* documenting of ideas using multi-modal options such as speech-to-text, electronic recording devices or written forms
* displaying posters, images or tablets in the learning space
* provision of further visual and aural resources to deepen understanding of the essential concepts in performance
* teacher sourcing and provision of stimulus material to widen students’ field of interest.

# Learning sequence 1 – provocation

A provocation is a prompt to encourage creativity and independent thought.

During this learning sequence, students participate in an initial brainstorming phase based on a provocation or revisit ideas developed in Core 1 – performing arts essentials or option topics. They gain an understanding of the various phases involved in preparing and realising an event. Through a series of activities based on provocations and parameters, students strengthen their understanding of planning and creating material for a performance event, while documenting their process in a multi-modal process log. Refer to the [Performing arts assessment advice](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/performing-arts) for more information on provocation.

**Teacher note: select one of 2 options – Activity 1A or 1B.**

## Activity 1A – prior provocations

Consider the content developed in Core 1 or option topics as a means to generate ideas for a performance event to be presented during Core 2.

Discuss and decide on the artistic intention of the performance for example, to challenge, inform or entertain.

Depending on the skills and interest of the class context, the event may include one or more of the following:

* dance/movement
* drama/theatre
* music
* puppetry
* circus arts
* multimedia
* hybrid performance
* technical production (lighting, animation, video, sound, robotics, projections).

## Activity 1B – fresh provocation

[Brainstorm](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542#.Y3F4Edh8UDc.link) new ideas for a performance event using the following prompts:

* provocation, for example
* an external brief for a competition
* a festival
* an exhibition
* opportunities for innovation and hybrid theatre
* a season or the natural world
* a theme or concept
* a showcase of student skills
* a local Dreaming story
* an environmental issue
* images or memes
* media stories
* song lyrics
* a narrative
* a local legend
* a feature item or skill
* artforms, for example
* What artistic and performing skills are already found in the class context?
* How could multiple performance forms be combined into a hybrid artform?
* What technology is available and could be included?
* live audience, for example
* inside
* outside
* live stream
* community
* students
* parents
* artistic intent, for example
* entertainment and engagement
* share a story
* move people to act or change
* highlight diversity
* challenge expectations
* create something beautiful.

## Activity 2 – samples of hybrid performance

**Teacher note:** the multi-modal process log may have been started in Core 1 – performing arts essentials or during an earlier option topic. It offers multimedia storage for material (provocation ideas, content development, rehearsal notes, meeting minutes, self-reflection, photos, sound files, footage, images or interviews) that will be refined to create a portfolio for final assessment. The multi-modal process log also offers a means of formative assessment at any stage of the production cycle. Refer to the [Performing arts assessment advice](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/performing-arts) for more information on the multi-modal process log. It is recommended that teachers refer to the [Controversial Issues in Schools policy](https://education.nsw.gov.au/policy-library/policies/pd-2002-0045) prior to accessing the following performance works.

Access a selection of the following resources for inspiration, taking notes in the multi-modal process log about the surprising and engaging features.

Hybrid performance samples:

* Australian Chamber Orchestra ['River' cinematic trailer (2:28)](https://youtu.be/V4Bv3ts_n3A) and [ACO River overview](https://www.aco.com.au/whats-on/2024/river)
* Australian Chamber Orchestra ['There's a Sea in My Bedroom' trailer (0:57)](https://youtu.be/EvY19OipOTs)
* Bangarra Dance Theatre [‘Wudjang: Not the Past’ – Sing me into Country (2:15)](https://www.youtube.com/watch?v=IaNFFnpBJHI) and [Yugambeh Sing the Land (2:17)](https://youtu.be/WbcXHsd42Ss), lyrics for ‘Sing me into country’ are available in the Youtube video description
* Gravity and other myths ['Backbone' backstory and embedded video (1:36)](https://www.gravityandothermyths.com/shows/backbone/)
* The New Zealand Dance Company ['Trolleys' backstory](https://www.nickwales.com/dance/trolleys) and [Shaun Parker’s ‘Trolleys’ (1:32)](https://www.youtube.com/watch?v=9TgnNEBU5tI)
* Opera Australia [‘What is the Rabbits?’ (1:30)](https://www.youtube.com/watch?v=oJlc7gDkfcs)
* Spinifex Gum ‘[Gawarliwarli’ (2:35–4:22), ‘Locked Up’ (4:22–7:38) and ‘Marliya’ (7:38–10:06)](https://youtu.be/6v3LjfFNBio) (total duration 10:08)
* Sydney Dance Company ['Emergence' backstory and embedded video (2:26)](https://www.nickwales.com/dance/emergence)
* [Vivid Sydney](https://www.vividsydney.com/).

## Activity 3 – tell me about it

**Teacher note:** while teaching this activity, it is important to explicitly unpack vocabulary that is specific to the performing arts. The table below includes suggestions of context specific terminology.

Refer to the [Performing arts assessment advice](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/performing-arts) for more information on collaboration protocols.  
When developing and presenting a live performance, consider the following protocols:

* performances are planned and presented by a team of collaborators with varying skills (administration, technical elements and performance)
* every idea is considered to have potential and is treated with positivity
* school performances are inclusive.

Establish the parameters (possibilities and limitations), purpose, and context of the live performing arts event through consideration of the questions explored in Table 1 below.

Table – provocation parameters

|  |  |  |
| --- | --- | --- |
| Provocation parameters | Notes | Specific terminology |
| Who is the event for? |  | event |
| Who will be involved in presenting the event? What are their skills and interests? |  |  |
| What form will the event take? |  | form |
| Where will the event be staged (performance space and geographic/demographic location)? |  | staged performance space  geographic  demographic |
| When will the event take place (date, time of day, running time)? |  | running time |
| What is the artistic intention of the event? |  | artistic intention |
| What limitations are caused by the audience age, event location, artforms, season, budget, time of day or technological requirements? |  | limitations  audience  artform |
| How might the limitations of an event inform approaches to space, presence and audience? |  | space  presence  audience |
| What opportunities for innovation and creativity arise regarding the concepts of space, presence and audience? |  | opportunities  innovation  creativity |
| What school protocols should be considered when planning the event? |  | protocols |

# Learning sequence 2 – developing content

Students develop material for a live performance event by selecting and sourcing repertoire or creating new content. They develop the material by playing with ideas and engage with rehearsals while keeping protocols in mind. Students also record their responsibilities in their multi-modal process log.

## Activity 1 – warm-up to a word

**Teacher note: dice are required for this activity.**

1. When adopting a theme for a performance or event, there are many artforms, talents and formats that can be combined. A theme is not always necessary but may be useful for linking multiple performance works or to create unity. For example, The Arts Unit School Spectacular have used themes such as, ‘Creating the Magic’, ‘Own the Moment’, or ‘Stars’. Other themes could include a selection of environmentally aware performances, or a theme-based talent quest using the structure of ‘The Voice’. Similar themes may already exist between performance works already in progress. Alternatively, select performance works that fit a particular theme.
2. Each person places 2 ideas for a theme in a hat, to be drawn out and read aloud one at a time.
3. Throw one die each to ascertain which genre or artform to use in response to the selected theme (see Table 2 below).

Table – dice activity table

|  |  |
| --- | --- |
| Die number | Genre or artform |
| 1 | short interpretative dance |
| 2 | found sound or body percussion |
| 3 | expressive face |
| 4 | full body gesture or stance |
| 5 | musical phrase on an instrument |
| 6 | vocal noises |

1. Give 30 seconds to create each response.
2. Record in the multi-modal process log any potential themes for consideration in structuring the final event.

