

Theatre Arts

Upper Secondary

Teacher Guide



Papua New Guinea
Department of Education

Issued free to schools by the Department of Education

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Secretary's message

The Theatre Arts syllabus identifies the learning outcomes and content of the subject as well as assessment requirements. The teacher guide gives practical ideas about ways of implementing the syllabus: suggestions about what to teach, strategies for facilitating learning and teaching, how to assess and suggested assessment tasks.

A variety of suggested learning and teaching activities provides teachers with ideas to motivate students to learn, and make learning relevant, interesting and enjoyable. Teachers should relate learning in Theatre Arts to real people, issues and the local environment. Teaching using meaningful contexts and ensuring students participate in appropriate practical activities assists students to gain knowledge and understanding, and demonstrate skills in Theatre Arts.

Teachers are encouraged to integrate Theatre Arts activities with other subjects, where appropriate, so that students can see the interrelationships between subjects and that the course they are studying provides a holistic education and a pathway for the future.

People recognise the wide diversity of knowledge systems through which people make sense of and attach meaning to the world in which they live. Indigenous knowledge systems in the Papua New Guinean context refer to a body of knowledge embedded in Papua New Guinean philosophical thinking and social practices that have evolved over thousands of years. The rich history and heritage of our country can be clearly seen in the variety of customary and contemporary art works, which attract world attention and admiration.

Theatre Arts is of great relevance to students' lives and enables them to gain increasing intellectual autonomy, evident in interpretations of their own work and the work of others. The subject rewards individual thinking in the representations of students' ideas both aesthetically and persuasively. It offers students opportunities to engage in creative and inductive forms of inquiry and to be assessed on their production—through the making of artworks—as well as on their critical and historical understanding of art, demonstrated in their writing and talking about art.

I commend and approve the Theatre Arts Teacher Guide for use in all schools with Grades 11 and 12 students throughout Papua New Guinea.



DR JOSEPH PAGELIO

Secretary for Education

Introduction

The purpose of this teacher guide is to help you to implement the Theatre Arts syllabus. It is designed to stimulate you to create exciting and meaningful teaching programs and lessons by enabling you to choose relevant and purposeful activities and teaching activities. It will encourage you to research and look for new and challenging ways of facilitating students' learning in Theatre Arts.

The teacher guide supports the syllabus. The syllabus states the learning outcomes for the subject; and outlines the content and skills that students will learn, and suggested assessment tasks.

The teacher guide provides direction for you in using the outcomes approach in your classroom. The outcomes approach requires you to consider assessment early in your planning. This is reflected in the teacher guide.

This teacher guide provides examples of learning and teaching activities, and assessment activities and tasks. It also provides detailed information on criterion-referenced assessment, and the resources needed to teach Theatre Arts. The section on recording and reporting shows you how to record students' marks and how to report against the learning outcomes.

The outcomes approach

In Papua New Guinea, the Lower Secondary and Upper Secondary syllabuses use an outcomes approach. The major change in the curriculum is the shift to what students know and can do at the end of a learning period, rather than a focus on what the teacher intends to teach.

An outcomes approach identifies the knowledge, skills, attitudes and values that all students should achieve or demonstrate at a particular grade in a particular subject (the learning outcomes). The teacher is responsible for identifying, selecting and using the most appropriate teaching methods and resources to achieve these learning outcomes.

Imagine the student is on a learning journey, heading to a destination. The destination is the learning outcome that is described in the syllabus document. The learning experiences leading to the learning outcome are to be determined by the teacher. The teacher uses curriculum materials, such as syllabus documents and teacher guides, as well as textbooks or electronic media and assessment guidelines, to plan activities that will assist students achieve the learning outcomes.

The outcomes approach has two purposes. They are:

- to equip all students with knowledge, understandings, skills, attitudes and values needed for future success
- to implement programs and opportunities that maximise learning.

Three assumptions of outcomes-based education are:

- all students can learn and succeed (but not on the same day or in the same way)
- success breeds further success
- schools can make a difference.

