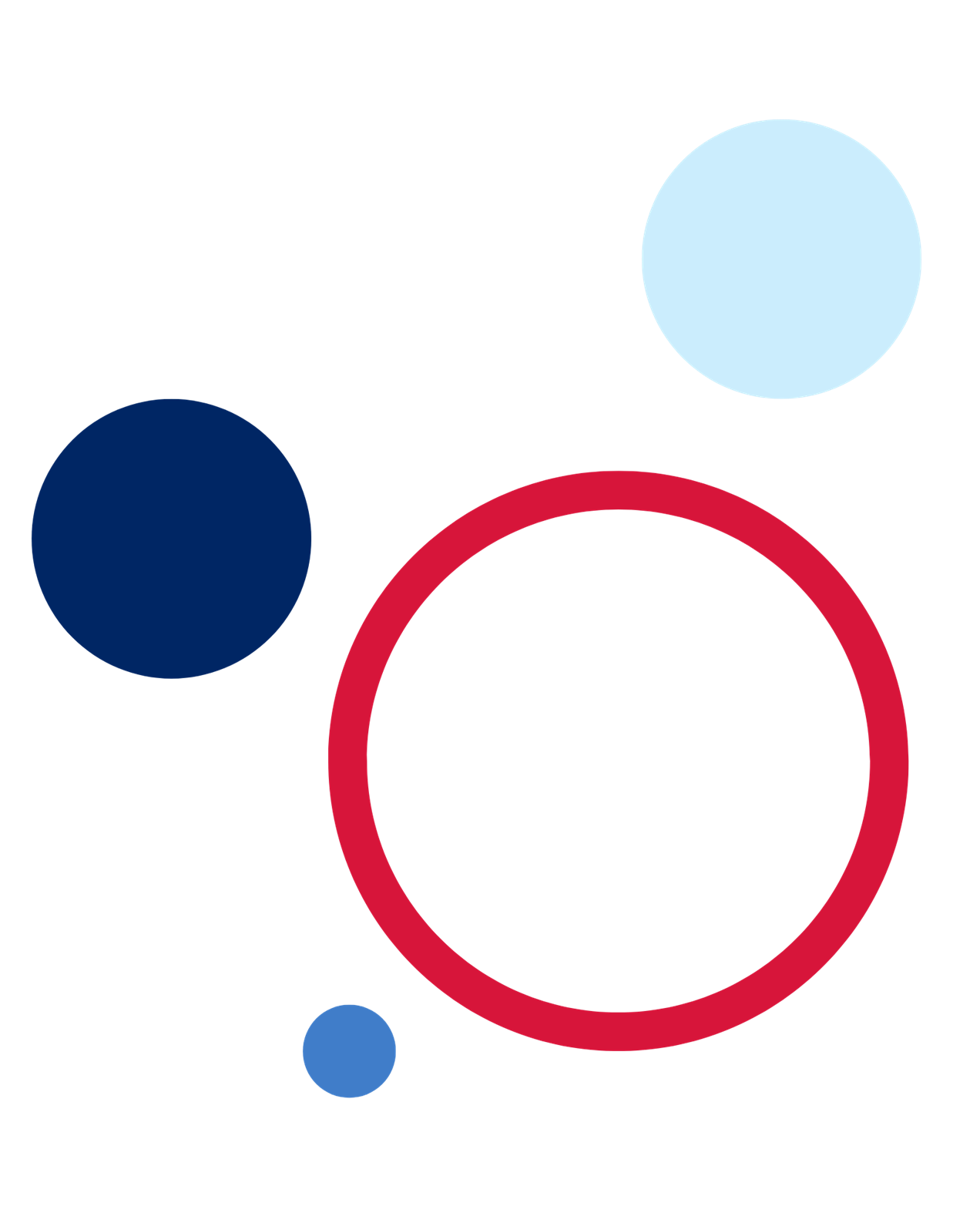
# Performing arts



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## Introduction

Performing arts is a Stage 5 NSW Department of Education approved elective course.