## Activity 2 – get going

1. Decide on the content or items to be included in the event. This may require you to:

* select or devise repertoire
* acquire or create sheet music, backing tracks or scripts
* adapt scripts or arrangements
* interpret a theme
* prepare technical elements
* source video footage
* ask the teacher for assistance if required.

1. Start playing with ideas and rehearsing, taking turns to advise, lead or direct rehearsals in a positive and encouraging manner. If devising a new work, the group will need to plan, structure, and explore their central idea. If staging a scripted work, unpack the play, create a rehearsal schedule, cast, make design choices and consider shared responsibilities.
2. Create a list of items needed for the performance event that may require sourcing.

### Rehearsal protocols

**Teacher note:** safe rehearsal protocol incorporates the warm-up of voices and instruments prior to rehearsing and performing. Rehearsal protocols include every member of the class or ensemble and the fair distribution of tasks. The table below can be used as a classroom poster or visual reminder on the whiteboard to support student self-management and remind students of administrative tasks to complete.

Table – key considerations when planning your event

|  |  |  |
| --- | --- | --- |
| Main idea | Manage process | Rehearse and explore |
| What secret skills are in your class context or school? | Make a list of performers, support crew and repertoire. | Start rehearsing (at school and at home) and preparing technical elements. |
| How many different performing artforms and technical elements could you combine? How? | Approach local composers, choreographers or performers to collaborate or advise. | Explore ways to link the Acknowledgement of Country to the performing artforms. |
| Is there potential to connect with a major event or anniversary in your school or community? | Consult with local Aboriginal Elders, teachers and/or language guardians regarding the Acknowledgement of Country. | Keep a central list of technical needs, costumes, sheet music and equipment to be sourced. |
| What new material or interpretation can we create? Where are the opportunities for innovation? | Maintain process log including task list, ideas, reflections, photos and videos. | Collect ideas for marketing, program and the inclusion of multimedia or technical elements. |
| How can we include every person in the class? | Teamwork, turn-taking and a supportive, creative environment. | Ask for adult assistance as needed. |

## Activity 3 – multi-modal process log

Use the multi-modal process log to document roles and responsibilities, for individual items and the performance event as a whole.

Questions may include:

* What is my performance role?
* What are my production roles, tasks and responsibilities?
* What tasks have I made progress on or completed?
* What are my questions or challenges?

# Learning sequence 3 – protocols and production skills

Through examining the purpose of an Acknowledgement of Country and developing artistic ideas for its presentation, students learn about the correct cultural protocols and the importance of acknowledging Aboriginal peoples’ connection to Country as part of reconciliation and our country’s future. This might include a speech, song, dance, music, instrumental improvisation, story, book, multimedia presentation or video.

**Teacher note:** Acknowledgement of Country is a vital cultural protocol in an arts event. Teachers should investigate local protocols and possibilities in preparation for presenting this lesson content. Investigate and apply current protocols and advice relating to Acknowledgement of Country (and if appropriate Welcome to Country) in the specific school context. Consult with Aboriginal education officers in the school network and also refer to the [Guidelines and protocols for NSW public schools.](https://education.nsw.gov.au/about-us/strategies-and-reports/our-reconciliation-action-plan/acknowledgement-of-country#tabs1)

Consider cultural protocols when planning to use Aboriginal and/or Torres Strait Islander cultural material, as part of acknowledging and valuing Aboriginal and/or Torres Strait Islander people’s contributions, perspectives, Country and cultural protocols in the performing arts. For more information, refer to the [information sheet on Indigenous Cultural and Intellectual Property](https://www.artslaw.com.au/information-sheet/indigenous-cultural-intellectual-property-icip-aitb/) (ICIP) and [Aboriginal Cultural and Intellectual Property (ACIP) protocol.](https://www.aboriginalaffairs.nsw.gov.au/our-agency/staying-accountable/aboriginal-cultural-and-intellectual-property-acip-protocol/) [The Aboriginal and Torres Strait Islander principles and protocols | NSW Education Standards Authority document](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/diversity-in-learning/aboriginal-education/aboriginal-and-torres-strait-islander-principles-and-protocols) outlines the key principles of working with material from Aboriginal and Torres Strait Islander cultures.

## Activity 1 – exploring Country

**Teacher note:** collaboration and consultation is best commenced at the start of the project. Contact [the local AECG](https://www.aecg.nsw.edu.au/aecg-regions/) for further advice, and consult with local Elder, language guardian, or Aboriginal staff member to discuss protocols and ideas regarding the Acknowledgement of Country. Further information can be found on the [Working in partnership with the NSW AECG Inc](https://education.nsw.gov.au/teaching-and-learning/aec/aboriginal-education-consultative-group-partnership-agreement). website.

Access the following samples of an Acknowledgement of Country and respond to the reflective questions:

* [An Acknowledgement of Country using Auslan (0:23)](https://education.nsw.gov.au/about-us/strategies-and-reports/our-reconciliation-action-plan/acknowledgement-of-country#An3) at the bottom of the Department’s Acknowledgement of and Welcome to Country webpage
* Spinifex Gum’s [Acknowledgement of Country (Live at Sydney Opera House, 25/01/2019) (1:16)](https://www.youtube.com/watch?v=dv1RFkVDAsE&list=OLAK5uy_nQjrZmfrdp0y5OYLxN7LfAIBdnM6WRBac)
* [NorthConnex Acknowledgement of Country (1:23)](https://www.northconnex.com.au/acknowledgement-of-country) that includes dance and cleansing rituals.

**Reflective questions**: What are the essential components and protocols of an Acknowledgement of Country? What are the key messages that are woven into an Acknowledgement of Country?

Complete a [jigsaw](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/546) activity using relevant text from the department’s [Acknowledgement of and Welcome to Country](https://education.nsw.gov.au/about-us/strategies-and-reports/our-reconciliation-action-plan/acknowledgement-of-country) webpage. Study the content and take notes on the key points and share findings with the class.

Access the article [Eric Avery revitalising Indigenous language through song](https://thesourcenews.com/2019/10/25/eric-avery-revitalising-indigenous-language-through-song/), including the embedded audio interview in the article. Discuss how the performer highlights connection to culture through his music.

## Activity 2 – developing an Acknowledgement of Country

**Teacher note:** developing an Acknowledgement of Country that is based on a connection to the land you are on is a way to promote a greater understanding of and respect for Aboriginal peoples and cultures. Sharing an Acknowledgement of Country at the beginning of student presentations is one of the ways you can teach students to observe, participate in, and promote fundamental protocols of Aboriginal cultural practice. The NSW Department of Education offers more information related to [Acknowledgement of and Welcome to Country](https://education.nsw.gov.au/about-us/strategies-and-reports/our-reconciliation-action-plan/acknowledgement-of-country) that is a helpful guide to facilitating this component of the project presentation.

Use the information below as a source of ideas to authentically build student knowledge and skills in relation to Aboriginal peoples’ perspectives, contributions, and cultural protocols.

Devise ideas for an Acknowledgement of Country that has some artistic connection to the performance event. The information in Table 4 below may be used for further support and understanding**.**

Table – resources and ideas for respecting, acknowledging, caring, teaching, learning and sharing

|  |  |
| --- | --- |
| Acknowledges the significance of: | Applications in the classroom |
| Country | * Identify the ongoing custodians of the land, acknowledging the custodians through Acknowledgement of Country at the start of all meetings. Access [Map of Indigenous Australia | AIATSIS](https://aiatsis.gov.au/explore/map-indigenous-australia). * Consult with, and seek permission from, community under the guidance of Aboriginal Education Officers and guidance and connecting to the local AECG. * Investigate the possibility of including some local, traditional language in the projects. Access [Engaging with Traditional Owners](https://aiatsis.gov.au/publication/94688). * Consider how to care for Country when selecting materials and processes such as looking for sustainable options. * Look for patterns and seasonal cycles in the local area (land and place) and consider incorporating them in performance. * Consider how changes in Country (seasons, natural disasters and man-made systems and threats) may impact the rehearsal or performance. |
| Cultural protocols | * Create a class set of agreed protocols that aim to acknowledge and protect Aboriginal intellectual and cultural property. Access [8 ways protocol](https://www.8ways.online/our-protocol). * Collaboratively develop an Acknowledgement of Country, using consultation and research where possible. * Understand that avoiding eye contact and inserting silence into a conversation have deep meaning and significance for some Aboriginal and Torres Strait Islander peoples. * ‘Aboriginal’ is used as an adjective not a noun. * Aboriginal and Torres Strait Islander communities are diverse. Protocols, language, art, dance and musical characteristics vary across communities. * Some cultural material is secret, sacred or only to be seen/heard by people of a particular age or gender. * Dressing appropriately is a sign of respect. * ‘Sorry business’ is a period of mourning with deep, cultural significance. * Images, voices and names of deceased Aboriginal and Torres Strait Islander people should be accompanied by a warning if used in a performance. * Council websites and Indigenous Language centres may also contain relevant information including histories and languages. |
| Aboriginal peoples’ perspectives | * Access [Aboriginal education policy and key documents](https://education.nsw.gov.au/teaching-and-learning/aec/policy-strategy-and-business-systems). * Encourage students to observe and make their own connections. * Access [Overview – 8 Ways](https://www.8ways.online/). * Encourage story sharing, so that a collective knowledge is developed. * Create a visual map of learning processes and core content in the classroom for reference. This allows students to see where they are in the ‘learning journey’ and help make non-linear connections between different components of the map. * Offer lots of non-verbal activities to provide opportunities to apply skills and discover connections through ‘doing’. * Support learning through storytelling and the inclusion of visual metaphors (not abstract, verbal metaphors) to illustrate ideas and concepts in concrete ways. * Encode understanding through the use of meaningful symbols or images. * Create opportunities to think, listen, share, and learn outside. * Offer opportunities to think laterally to enhance non-linear thinking. * View a sample performance work, deconstruct its content, skills and processes, before developing the performance work. * Link content to the local area (land and place) by using local examples or highlighting a local viewpoint or need that can be addressed through performance. * Share learning and performance with the local community. * Examine and explore the interconnected relationships between performer, artwork or performance work, audience and world. * Contact the local AECG or local Aboriginal organisation to assist with finding the best person to help (with permissions) with pronunciation when singing or speaking in Aboriginal language. |
| Aboriginal peoples’ contributions | * Recognise and understand the enormous cultural contributions of Aboriginal and Torres Strait Islander peoples by accessing [Aboriginal Affairs NSW – Aboriginal Cultural and Intellectual Property (ACIP) Protocol](https://www.aboriginalaffairs.nsw.gov.au/our-agency/staying-accountable/aboriginal-cultural-and-intellectual-property-acip-protocol/). * Unless a story is part of mainstream culture (such as Tiddalik the frog), another person’s story should not be told or shared without permission. * Learn about the Aboriginal Cultural and Intellectual Property Protocol and actively apply it to the work. Access ABC News – [What is Indigenous cultural intellectual property and copyright and how can I respect it?](https://www.abc.net.au/news/2020-05-11/what-is-indigenous-cultural-intellectual-property-and-copyright/12150308) * Research current or past cases of cultural copyright and intellectual property and develop a list of predominant issues and potential solutions in performance. For example, The Conversation – [Labelling 'fake art' isn't enough. Australia needs to recognise and protect First Nations cultural and intellectual property](https://theconversation.com/labelling-fake-art-isnt-enough-australia-needs-to-recognise-and-protect-first-nations-cultural-and-intellectual-property-187426). * Identify a range of ways to acknowledge First Nations contributions. * Publicly acknowledge First Nations contributions in references and attributions (when given appropriate permissions to use First Nations intellectual and cultural property). Access [Arts Law Centre of Australia – Indigenous Cultural and Intellectual Property (ICIP)](https://www.artslaw.com.au/information-sheet/indigenous-cultural-intellectual-property-icip-aitb/). |

## Activity 3 – protocols

**Teacher note:** the performance venue booking should now be confirmed, along with warm-up and green room spaces. Technical equipment should already be booked and be accessible several days prior to the performance.

Discuss what a protocol is, and why it is important.

Consider and explore the relevant protocols for your artforms, chosen repertoire, and school context. Discussion prompts could include:

* asking copyright owners for permission to use their work. This includes cultural copyright protocols for Aboriginal or Torres Strait Islander material, in case there are cultural protocols regarding who is allowed to perform and hear it
* asking for permission before turning a person’s life story into a performance or event, as some cultural groups consider it unethical to tell another person’s story
* thinking of how school performances should aim for the respectful representation of diverse social and cultural groups, respecting each person’s right to psychological, cultural, and emotional safety
* collaborating and consulting with Aboriginal peoples early in the planning stage
* discussing safety protocols that are essential when working with performance equipment.

Use the multi-modal process log to record any adaptations required to the performance content to comply with protocols of performance.

## Activity 4 – roles and responsibilities revisited

**Teacher note:** while teaching this activity, it is important to explain unfamiliar terms, particularly those relating to administrative tasks.

Make a list of production skills that are required when preparing a performance event, adding or removing items from the following list to tailor it to the school context. Create a set of cards, one for each role or responsibility:

* meeting chairperson
* digital editing (audio)
* digital design (visuals)
* costume design
* music arranging
* digital projection skills
* script writing
* photography
* videography
* lighting design
* live streaming
* preparing schedules
* marketing
* make-up
* stagehand/roadie
* making props
* scenery design
* budget monitoring.

Spread the cards on the floor and ask each person to pick up the cards that include a role that they have been assigned.

Remaining cards are then to be distributed to ensure that all role and responsibilities are addressed for the event.

## Activity 5 – rehearsal

Continue with the rehearsal and development of the performance work – both individual and group work – keeping the protocols of safety, inclusivity and collaboration in mind.

# Learning sequence 4 – production cycle

Students reflect on and engage with the production cycle (plan, develop, prepare). As well as rehearse, they design marketing materials, plan costumes, develop lighting and plan sound, keeping in mind the relevant school and rehearsal protocols. Students consider how the space will be transformed and how presence can be expressed through technical work.

## Activity 1 – what’s your title?

**Teacher note: provide the theme or unifying concept of the event to students.**

Take turns to volunteer one word or phrase associated with the event theme/concept.

Record each word or phrase. If a word or phrase is duplicated, request a second response.

Reflect on the words and see if any are suitable for an event title. Vote on a working title for the event.

## Activity 2 – production meeting

Create a timeline in physical space (using the width of the room or stage) that represents the 3 stages of:

* planning
* developing ideas
* preparing/rehearsing.

Stand along the timeline, indicating individual opinions about the progress of the ensemble/class considering the event.

Use the timeline activity as a segue into a production meeting. Discuss amendments to the rehearsal plan and production schedule, progress with the marketing plan, design of marketing materials, ticketing requirements, designing and sourcing costumes, risks and hazards to be avoided. Use the production meeting checklist provided in Table 5 below.