The [Curriculum planning and programming, assessing and reporting to parents K-12 Policy](https://education.nsw.gov.au/policy-library/policies/pd-2005-0290) and the associated policy standards set out the requirements for schools regarding the mandatory hours for additional studies (electives) in Stage 5. Version 9.3 of the policy standards introduces the option of NSW Department of Education approved elective courses which can make up a maximum of 200 hours of the mandatory 400 hours of electives.

If a school chooses to deliver a NSW Department of Education approved elective course, students and parents or carers need to be consulted and understand that the course will not be listed on the Record of School Achievement (RoSA).

Some of the options in the performing arts course are based on content initially developed as school-developed, board endorsed courses by teachers at Campbelltown Performing Arts High School, Nepean Creative and Performing Arts High School, Newtown High School of the Performing Arts, Northmead Creative and Performing Arts High School, and Wollongong High School of the Performing Arts prior to 2022.

## Rationale

In this course, students will explore the 4 essential concepts of performing arts which are protocols, space, presence and audience. They will be challenged to consider how performing artists can craft and control performance space, stage presence and performing arts protocols to intentionally engage a live audience. Throughout the course, students will engage in embodied learning experiences which encourage purposeful play, creative risk taking and problem-solving. They will understand the important role of collaboration and preparation, and the dynamic nature of the performer-audience relationship. Students will then put those techniques and processes into practice as they collaborate to stage their own live performing arts event.

Utilising the protocols of the chosen performing art form, students will learn how space can be activated and manipulated by the presence of performance elements to intentionally engage an audience in a performing arts event.

The broad scope of this course allows students to choose from and engage with a range of performing art forms, including, but not limited to:

* circus skills
* classical ballet
* musical theatre
* technical production
* contemporary/hybrid performance work.

Performance elements can include:

* the performers
* the technical production (for example, lighting, sound, set, costume and projection)
* the performance material.

## Aim

The aim of this course is to engage and develop student interest, skills, knowledge and understanding essential to the performing arts. Working individually and collaboratively, students will build, develop and refine skills as they engage with creative processes and performance protocols to produce a live performing arts event for an audience.

## Course structure and requirements

Students may undertake either 100 or 200 hours of study in Performing arts in Stage 5.

The course is divided into core topics and options. The options may be studied in any order.

The course may be structured in the following ways:

**100-hour course:**

* both core topics
* additional study of selected options to meet the 100-hour requirement (minimum of 2).

**200-hour course:**

* both core topics
* additional study of selected options to meet the 200-hour requirement (minimum of 6).

### Core topics

Each core topic should be 25 to 30 indicative hours.

* Core 1 – Performing arts essentials
* Core 2 – Performing arts event

[Core 1 – Performing arts essentials](https://education.nsw.gov.au/teaching-and-learning/curriculum/department-approved-courses/performing-arts) is a pre-requisite for Core 2 and all optional topics.

### Options

Teachers may select from a range of options. Each option topic should be 15 to 25 indicative hours each.

* A matter of perspective – examining context in relation to audience perspective.
* Fail better – learning from trial and error in skill acquisition and rehearsal.
* Taking inspiration – adapting and or interpreting a case study.
* Now playing – generating original material through purposeful play.
* Sum of its parts – exploring the challenges and potential of collaboration.
* Behind the scenes – enhancing the essential concepts through technical production.
* Agents of change – innovating to address local or global issues.
* What do you mean by that? – curating and critiquing artistic intention.
* School-developed option – investigating a specialised area of interest.

The scope of Core 1 is broad, allowing choice of either a single form or hybrid of performing art forms.

Options may be selected to suit the class context. These options offer a framework for an in-depth exploration of skills and conventions associated with a chosen performing art form.

Options focus on further exploration of relevant performing arts concepts through the development of skills and performance work. In most options, a multi-modal process log is required to document the creative process and learning about the 4 essential concepts.

A number of optional topics may be studied alongside each other. Optional topics may also be integrated with Core 2 to support the ongoing development of performance material and preparation for the performing arts event.

For example, where the Core 2 event is a school showcase, students might generate draft performance material in the ‘Now playing’ option, and these works could be further refined in the Core 2 event. Core 2 is designed for flexible delivery and can be completed as a capstone project at the end of each course, or divided into a number of shorter events in each year of the 200-hour course. While optional topics should be used to develop and extend student knowledge and skills in specific areas of interest or specialisation, the material generated in some of these topics can be further refined and integrated into the Core 2 event. In this core, the live performance event could be live-streamed or documented and shared with an audience if necessary.