Table – production meeting checklist

|  |  |  |
| --- | --- | --- |
| Item | Notes | Actioned |
| Is the provocation, theme and artistic intention clear? |  |  |
| Rehearsal plan – which items or technical elements require more time than currently allowed? |  |  |
| Acknowledgement of Country   * consultation * wording or invitation to local Elder * costume/sound/equipment |  |  |
| Production schedule – check progress on all technical elements such as:   * props * costumes * projections * accompaniment * sound * lighting * scenery |  |  |
| Marketing plan – are the marketing materials ready to publish? |  |  |
| Ticketing – have the tickets been designed and ordered? |  |  |
| Technical equipment – has this been booked? |  |  |
| Risk assessment |  |  |
| APRA permissions |  |  |
| Title/theme of event |  |  |
| Budget |  |  |
| Videographer organised for the final performance |  |  |

## Activity 3 – rehearsal

**Teacher note: the** [Performing arts Core 1 learning sequence](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/performing-arts) includes examples of protocols in hybrid theatre related to collaboration, interplay of theatrical devices and safety.

Continue with the development and rehearsal of the content – both individual and group work – keeping the relevant protocols in mind. As technical elements are completed, they should be incorporated in the rehearsal process.

Relevant protocols may include:

* consideration of cultural, psychological, and physical respect and safety in rehearsal and performance
* awareness of legal, cultural and ethical considerations in the performing arts
* recognising and applying safe working practices in the chosen form
* co-creating performance material while respecting and encouraging a diversity of ideas and perspectives
* consider physical, cultural and emotional safety in the development of an ensemble
* clear and effective warm-up routines
* safe movement and use of all technical equipment
* awareness of issues regarding representation and appropriation of stories.

# Learning sequence 5 – space, audience, order and transitions

Students continue experimenting, refining and adapting material in their chosen artforms. They also explore and refine transitions between scenes or acts, considering their audience's experience.

## Activity 1 – transition warm-up

1. Review the event’s theme or unifying idea.
2. Revisit material from Core 1 – performing arts essentials regarding ways to transition between scenes or items (such as signs, narrator, mime, captions, music, a gag, lighting feature, projection and sound effects).
3. Individually, or in pairs, invent a 30 second transition that aligns with the theme.
4. The time limit for this task is 10 minutes.
5. Include a secret skill of a class member.
6. Perform the transitions to the class.
7. Take note of any transition ideas that might be useful in the final presentation.

## Activity 2 – rehearsal

Continue with the rehearsal and development – both individual and group work – keeping the relevant protocols in mind. Use props as they become available.

## Activity 3 – spaced out or mood swings

**Teacher note:** some students are not allowed to appear in public-facing photographs, publicity and live streams for legal reasons. School must ensure they have complied with relevant department policies and requirements, including obtaining [permission to publish](https://education.nsw.gov.au/inside-the-department/communication-and-engagement/communication-planning/permission-to-publish).

If the event is a showcase or variety show, the program order can be arranged in many ways. Items or scenes should be representative of diverse genres, cultures or times. Items might be ordered to build tension, create a dramatic arc, minimise on-stage movements or follow a narrative.

Explore options for ordering the event as a class and make a collaborative decision.

Consider the items below when crafting the whole program order of the event:

* Space out items or repertoire that have a similar mood, in the interest of crafting an emotional journey that features variation.
* Start and finish with a spectacular opening and closing act.
* Group together items that require the same equipment, to minimise the time spent moving equipment.
* Create a dramatic arc that starts with a gentle introduction and slowly builds in intensity towards a climax.
* Alternate solos with massed items, then finish with a finale that includes the greatest number of performers. This is one way to avoid the audience leaving part way through.
* Design the program like a 3-act play, with an introduction to the characters followed by a tense or confusing section, finishing with a resolution or celebration.
* Create several waves of intensity, alternating tension with relaxed moments. This approach might suit a comedy evening or showcase.
* Leave the audience with a memorable moment or melody in their head before intermission and at the end of the performance.
* Leave space between unfamiliar or original material, spacing it out with more familiar or accessible repertoire.
* Use a recurring element to unify the performance.
* Design the performance as a cycle, with the beginning and ending sharing an element.
* Use a narrative to shape the performance. Narration, voiceover or projections could be useful to achieve this.

Once a program order is determined, create a printed or digital program. A common protocol is for a printed program, digital display or Master of Ceremonies to announce the repertoire and its origins.

# Learning sequence 6 – mid-project check

Students rehearse and refine each item/scene/technical element, considering its place in the overall program or event. They explore options for audience placement and access, as well as audience protocols. In addition, students plan the look and feel of the performance space.

They also complete a reflection, commence marketing and ticketing campaigns, and submit their multi-modal process log for formative assessment.

## Activity 1 – rehearsal

Continue with the rehearsal and development of the items, both individual and group work, keeping the [relevant protocols](#_Activity_3_–) in mind. Props, costumes and technical elements may be available at this stage.

## Activity 2 – group reflection

**Teacher note**: EAL/D strategies – while working on this activity, it is important to explain the metalanguage used in collaboration and reflection.

Use the multi-modal process log to reflect on the group’s collaborative achievements so far.

1. Reflect individually on the progress of the group, responding to the following questions:
2. What progress has my group made?
3. How have I contributed to my group’s progress?
4. What ideas, strategies, issues or options have I discussed with my group?
5. Who do I need to collaborate with in my group at this stage of the project? Why? How?
6. How have I worked with my group to resolve questions or challenges?
7. How is my group going?
8. What have we learned about the use of space, protocols and presence when preparing an event?
9. Why is the audience reaction important to the delivery of our work?
10. Compare notes with the rest of the ensemble, amending the multi-modal process log entry if necessary.
11. Create a checklist of next steps/focus areas of concern and solutions to pressing issues.

## Activity 3 – what’s my role?

**Teacher note:** many of the following questions have no wrong or right answers. Interpreting the question in a personal manner makes each student’s thinking visible to others.

This activity can be completed in writing or through informal conversation. It could suit a homework and formative assessment activity, depending on the context.

1. Research the origin or background of the performance work/piece (if applicable).
2. Consider the work’s place within the event as a whole.
3. Complete the table below by responding to the questions provided.

Table – what's my role?

|  |  |
| --- | --- |
| Questions | Responses |
| **Who** are the performers?  **Who** is the target audience? |  |
| **What** is the name of the performance work?  **What** genre and form is it?  **What** is the desired effect on the audience?  **What** emotions or moods are explored in the performance piece or scene?  **What** technical elements are included?  **What** is my favourite part of the performance work or scene?  **What** protocols should be adhered to during the performance? |  |
| **Where** in the performance space/stage is the item situated?  **Where** is the performance work’s emotional climax?  **Where** does the performance work or scene fit within the overall performance program/narrative and emotional journey? |  |
| **When** was the performance work or scene created?  **When** do the emotions change? |  |
| **Why** did I choose this work or scene for performance?  **Why** is the performance work or scene powerful, communicative or entertaining? |  |
| **How** will the stage be organised?  **How** will I enter and exit the performance space?  **How** can I weave innovation and personal style into the work?  **How** will I indicate to the audience that applause is appropriate? |  |

## Activity 4 – multi-modal process log

**Teacher note:** students make their multi-modal process log available for formative assessment.

Students could be assessed on their ability to:

* research, gather and analyse information in a variety of forms
* communicate information in a variety of forms
* provide evidence of the development of skills, knowledge and understanding
* document, reflect and evaluate processes.

## Activity 5 – audience, space, and protocols

Complete a class discussion in response to the following questions and tasks:

* Share personal experiences of being an audience member, particularly in different cultures.
* Explore different solutions to the problem of how the audience might be seated/arranged/located. Consider ventilation and spatial distancing as required. If the event is outside or in an open space, consider alternatives for seating such as hay bales, pillows or crates.
* Select questions from the list below for class discussion:
* What reactions are anticipated from the audience for this particular event?
* How much time should be allowed for audience applause?
* If appropriate, how might performers indicate when applause is deemed appropriate?
* What motivates audiences to leave home and attend an event?
* Is the use of mobile phones to be allowed in the audience? Are there legal restrictions on how they can be used?
* Will the audience stay in one place, or will audience members be moved around the space as part of the performance?
* Are there times when the audience should have their back to the performers for dramatic effect?
* If the event is live streamed, how might the time between scenes/acts be filled to avoid dead screen time?
* Are there opportunities to insert photos of student projects, student artworks, school events, school gardens, alumni or tasteful memes?
* Could the performance space be divided into 4 sections or sets, using darkness to block out the unused space at any one time?
* Could you make some of the scene changes visible to the audience by using half-light on the stage and involving the performers as well as stagehands in the scene change?
* If relevant, are there opportunities for audience participation through movement, chanting, singing, telling jokes, being part of a magic trick or posing for a photo?
* Brainstorm various ways that the audience might be welcomed for this event. Ideas should reflect the context and age-group of the audience, for example
* performers in costume/character might seat each patron
* projected visuals and/or sound effects might set the tone of the performance to come
* decorations, posters or artworks might be displayed in the entrance
* photos of cast, crew and rehearsals might decorate the performance space.
* Discuss options for wheelchair accessible seating and VIP reserved seating.
* Plan the performance spaces, considering
* backdrop/scenery
* lighting
* digital projections
* sets and furniture
* props
* decorations and flowers
* lectern, music stand or podium.

## Activity 6 – marketing and ticketing

Commence the agreed marketing and ticketing plan, in accordance with school protocols and conventions.

# Learning sequence 7 – rough run

Students refine and enhance their performance material through rehearsal and reflection. They offer feedback on the rough run through and add technical elements as they become available.

**Teacher note:** if a performer is injured or unable to perform at this stage, there are many important roles that do not require performing. These include operating the video equipment for each item, taking snapshots for the gallery page of the process log, taking the role of prompt for missing lines, operating the sound equipment, and recording the exact time for each item. For the plus, minus, interesting (PMI) activity, students may use the dictate function in Word or audio recorder in OneNote.

## Activity 1 – run through

Complete a rough run through of the performance event across several lessons and take opportunities to refine the performance. The main aims of the rough run through are to:

* reflect on the flow and dramatic arc of the performance
* test and extend memory by working without scripts, music or visual cues
* work through nerves
* test props
* evaluate the use of the performance space
* establish a sense of urgency to rehearse efficiently and refine each performance
* record the timing of each portion of the event.

When not on stage, work on the multi-modal process log from the audience, record meaningful feedback or take photos for the gallery.

At the completion of the run through, complete a debrief and record any changes or refinements that might be required to the performance event or rehearsal schedule.

## Activity 2 – plus, minus, interesting

At the completion of the run through and debrief, complete a [PMI](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/551#.Y5EihCmHvG4.link) reflection related to the artistic intention of the performance work. Note aspects that require attention to refine the performance. This reflection can be completed individually or as a performance ensemble:

1. Divide a page into 3 sections with the headings:

* **P** for **plus** (portions of the performance that are progressing well)
* **M** for **minus** (lessons from trial-and-error, and sections that are under-rehearsed or did not go to plan)
* **I** for **interesting** (unexpected features of the performance that might be worth keeping, innovative ideas and unforeseen opportunities that arose while on stage).

1. Record the PMI reflection and include it in the multi-modal process log.

## Activity 3 – rehearsal

Continue with the rehearsal and development of the items, keeping the [relevant protocols](#_Activity_3_–) in mind. Use the performance space and integrate technical elements as they become available.

# Learning sequence 8 – feedback

Students invite guests to offer feedback on the second full run through of the performance event. From an administrative point of view, students also plan the bump in/out, create a program and organise marketing materials. Class time is also dedicated to ongoing rehearsal.

## Activity 1 – all feedback welcome

**Teacher note:** the audience feedback may provide a valuable opportunity for formative assessment.

**EAL/D strategies**: This activity is useful for revising and re-visiting vocabulary that is specific to the performing arts.

Invite special guests to watch the second full run through of the performance. For example:

* a member of the school executive
* a supportive parent
* an invited guest performer or artist.

Ask the special guests to keep notes on the following essential elements of performance. The following questions can be edited to suit the event.

**Audience**

* Could the audience see all the action and hear well?
* Were any moments too soft or offensively loud?
* Did you, as an audience member, feel clear about the intention of the work, the audience response sought and/or the overall mood/message/purpose?
* Were the performers deliberately and effectively engaging you as the part of the audience?

**Protocols**

* Is the Acknowledgement of Country sensitive, sincere and authentic?
* Are there any complex or confronting materials that need re-working?
* Are there any conventions of the performance form that could be further explored?
* Is the structure logical and engaging?
* Was the overall length of the performance appropriate?

**Space**

* Did the performance space feel transformed?
* Can you suggest alternative use of the performance space?
* What moments were most engaging in terms of use of space?
* Do you have feedback on the aesthetic and overall presentation?

**Presence**

* In which moments did the performers most effectively engage the audience?
* How could the performers’ energy and expression be further controlled to increase audience engagement?
* Was there a moment when the audience’s focus was effectively controlled by the performers, or through production design elements?
* Comment on the balance of movement and stillness in the performance as a whole
* Did each performer engage fully with the content/performance?

**Teacher note:** if the feedback notes are supportive and appropriate, share them with the class as part of an informal discussion. If appropriate, record the show and review the footage as a class.

## Activity 2 – divide and conquer

Complete and finalise:

* the printed/digital program or Master of Ceremony’s speech
* the marketing campaign
* writing a bump in/bump out plan
* rehearsing and refining the performance.

### Program

Use the multi-modal process log to find content for a digital or paper program.

The options are endless, particularly if an online program is created. A program might give the audience information about the provocation, development process and backstory, as well as insight into the world of the performance.

The program might include:

* titles and authors/composers/choreographers
* cast and crew names and photos
* event title and cover artwork
* rehearsal photos
* a QR code link to images, footage and interviews
* one-line comments about the intention/importance of the work from students (written or filmed)
* key lines/lyrics from the piece
* links to media as backstory
* moments captured in the rehearsal space
* drafts of technical elements/soundscapes/music.

### Marketing

Finalise the marketing for the event, for example:

* digital or printed posters and tickets
* fresh versions of posters placed around school
* visit the school office to suggest wording for the school’s website, social media and newsletter and enquire about QR protocols for the printed program
* send photos and suggested text to the local newspaper
* update the flyer (if required).

**Teacher note:** marketing should align to the school’s protocols.

### Bump in/out

Use the process log (including minutes from meetings and equipment list) to make a comprehensive list of equipment, props and costumes that need to be placed in the performance space or wings, then cleared away afterwards.

Safe performance protocols should be considered, for example:

* safe placement of electrical cables
* the use of liquids on the stage
* ventilation and temperature control (particularly when singing or using instruments made of wood)
* careful placement of stage microphones to minimise vocal strain
* if food is sold during a performance event, food safety protocols must be followed.

### Rehearse and refine

Continue to rehearse and refine the performance as the final preparation stage towards a performing arts event. Review and respond to the audience feedback.