### Requirements

#### Protocols

When designing teaching and learning activities for performing arts protocols, refer to the following policies and advice:

* [Work Health and Safety (WHS)](https://education.nsw.gov.au/policy-library/policies/pd-2013-0454)
* [Controversial Issues in Schools](https://education.nsw.gov.au/policy-library/policies/pd-2002-0045)
* [Acknowledgement of and Welcome to Country](https://education.nsw.gov.au/about-us/strategies-and-reports/our-reconciliation-action-plan/acknowledgement-of-country)
* [Aboriginal education policy and key documents](https://education.nsw.gov.au/teaching-and-learning/aec/policy-strategy-and-business-systems)
* [Aboriginal and Torres Strait Islander principles and protocols | NSW Education Standards](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/diversity-in-learning/aboriginal-education/aboriginal-and-torres-strait-islander-principles-and-protocols)
* [What is cultural safety? | SafeWork NSW](https://www.safework.nsw.gov.au/safety-starts-here/our-aboriginal-program/culturally-safe-workplaces/what-is-cultural-safety)
* [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/)
* [Disability Standards for Education (2005)](https://education.nsw.gov.au/teaching-and-learning/disability-learning-and-support/personalised-support-for-learning/disability-standards-for-education)
* [Students and Copyright – Smartcopying](https://smartcopying.edu.au/students-and-copyright/).

## Outcomes

A student:

* **PA5-1** identifies and explains a range of safe working practices and diverse cultural protocols associated with performing arts
* **PA5-2** experiments with ways in which space can be activated and transformed by the selection and manipulation of performance elements
* **PA5-3** controls energy and expressive skills to create performance presence
* **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

## Core 1 – Performing arts essentials

Students are introduced to 4 essential concepts of performing arts – space, presence, audience and protocols. Students engage in practical and theoretical learning about the 4 concepts through the exploration and analysis of the conventions associated with one or more chosen performing art forms (referred to in this course document as ‘chosen form’).

The 4 essential concepts are often interrelated, and students will explore them concurrently but explicitly. Utilising the **protocols** of their chosen form, students explore how **space** can be activated and manipulated by the **presence** of performance elements to intentionally engage an **audience**.

### Outcomes

A student:

* **PA5-1** identifies and explains a range of safe working practices and diverse cultural **protocols** associated with performing arts
* **PA5-2** experiments with ways in which **space** can be activated and transformed by the selection and manipulation of performance elements
* **PA5-3** controls energy and expressive skills to create performance **presence**
* **PA5-4** explores the skills and techniques needed to engage an **audience** in a collective experience
* **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**
* **PA5-9** 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

### Content

#### Essential performing arts concepts

Essential performing arts concepts can be divided into considerations of protocols, space, presence and audience.

##### Protocols

Students:

* explore the influence of performance protocols in their chosen form, for example
* idea generation
* skill development
* approaches to devising
* material selection
* inclusivity and diversity
* collaboration
* event delivery.
* recognise and apply safe working practices in their chosen form, for example
* physical safety protocols
* the role of preparation
* safe use of specialist equipment
* psychological and emotional safety.
* consider cultural respect and safety in performing arts, for example
* cultural protocols and consultation
* respectful representation of diverse social and cultural groups
* Indigenous Cultural and Intellectual Property (ICIP), examples of creative theft and cultural appropriation
* acknowledging and valuing Aboriginal and Torres Strait Islander peoples’ contributions, perspectives, Country and cultural protocols in the performing arts
* embedding Acknowledgement of Country as practice, engaging actively with how artists and art institutions bring authenticity to this cultural protocol.
* consider legal and ethical issues in the performing arts, for example
* copyright
* licensing and ownership
* plagiarism.

##### Space

Students:

* identify the conventions of their chosen form in relation to the concept of space, including the ways space is activated, manipulated and transformed
* develop knowledge of language and ideas related to the concept of space in their chosen form, for example: proxemics, diverse performance spaces, shape, dimension, perspective or point of view, composition, visual elements, design, setting or place, performance technologies (for example, lighting, sound and projection).