## Activity 3 – rehearsal

Continue with the rehearsal and development of the items, both individual and group work, keeping the [relevant protocols](#_Activity_3_–) in mind. Focus on the items that require most attention at this stage and manage time carefully to prioritise elements of the work that require further refinement. Some protocols to consider in this point of the rehearsal process include:

* Warnings should be announced if imagery, voices or names of deceased Aboriginal or Torres Strait Islander peoples are to be included.
* If using smoke or strobe lighting, warnings should be issued prior to the performance.
* Amplification should consider safe levels of audio volume.
* Safety protocols discourage running backstage or on stairs.

# Learning sequence 9 – finishing touches

Students work with technical equipment and costumes and solve any problems that arise from additional performance elements. They also plan catering, increase marketing efforts, polish elements of the performance and plan the final bows.

**Teacher note:** the following items may need addressing the week prior to a performance – pay for and collect technical equipment and costumes, marketing push, plan catering for students/audience on performance days.

Remind the class that a portfolio will be handed in as the formal assessment for Core 2.

## Activity 1 – focus circle

As a team-building warm-up, create a circle somewhere quiet and calm.

1. Discuss that the purpose of a performance is to entertain, educate or inspire the audience as a team, sharing the product of months of collaborative creativity and exploration. If someone falters, there is a whole team to help them out.
2. Each person offers one line of encouragement to the group.
3. Derive a fun chant, dance or pre-performance ritual to lift energy prior to each performance.
4. Discuss the opportunities and protocols for the end of a performance event, including the acknowledgement of live musicians, technical production and lighting crew as part of the final bows or ceremony.

## Activity 2 – making it real

1. The week prior to a performance requires the testing and integration of some or all of the following, depending on the type of event and the availability of resources:
2. live accompaniment
3. lighting
4. costumes
5. sound
6. projection
7. props
8. sets/scenery.
9. Create a running sheet/prompt script for performers and technical crew, to be posted in the green room and offstage spaces for easy reference.
10. Continue with rehearsals, implementing the relevant resources mentioned above.
11. Take photos and videos of this stage of the event preparation for use in the multi-modal process log. Students from photography or film courses might be able to assist.

# Learning sequence 10 – presentation

Students take part in a technical rehearsal and dress rehearsal, followed by the realisation of the final performance event. On conclusion of the rehearsal, students assist to bump out and return equipment.

## Activity 1 – time to shine

Participate in a technical rehearsal and dress rehearsal as well as the final performances. Take individual responsibility for physical, vocal and/or instrument warm-ups, and organisation of costumes and props. An event checklist may be useful.

Use a device to:

* take quick reflective notes
* record interesting quotes from cast/crew/audience
* take photos/videos for the multi-modal process log.

## Activity 2 – bump out

Refer to the list of personal responsibilities in the multi-modal process log for bumping out and returning equipment.

# Learning sequence 11 – packaging the evidence

Students reflect on their efforts towards presenting a performance event. As part of the reflection process, they refine their multi-modal process log to create a portfolio for assessment (that includes a self-assessment and realisation statement).

**Teacher note:** teachers should be aware that students vary in their preferred methods of providing evidence and sharing reflective thoughts. Some students are happy to express their ideas verbally to the class, while others prefer to write or record their ideas as digital files for private sharing or marking.

## Activity 1 – I reflect, we reflect, you reflect

**Teacher note**: refer to the [Performing arts assessment advice](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/performing-arts) for more information on self-assessment.

To model a positive approach to reflection, describe the success of the event from the teacher’s viewpoint. Share funny/sincere/surprising anecdotes as well as feedback from the audience and wider school community.

As shared reflection time, complete a class discussion, encouraging each person to share their **own** view of the event’s success.

Record notes on the event’s success, and consider possible areas for improvement next time, using the heading ‘Feedforward’ in the multi-modal process log.

In the multi-modal process log, use some of the following sentence starters to frame a self-reflection and self-assessment:

* I am proud of myself because
* The most difficult thing was
* I needed help with
* Some questions I still have
* My ideas for the next production are
* I was surprised that
* Next term I am determined to
* The production was successful because
* Personally, I need to work on
* I wonder
* This picture/drawing represents my learning over the term because
* When collaborating with peers, my strengths are
* When working in a creative group environment, I need to focus more on
* Co-creating and working with others gives me the opportunity to
* An example of my ability to respect differing interpretations (or incorporate the work of others) was
* I was an active listener when
* I was able to let go of my initial/personal ideas when
* I demonstrated commitment when
* We overcame obstacles when
* The event could not have taken place without the support of
* One significant achievement from the preparation or presentation was

## Activity 2 – time to refine

**Teacher note:** this task is suitable for summative assessment, as outlined below under ‘[Assessment task – portfolio](#_Assessment_–_Portfolio)’.

Select and refine aspects of the multi-modal process log to create an individual portfolio for formal assessment. The essence of the portfolio is to highlight and reflect on the learning journey – outlining the diverse learning, growth and skill acquisition that has taken place over several months or longer. The process and the final product are both important.

Decide on a format or file type. A portfolio can take any multi-modal format, including collage with annotations, video, podcast, PowerPoint/Sway presentation or OneNote file. When deciding on a format for the portfolio, consider the entry requirements for external performance courses as well as the file types that support auditions as an opportunity to adapt the portfolio for future use.

Consider the course outcomes and select videos, images, text, audio or files that show the learning in relation to those outcomes. Include evidence of group and individual achievements in the portfolio.

To highlight aspects of the learning journey, annotate the files or create a voiceover to comment on the lessons learned and the skills acquired.

Include a personal introduction and artistic interests as part of a cover page or video introduction.

## Activity 3 – self-assessment

Complete the self-reflection chart below that indicates effort and time spent on various aspects of the production cycle (plan, develop and prepare).

Table – self-reflection chart

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Production element | Huge effort | Substantial effort | Some effort | Inconsistent effort | Minimal effort | Not applicable |
| brainstorming ideas |  |  |  |  |  |  |
| sourcing repertoire and/or source material |  |  |  |  |  |  |
| Acknowledgement of Country |  |  |  |  |  |  |
| creating original material |  |  |  |  |  |  |
| marketing |  |  |  |  |  |  |
| experimenting with ideas |  |  |  |  |  |  |
| developing creative content |  |  |  |  |  |  |
| refining scenes |  |  |  |  |  |  |
| rehearsal |  |  |  |  |  |  |
| delivering or upholding dramatic intent |  |  |  |  |  |  |
| sourcing costumes/ equipment |  |  |  |  |  |  |
| filming rehearsal |  |  |  |  |  |  |
| collecting photos for the gallery |  |  |  |  |  |  |
| collecting ideas in process log |  |  |  |  |  |  |
| directing |  |  |  |  |  |  |
| production meetings |  |  |  |  |  |  |
| preparing schedules |  |  |  |  |  |  |
| make-up |  |  |  |  |  |  |
| troubleshooting |  |  |  |  |  |  |
| creating a positive environment |  |  |  |  |  |  |
| making props/scenery |  |  |  |  |  |  |
| creating digital images/files |  |  |  |  |  |  |
| contribution offstage |  |  |  |  |  |  |
| catering |  |  |  |  |  |  |
| usher or welcome party |  |  |  |  |  |  |
| administrative tasks |  |  |  |  |  |  |
| bump in/out |  |  |  |  |  |  |

## Activity 4 – realised intentions?

Review the agreed artistic intention of the event and share examples of the audience response to the performance work.

Write, draw, record or create a realisation statement, describing the final performance event. Include details of the initial provocation, agreed artistic intentions and audience response from both a personal viewpoint and a group/ensemble viewpoint. Use the scaffold provided below as a guide. The realisation statement could be drafted while watching a recording of the final performance.