##### Presence

Students:

* identify the conventions of their chosen form in relation to how the concept of presence is created, controlled, sustained and communicated
* develop knowledge of language and ideas related to the concept of performance presence in their chosen form, for example: energy, expression, skills, technique, movement, stillness, connection, preparation, focus, control and tension.

##### Audience

Students:

* identify the conventions of their chosen form in relation to audience response, including performer-audience relationship, artistic intention and engagement and interpretation
* develop knowledge of language and ideas related to the concept of audience in their chosen form, for example: intention, response, engagement, relationship, shared or collective experience, purpose, provocation, reaction, empathy and entertainment.

#### Analysing performing art case studies

Students:

* engage with a selection of case studies of recorded professional performing art events, analysing and evaluating the
* influence of **protocols**
* activation and manipulation of **space**
* creation and communication of **presence**
* artistic intention and **audience** response.
* deepen understanding of their chosen form by examining one or more essential concepts through focused lines of inquiry, for example
* how the placement of **audience** and transformation of **space** creates an audience connection to the performance
* how the influence of working practices and **protocols** is evident in the cultural representation of the work
* identify the meaning that is communicated through the choices made about **space** in the selected works
* what the artistic intention of the work is and how this is communicated to the audience through **presence** of both performers and performance elements.

#### Exploring performing arts skills and processes

Students:

* explore the skills and processes essential to their chosen form as they engage in practical workshops and embodied learning to:
* interpret performance material and provocations
* enact appropriate **protocols** to ensure physical, psychological and cultural safety
* transform **space** through the manipulation and activation of performance elements
* create and control performance **presence**
* intentionally connect with, engage and entertain an **audience.**
* record and reflect on practical learning in a multi-modal process log, considering:
* conventions of the chosen form in relation to the 4 concepts
* the development of skills and understanding of processes.

## Core 2 – Performing arts event

Students collaborate to develop and realise a live performing arts event. Students are provided with opportunities to practise and demonstrate skills in applying knowledge and understanding of the 4 essential performing arts concepts through the realisation of this event.

Students work both independently and collaboratively in the development and realisation of the performing arts event, gaining real-world experience of the commitment, collaboration and agency required at all stages. Students document and reflect on their contribution to the development, refinement and realisation of the event using their multi-modal process log.

A broad range 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 events could include:

* staging a production
* designing a performing arts showcase
* a contemporary or 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 **protocols** associated 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

### Content

#### Provocation

Students:

* consider the provocation or stimulus, for example
* stimulus provided by the teacher
* provocation co-designed by teachers and students
* an external brief for a competition
* a festival
* an exhibition.
* establish the parameters (possibilities and limitations), purpose and context of the live performing arts event.

#### Process

Students:

* follow a production cycle to plan, develop and prepare for a live performance event. The planning phase includes:
* developing a production plan
* assigning the specific roles each student will play in the collaborative creation and successful realisation of the event
* introducing or generating the performance material
* identifying and establishing the intended audience response.
* engage in the development phase, including
* exploring and playing with ideas and material
* rehearsing and seeking feedback to inform choices
* evaluating and refining performance or production elements to achieve an agreed intention.
* demonstrate skills in the preparation phase, including
* bumping-in to the performance space
* running technical and dress rehearsals
* planning and completing the bump-out
* formal reflection process.
* use a range of modes to reflect on and record research or evidence of their contributions during the planning, development and preparation phases
* demonstrate and refine their skills, knowledge and understanding of the performing arts essentials (protocols, space, presence, audience and event).

#### Presentation

Students:

* develop and deliver an [Acknowledgement of and Welcome to Country](https://education.nsw.gov.au/about-us/strategies-and-reports/our-reconciliation-action-plan/acknowledgement-of-country) that values the traditional custodians of Country on which the presentation takes place and recognises the significance of First Nations cultural traditions in the performing arts
* present a performing arts event to an invited audience, for example
* public audience
* school community
* parents and friends
* year group or cohort
* feeder schools or prospective students
* external festival participants.
* develop understanding of the unique and dynamic power of a live performance experience through post-performance discussion, including
* the inherent risk of live performance
* impermanence or transitory nature of a performing arts event
* the collective experience shared by the audience and performers.
* use a process log to:
* reflect on audience response, creation of mood or atmosphere, and interpretation of performance material
* evaluate individual contribution
* analyse collaborative effectiveness of a performing arts event.
* select from evidence collected in a process log to finalise and submit a portfolio or showreel that includes challenges faced or overcome and highlights outstanding aspects of a performing arts event.

## Option 1 – A matter of perspective

Students focus on the historical, cultural and artistic context of a chosen form. Students gain further knowledge and understanding of the essential concept of audience through in-depth research and analysis of perspective and the relationship between context and audience. Examples of artistic forms to contextually investigate include:

* contemporary circus practice
* a seminal classical ballet work
* the work of a choreographer, musician, composer or designer
* a theatre or dance company
* a study of several productions of the same musical
* a musical or theatrical style
* an artistic movement or era
* the evolution of contemporary hybrid performance work.

### Outcomes

A student:

* **PA5-1 identifies and explains a range of safe working practices and diverse cultural protocols associated 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**

### Content

Students:

* research and examine the contextual perspectives that influenced the development, evolution, conventions and performance protocols of the chosen form. Contextual examples include:
* historical
* sociological
* cultural
* political
* physical
* artistic.
* research and investigate the original intended audience experience for the chosen form, for example
* the perspective of the audience that the work was made for
* the artistic intention in relation to context
* the placement of audience in the physical space and the effect on response and meaning.
* explore the possibilities for transformation of context for a contemporary audience, for example
* investigating changes in protocols around cultural representation and diversity
* researching current social and political issues – local, national and global
* sourcing and analysing contemporary styles of music or dance distinct to a social context
* exploring contemporary circus practice in the development of a distinct set of skills
* using technical production elements in new physical spaces or in new ways.
* create a short performance work in the chosen form that intentionally engages a contemporary audience, for example
* staging a scene
* reinterpreting classical choreography to convey contemporary cultural perspectives
* manipulating a hybridity of art forms to enhance a circus routine
* designing new lighting, sound and projection to create a contemporary world on stage
* composing original music or lyrics to evoke a new socio-political context.
* present research findings to an audience by designing and running a practical workshop with their peers
* record and reflect on practical learning in a process log, including
* contextual research undertaken
* audience perspective and response to performance work.

## Option 2 – Fail better

This option allows a focus on the acquisition and development of specialised performance skills and techniques through rehearsal, repetition and routine. Students build resilience and approach failure as a vital tool for developing, refining and controlling the performance quality, skills and protocols essential to the chosen form. This could include acquisition and refinement of:

* vocal, instrumental or electronic technique
* classical ballet solo technique
* dance choreography
* specific circus skills
* safe dance, circus or working practice
* knowledge of human anatomy
* safe use of specialised equipment
* development of performance warm-up routines
* meeting industry standards
* developing audition technique.

### Outcomes

A student:

* **PA5-1 identifies and explains a range of safe working practices and diverse cultural protocols associated with performing arts**
* **PA5-3** controls energy and expressive skills to create performance **presence**
* **PA5-7 responds to provocations or stimulus to select, develop and produce performance material**

### Content

Students:

* identify and explain key skills, techniques and working practices required for live performance in the chosen form, for example
* a prescriptive set of safe circus or dance skills
* protocols for warming up the voice or body
* circus or ballet training theory and vocabulary
* solo technique
* versatility in playing a variety of styles or roles.
* assess, test and develop personal performance capabilities through:
* identifying strengths and challenges as a performer
* devising strategic training routines with a focus on strength and safety in skills acquisition
* designing explicit goals and timelines for development and refinement of performance skills and quality.
* engage in supported and scaffolded skills acquisition, using trial and error as vital learning tools for building a strong technical foundation in the chosen form, for example
* developing flexibility, strength, balance, coordination, agility, power and or endurance as a performer
* planning, recording and editing a showreel of audition pieces to develop versatility and range
* learning a dance routine or piece of music
* identifying common causes, prevention and care for performance injury.
* develop performance presence and quality by increasing control and confidence through rigorous rehearsal and refinement
* build resilience by developing, exploring and refining increasingly difficult and complex performance skills and techniques
* demonstrate progress through the submission of a process log, including
* articulating goals and timelines for skill acquisition or refinement
* regularly monitoring and evaluating skill development
* tracking the ways in which they have learned from and used trial and error as tools for improvement.