Table – scaffold for realisation statement (written/spoken/drawn)

|  |  |  |
| --- | --- | --- |
| Sentence starter | Personal response | Group response |
| On [date], our class presented a **concert/performance/showcase** featuring the following skills and interests of our class: |  |  |
| The initial provocation was  This was obvious to the audience because |  |  |
| Our class agreed that the artistic intention should be to **engage/entertain/challenge/inform/create something beautiful/highlight an issue/share a story** with the audience, and this was **experienced/realised** when |  |  |
| The audience response was to  Their emotional reaction was most obvious when |  |  |
| I hope the audience left the event feeling |  |  |
| Personally, I put most of my effort into |  |  |
| I personally contributed to the success of the event by |  |  |
| Like all professionals, we made some mistakes along the way. I learned that |  |  |
| Overall, the standard of the **ensemble/collective performance** was  The performance **was/was not** effective in its aims and artistic intention.  The audience was provided with **entertainment/food for thought**. |  |  |
| In response to the quote ‘the whole event was greater than the sum of its parts’, I feel/think |  |  |

# Assessment task – portfolio

**Teacher note:** the portfolio should contain self-reflection material as well as evidence from a personal and collaborative viewpoint. The portfolio will require careful selection of the most relevant items found in the multi-modal process log, aiming to demonstrate each student’s individual achievement relating to the outcomes, as well as their contribution to the collaborative event.

Refer to the [Performing arts assessment advice](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/performing-arts) for more information.

Relevant information should be transferred into the school’s assessment task template. Due dates and weightings are a school-based decision.

## Outcomes

A student:

* **PA5-5** analyses the role of context and interpretation in realising artistic intention
* **PA5-6** researches, documents, and reflects on performing arts concepts, ideas and processes
* **PA5-8** demonstrates the commitment, collaboration and agency required to stage a performing arts event.
* **PA5-9** experiments with relevant essential performing arts concepts in new contexts.

[Performing arts course document](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/performing-arts) © NSW Department of Education for and on behalf of the Crown in the State of New South Wales, 2022.

## Content

This assessment task consists of 2 components:

1. **A portfolio**: Each student reflects on their learning journey by creating a portfolio which is a refined version of the multi-modal process log. The evidence of learning presented in the portfolio requires extracting and condensing some of the multi-modal elements of the process log. The portfolio should contain evidence of skill development, experimentation, commitment, reflection, collaborative cooperation and learning. It should also contain evidence of knowledge and understanding of the 4 essential performing arts concepts and how they have been integrated into their performance work.
2. **Realisation statement**: To reflect on the final performance, students must create a realisation statement, referring to the successful realisation of the artistic intentions, as well as highlighting personal achievements and assessing the overall ensemble/collaborative performance. The realisation statement should be included in the portfolio, along with self-assessment activities completed throughout the learning sequence.

## Task instructions

Carefully sort through the **multi-modal process log** and other multimedia files to find evidence of:

* personal contribution to the planning, research and/or brainstorming aligned with the event theme or intention
* experimentation and development of ideas
* exploration and documentation of the 4 essential performing arts concepts (space, audience, protocols, presence) in the development of the event
* commitment to the rehearsal process including collaboration, preparation and support of peers
* personal development (artistic skills, teamwork and administration)
* group reflection on the process of preparation for the performance event
* self-reflection on the personal commitment and effort applied to the preparation of the performance event
* feedforward notes to inform the next event.

Create a realisation statement, commenting on the collaborative effectiveness of the event from:

* a personal viewpoint
* a group/ensemble viewpoint
* Describe the final performance event.
* Include details of the initial provocation and how it was featured in the presentation.
* State the agreed artistic intentions and comment on its effective realisation.
* Describe the audience response and state whether it aligned with the artistic intention.

Creatively combine the evidence to create a portfolio.

* Use a file type or format that showcases personal interests or talents, and that could be used as part of a professional audition or application.
* Use headings/voiceovers as needed to highlight achievement of course outcomes.
* Include many examples of your personal contributions to the collaborative effectiveness of the event.

## Marking criteria

Table – assessment marking criteria

|  |  |
| --- | --- |
| Grade | Criteria for assessing a portfolio |
| **A** | * Material is carefully selected, highly relevant, and thoughtfully presented, documenting the learning journey to a very high level. It is suitable to be used as a professional portfolio * Includes extensive self-assessment and very high level of reflection that demonstrates comprehensive knowledge and understanding of the course elements and participation in various aspects of the event preparation * Includes clearly articulated and highly detailed examples of the 4 essential performing arts concepts (space, audience, protocols, presence) * Realisation statement is highly detailed and perceptively communicated |
| **B** | * Material is carefully selected, relevant, and well presented, documenting the learning journey to a high level. It is suitable to be used as a professional portfolio * Includes thorough self-assessment and high level of reflection that demonstrates detailed knowledge and understanding of the course elements and participation in various aspects of the event preparation * Includes clear and detailed examples of the 4 essential performing arts concepts (space, audience, protocols, presence) * Realisation statement is detailed and clearly communicated |
| **C** | * Material is selected, presented and mostly relevant, documenting the learning journey to a sound level. It is almost suitable to be used as a professional portfolio * Includes relevant examples of the 4 essential performing arts concepts (space, audience, protocols, presence) * Includes adequate self-assessment and reflection that demonstrates sound knowledge and understanding of the course elements and participation in various aspects of the event preparation * Realisation statement is competent and adequately communicated |
| **D** | * Has attempted to select and present material, documenting the learning journey at a basic level * Includes some relevant examples of the 4 essential performing arts concepts (space, audience, protocols, presence) * Includes basic self-assessment and limited reflection that demonstrates some knowledge and understanding of the course elements and participation in the event preparation * Realisation statement is attempted |
| **E** | * Has made a very limited attempt to select and present material, documenting the learning journey at an elementary level * Attempts self-assessment and very limited reflection that demonstrates elementary knowledge and understanding of the course elements and participation in the event preparation * Includes very limited examples of the 4 essential performing arts concepts (space, audience, protocols, presence) * Realisation statement is attempted with a very limited level of detail |

# References

[Performing arts course document](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/performing-arts) © NSW Department of Education for and on behalf of the Crown in the State of New South Wales, 2022.

AIATSIS (The Australian Institute of Aboriginal and Torres Strait Islander Studies) (2022) [*Engaging with Traditional Owners*](https://aiatsis.gov.au/publication/94688), AIATSIS website, accessed 16 December 2022.

AIATSIS (The Australian Institute of Aboriginal and Torres Strait Islander Studies) (2022) [*Map of Indigenous Australia*](https://aiatsis.gov.au/explore/map-indigenous-australia), AIATSIS website, accessed 16 December 2022.

APRA AMCOS (2022) ‘[Education licences](https://www.apraamcos.com.au/music-licences/select-a-licence/education-licences)’, *Music Licences*, APRA AMCOS website, accessed 16 December 2022.

Arts Law Centre of Australia (2022) [*Indigenous Cultural and Intellectual Property (ICIP)*](https://www.artslaw.com.au/information-sheet/indigenous-cultural-intellectual-property-icip-aitb/), Arts Law Centre of Australia website, accessed 16 December 2022.

Australian Chamber Orchestra (20 December 2019) [‘There's a Sea in my Bedroom - Trailer | Australian Chamber Orchestra’ [video]](https://www.youtube.com/watch?v=EvY19OipOTs), *Australian Chamber Orchestra*, YouTube, accessed 16 December 2022.