## Option 3 – Taking inspiration

Using a case study (different from that used in Core 1) from the chosen form as inspiration, students adapt or reinterpret an existing performing artwork. Students view and deconstruct the essential performing arts concepts utilised in the case study and use key ideas and features of this deconstruction to create their own adaptation or interpretation of the work. This option allows students to focus on the solo or ensemble manipulation of the conventions of their chosen form by adapting or interpreting an existing work, rather than generating new ideas and material. Draft performance material created in this option could be refined or extended in Core 2.

### Outcomes

A student:

* **PA5-1 identifies and** explains a range of safe working practices and diverse cultural **protocols** associated with performing arts
* **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
* **PA5-9** experiments with relevant essential performing arts concepts in new contexts

### Content

Students:

* select and engage with an existing performing artwork in the chosen form as a case study, for example
* a musical theatre production
* a hybrid performance work
* a contemporary circus show
* a regional arts festival performance
* an immersive theatre experience
* a seminal classical ballet production
* a light and projection installation
* a theatre production or scripted performance.
* deconstruct the ideas, conventions and manipulation of one or more of the essential performing arts concepts
* identify the key idea, moment or context of the original case study for adaptation or interpretation, for example
* source material
* theme
* scene, dialogue or characterisation
* music or lyrics
* set and costume design
* social and cultural context
* a dance sequence or phrase
* images or use of space.
* plan and create an interpretation or adaptation of the work
* demonstrate innovation, manipulation and control of the conventions of the chosen form by presenting an adapted or interpreted work to an audience
* record and reflect on practical learning in a process log, including
* deconstruction of original work
* approaches to devising
* connection between original and adapted or interpreted work
* how conventions of the chosen form and essential performing arts concepts were used in new ways.

## Option 4 – Now playing

This option has a focus on the generation of original performance material. Students build confidence in the creative process as they develop new performance material through imagination, experimentation and play. This performance material will be explored and generated through improvisation, purposeful play and curiosity which engages students in active feedback cycles. Draft performance material created in this option could be refined or extended in Core 2.

### Outcomes

A student:

* **PA5-2** experiments with ways in which **space** can be activated and transformed by the selection and manipulation of performance elements
* **PA5-3** controls energy and expressive skills to create performance presence
* **PA5-7** responds to provocations or stimulus to select, develop and produce performance material
* **PA5-9** experiments with relevant essential performing arts concepts in new contexts

### Content

Students:

* select a focus for the original performance material and ideas to be generated through play, for example
* devised drama work
* choreography
* song writing or composition
* technical design.
* engage in embodied learning activities that focus on trying out ideas and playing with the conventions of the chosen form to generate performance ideas and material
* explore performance presence by playing with energy and expression when generating material
* experiment with activating and transforming spaceas inspiration for new material
* engage in a feedback or feedforward cycle, including
* receiving peer feedback by presenting draft material at formal and informal performance opportunities
* giving feedback to peers by suggesting further opportunities for purposeful play, for example: reordering the structure of the material, changing casting decisions, layering new technical choices, changing space or audience position, subverting conventions, changing the tempo of the performance
* using a semi-improvisational system of chance
* using feedback as a springboard for further purposeful play to refine and generate more performance material or explore new audience engagement.

## Option 5 – Sum of its parts

This option has a focus on the integral role of collaboration and co-creation in the performing arts. The key to this option is the notion that, in the performing arts, the sum is greater than its parts. Students develop understanding and skills in collaborating as they investigate the complexities (possibilities and challenges) of ensemble and teamwork in successfully conceiving, refining and realising works in the performing arts. This option provides the opportunity for schools to develop industry connections and explore future pathways. Draft ensemble work created in this option could be refined or extended in Core 2.