Australian Chamber Orchestra (ACO) (2021) ‘[River National Tour overview](https://www.aco.com.au/whats-on/2024/river)’, ACO, accessed 16 December 2022.

Australian Chamber Orchestra (22 March 2022) [‘River Cinematic Trailer | Australian Chamber Orchestra’ [video]](https://www.youtube.com/watch?v=V4Bv3ts_n3A), *Australian Chamber Orchestra*, YouTube, accessed 16 December 2022.

Bangarra Dance Theatre and Sydney Theatre Company (4 February 2022) [‘Sing Me Into Country | Wudjang: Not the Past’ [video]](https://www.youtube.com/watch?v=IaNFFnpBJHI), *bangarradance theatre*, YouTube, accessed 16 December 2022.

Bangarra Dance Theatre and Sydney Theatre Company (8 February 2022) [‘Yugambeh Sing the Land | Wudjang: Not the Past’ [video]](https://www.youtube.com/watch?v=WbcXHsd42Ss), *bangarradance theatre*, YouTube, accessed 16 December 2022.

Commonwealth of Australia (n.d.) ‘[Indigenous Languages and Arts program](https://www.arts.gov.au/what-we-do/indigenous-arts-and-languages/indigenous-languages-and-arts-program)’, *Indigenous arts and languages*, Department of Infrastructure, Transport, Regional Development, Communications and the Arts, Office for the Arts website, accessed 16 December 2022.

Destination NSW (2022) [*Vivid Sydney*](https://www.vividsydney.com/) [website], accessed 16 December 2022.

GOM (Gravity & Other Myths) (n.d.) ‘[Backbone](https://www.gravityandothermyths.com/shows/backbone/)’, *Shows,* GOM website, accessed 16 December 2022.

Moran A (14 May 2020) ‘[What is Indigenous cultural intellectual property and copyright and how can I respect it?](https://www.abc.net.au/news/2020-05-11/what-is-indigenous-cultural-intellectual-property-and-copyright/12150308)’, *ABC:* *Walking Together*, accessed 16 December 2022.

NESA (NSW Education Standards Authority) (2022) ‘[Aboriginal and Torres Strait Islander principles and protocols](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/diversity-in-learning/aboriginal-education/aboriginal-and-torres-strait-islander-principles-and-protocols)’, *Aboriginal Education*, NESA website, accessed 16 December 2022.

NorthConnex Company Pty Ltd (n.d.) [*Acknowledgement of Country*](https://www.northconnex.com.au/acknowledgement-of-country), NorthConnex website, accessed 16 December 2022.

Opera Australia (29 December 2015) [‘What is The Rabbits?’ [video]](https://www.youtube.com/watch?v=oJlc7gDkfcs), *Opera Australia*, YouTube, accessed 16 December 2022.

RAET (Western New South Wales Regional Aboriginal Education Team) (n.d.) [*Protocol*](https://www.8ways.online/our-protocol), 8 ways website, accessed 16 December 2022.

RAET (Western New South Wales Regional Aboriginal Education Team) (n.d.) [*8 Aboriginal Ways of Learning*](https://www.8ways.online/), 8 ways website, accessed 16 December 2022.

Ribeiro de Noronha L (25 October 2019) ‘[Eric Avery revitalising Indigenous language through song](https://thesourcenews.com/2019/10/25/eric-avery-revitalising-indigenous-language-through-song/)’, *The Source News, Griffith University Student Journalism*, accessed 16 December 2022.

SACE Board of SA (21 October 2022) [‘Stage 2 Drama | Assessment Type 1 | Example of a Group Production’ [video]](https://www.youtube.com/watch?v=b2Ow8-KbLF8), *SACE Board of SA*, YouTube, accessed 16 December 2022.

Spinifex Gum (19 July 2018) [‘Opening Ceremony, Dreamtime at The G – Melbourne, June 2018’ [video]](https://www.youtube.com/watch?v=6v3LjfFNBio), *SPINIFEX GUM*, YouTube, accessed 16 December 2022.

Spinifex Gum – Topic (2 October 2022) [Acknowledgement of Country (Live at Sydney Opera House, 25/01/2019)](https://www.youtube.com/watch?v=dv1RFkVDAsE&list=OLAK5uy_nQjrZmfrdp0y5OYLxN7LfAIBdnM6WRBac) [video], *Spinifex Gum – Topic*, YouTube, accessed 16 December 2022.

St John N and Sultan E (26 July 2022) ‘[Labelling ‘fake art’ isn’t enough. Australia needs to recognise and protect First Nations cultural and intellectual property](https://theconversation.com/labelling-fake-art-isnt-enough-australia-needs-to-recognise-and-protect-first-nations-cultural-and-intellectual-property-187426)’, *The Conversation*, accessed 16 December 2022.

State of New South Wales (SafeWork NSW) (n.d.) ‘[What is cultural safety?](https://www.safework.nsw.gov.au/safety-starts-here/our-aboriginal-program/culturally-safe-workplaces/what-is-cultural-safety)’, *Culturally safe workplaces,* SafeWork NSW website, accessed 16 December 2022.

State of New South Wales, Aboriginal Affairs NSW (2020) ‘[Aboriginal Cultural and Intellectual Property (ACIP) Protocol](https://www.aboriginalaffairs.nsw.gov.au/our-agency/staying-accountable/aboriginal-cultural-and-intellectual-property-acip-protocol/)’, *Staying Accountable*, Aboriginal Affairs NSW website, accessed 16 December 2022.

The New Zealand Dance Company (5 April 2017) [‘Shaun Parker’s Trolleys’ [video]](https://www.youtube.com/watch?v=9TgnNEBU5tI), *The New Zealand Dance Company*, YouTube, accessed 16 December 2022.

Wales N (n.d.) [*Emergence*](https://www.nickwales.com/dance/emergence), Nick Wales website, accessed 16 December 2022.

Wales N (n.d.) [*Spill*](https://www.nickwales.com/dance/ab-intra-7wpfy), Nick Wales website, accessed 16 December 2022.

Wales N (n.d.) [*Trolleys*](https://www.nickwales.com/dance/trolleys), Nick Wales website, accessed 16 December 2022.

**© State of New South Wales (Department of Education), 2023**

The copyright material published in this resource is subject to the *Copyright Act 1968* (Cth) and is owned by the NSW Department of Education or, where indicated, by a party other than the NSW Department of Education (third-party material).

Copyright material available in this resource and owned by the NSW Department of Education is licensed under a [Creative Commons Attribution 4.0 International (CC BY 4.0) license](https://creativecommons.org/licenses/by/4.0/).

[](https://creativecommons.org/licenses/by/4.0/)

This license allows you to share and adapt the material for any purpose, even commercially.

Attribution should be given to © State of New South Wales (Department of Education), 2023.

Material in this resource not available under a Creative Commons license:

* the NSW Department of Education logo, other logos and trademark-protected material
* material owned by a third party that has been reproduced with permission. You will need to obtain permission from the third party to reuse its material.

**Links to third-party material and websites**

Please note that the provided (reading/viewing material/list/links/texts) are a suggestion only and implies no endorsement, by the New South Wales Department of Education, of any author, publisher, or book title. School principals and teachers are best placed to assess the suitability of resources that would complement the curriculum and reflect the needs and interests of their students.

If you use the links provided in this document to access a third-party's website, you acknowledge that the terms of use, including licence terms set out on the third-party's website apply to the use which may be made of the materials on that third-party website or where permitted by the *Copyright Act 1968* (Cth). The department accepts no responsibility for content on third-party websites.