### Outcomes

A student:

* **PA5-1 identifies and explains a range of safe working practices and diverse cultural protocols associated with performing arts**
* **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

### Content

Students:

* identify and demonstrate an individual skill to the group using the safe working practices and protocols of the form, for example
* an aerial circus skill
* a classical ballet technique
* sound or lighting design to evoke place
* choreography in a contemporary musical theatre style
* edited film for projection to transform space
* a musical theatre song.
* consider the skills and creative vision of the individual members of the group to form a well-balanced group of 3 or more, who will perform or present an ensemble performance to a live audience
* initiate a provocation for an ensemble performance
* co-construct, agree upon and document the collaborative working processes, for example
* sharing of ideas and transferal of skills
* approaches to decision-making and resolution of ideas
* organisation of time, including mapping of project to meet deadlines
* active feedback cycles and actions taken to strengthen work.
* engage in embodied learning experiences to develop skills, including
* rapport and cooperation
* clear communication channels
* trust and courage to experiment with creative risks
* respecting diverse ideas, ways of learning and approaches to creating
* rigour of commitment and agency
* awareness of the whole as greater than the sum of its parts.
* perform for a small, invited audience and collect feedback on the ensemble performance work
* collectively reflect on the challenges and rewards of the collaboration process.

## Option 6 – Behind the scenes

This option provides opportunities for students to develop skills and gain practical experience in operating and utilising technical production and design elements to transform performance space and enhance the presenceof performers. Students will develop knowledge and understanding of safety protocolsand artistic potential through practical and theoretical exploration of at least 2 technical production elements (for example, sound, lighting, set or props or costume, multimedia) appropriate to the chosen form.

### Outcomes

A student:

* **PA5-1 identifies and explains a range of safe working practices and diverse cultural protocols associated with performing arts**
* **PA5-2 experiments with ways in which space can be activated and transformed by the selection and manipulation of performance elements**
* **PA5-3** controls energy and expressive skills to create performance **presence**
* **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

### Content

Students:

* recognise and explore ways in which the **presence** of at least 2 technical production elements can be controlled to intentionally transform space and enhance the presence of the performer
* identify and apply safety protocolswhen operating specialist equipment and utilising at least 2 technical production elements
* engage in skills acquisition and practical learning experiences, for example
* demonstrating knowledge of the functions and purposes of lighting equipment, including safety protocols for handling and operation
* designing and creating a lighting plan appropriate to a specific performance space, art form and artistic intention
* exploring how lighting can be used to activate and manipulate the performance space
* preparing and setting up a sound equipment chain for a live performance event
* operating a variety of mixing desks, amplifiers and microphones to effectively manipulate and control sound
* utilising sound design to serve an artistic intention, and create or enhance meaning in a moment on stage
* considering legal and ethical issues relating to the selection, design and use of sound, including copyright, licensing and ownership
* exploring the fundamental elements of set design and construction, including sustainability and performer presence
* understanding the aesthetic and practical design implications for a variety of performance spaces
* exploring how multimedia and technology can be utilised imaginatively to enhance the connection between performer, audience and intention
* examining the basic elements of costume design and construction
* considering the practicality and appropriateness of a costume for the space and performer
* evaluating and selecting practical and sustainable materials
* evaluating design ideas and techniques in relation to enhancing presence, space and budget constraints.
* work both independently and in a designated role within a team to design or plan the technical production for a performing arts **event**
* record and reflect on practical learning in a process log, including
* safety protocols and procedures
* planning, design and role documents
* the relationship between at least 2 technical production elements and the essential concepts of space and presence.

## Option 7 – Agents of change

This option is an opportunity for creative risk and innovation in a chosen form. Students will identify an issue or need in their local or global community. They will then explore artistic possibilities and take creative risks, making informed choices to raise awareness and address this need by developing a performing artwork.

### Outcomes

A student:

* **PA5-1 identifies and explains a range of safe working practices and diverse cultural protocols associated with performing arts**
* **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

### Content

Students:

* undertake research to identify and select a need or issue in their local or global community that will serve as provocation for a performing artwork, for example
* protocols around developing an Acknowledgement of Country for school performing arts events
* challenges in transition from primary to secondary school context
* sustainable packaging use in the school community
* restrictive traditional costuming in classical ballet
* diverse representation on Australian stage or screen.
* test and challenge assumptions and ideas by taking creative risks during the process of responding to the provocation
* adapt 2 or more of the essential performing arts concepts to address this need or issue in the creation of an innovative performing artwork, for example
* consultation and collaboration with local Aboriginal community groups to establish protocols, design and record performing art specific Acknowledgement of Country
* a site-specific immersive theatre performance as orientation for feeder schools
* lunch-time flash-mob to encourage use of environmentally sustainable packaging
* reimagining or designing the classical ballet tutu for the contemporary dancer
* compose an original song based on collected data and interviews with diverse groups who are underrepresented on Australian stage or screen.
* record and reflect on the practical learning in a process log, including
* research undertaken
* assumptions tested and challenged
* safe working practices and cultural protocols utilised
* adaptation and use of essential performing arts concepts.

## Option 8 – What do you mean by that?

In this option, students deepen their knowledge and understanding of artistic intention by critiquing and curating live performance events. While this topic has a common focus on artistic interpretation and intended audience response, students may engage in this topic as either the curators of a performance event or as audience members. As audience members, students will evaluate artistic intention by reviewing 2 or more performance events. As curators, students will develop a clear proposal which explains their artistic intention for interpreting and shaping a performance event.

### Outcomes

A student:

* **PA5-2 experiments with ways in which space can be activated and transformed by the selection and manipulation of performance elements**
* **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**
* **PA5-9** experiments with relevant essential performing arts concepts in new contexts

### Content

#### Curating a live performance event

Students:

* choose a live performance event to curate, for example
* a showcase of the original work developed in [Option 4: Now playing](#_Option_4_–)
* a set list for a contemporary music concert
* an interactive performance art exhibition
* a classical ballet recital
* a circus skills showcase
* a musical theatre cabaret
* an imagined theatre company season.
* develop, articulate and document an artistic intention for the chosen live performance event
* source, select and organise or position the performance material to effectively communicate the artistic intention to a target audience in a specific space
* refine and document a proposal for the curation of a live performance event in a portfolio
* present a portfolio to a small audience for feedback
* evaluate and reflect on the success of a curatorial decision in communicating the artistic intention
* submit a portfolio and reflection for assessment.

#### Critiquing live performance events

Students:

* engage with and critique 2 or more live performance events as audience members, for example
* professional musical theatre shows
* amateur theatre productions
* documented recordings of live performance events
* a collection of works from a single dance company
* school concerts.
* research, analyse and evaluate the artistic intention for the live performance events
* plan and organise responses as audience members of 2 or more live performance events into reviews including analysis of:
* the clarity and success of the artistic intention
* control of the conventions of the form
* manipulation of the relevant performing arts concepts.
* refine their reviews.

## Option 9 – School-developed option

This option is designed to allow specialisation and innovation. Schools may address some or all the outcomes identified as relevant to the study of the school-developed option. This option provides students with the opportunity to develop their knowledge, understanding and skills in a particular area of the performing arts that caters for their interests, needs and resources. This study also provides an opportunity to investigate a performance style, case study or performance protocol in greater depth.

The focus of study chosen in the school-developed option must not overlap or significantly duplicate any of the contexts studied in other Stage 5 electives or Stage 6 syllabus.

### Outcomes

A student:

* **PA5-1 identifies and explains a range of safe working practices and diverse cultural protocols associated with performing arts**
* **PA5-2 experiments with ways in which space can be activated and transformed by the selection and manipulation of performance elements**
* **PA5-3** controls energy and expressive skills to create performance **presence**
* **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**

### Content

Students:

* identify a specific area of interest in the performing arts
* investigate the area of interest through a focus on at least one of the essential concepts (for example protocols, space, presence, audience)
* explore and analyse the key conventions and ideas related to the area of interest
* participate in at least one live performance experience or event to develop understanding and skill in the area of interest
* critically reflect on the learning achieved in the process of completing this study, for example
* change in assumptions about how to engage an audience
* development of specific performance skills
* appreciation of new points of view
* inspiration for their own future performance works.

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