The four principles of the Papua New Guinean outcomes approach are:

1 *Clarity of focus through learning outcomes*

This means that everything teachers do must be clearly focused on what they want students to be able to do successfully. For this to happen, the learning outcomes should be clearly expressed. If students are expected to learn something, teachers must tell them what it is, and create appropriate opportunities for them to learn it and to demonstrate their learning.

2 *High expectations of all students*

This means that teachers reject comparative forms of assessment and embrace criterion-referenced approaches. The 'principle of high expectations' is about insisting that work be at a very high standard before it is accepted as completed, while giving students the time and support they need to reach this standard. At the same time, students begin to realise that they are capable of far more than before and this challenges them to aim even higher.

3 *Expanded opportunities to learn*

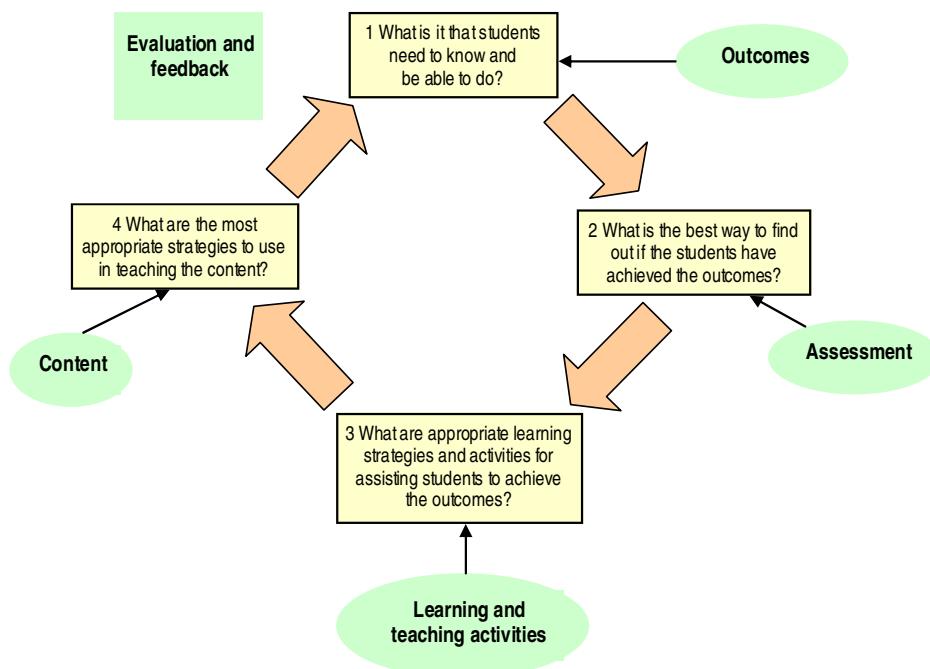
This is based on the idea that not all students can learn the same thing in the same way in the same time. Some achieve the learning outcomes sooner and others later. However, most students can achieve high

standards if they are given appropriate opportunities. Traditional ways of organising schools do not make it easy for teachers to provide expanded opportunities for all students.

4 *Planning and programming by ‘designing down’*

This means that the starting point for planning, programming and assessing must be the learning outcomes—the desired end results. All decisions on inputs and outputs are then traced back from the learning outcomes. The achievement of the outcome is demonstrated by the skills, knowledge and attitudes gained by the student. The syllabuses and/or teacher guides describe some ways in which students can demonstrate the achievement of learning outcomes.

Outcomes-based approach



Learning outcomes provide teachers with a much clearer focus on what students should learn. They also give teachers greater flexibility to decide what is the most appropriate way of achieving the learning outcomes and meeting the needs of their students by developing programs to suit local content and involve the community.

The outcomes approach promotes greater accountability in terms of student achievement because the learning outcomes for each grade are public knowledge; that is, they are available to teachers, students, parents and the community. It is not the hours of instruction, the buildings, the equipment or support services that are the most important aspect of the education process but rather, what students know and can do, as they progress through each grade. The outcomes approach means that learning

- has a clearer purpose
- is more interactive—between teacher and students, between students
- has a greater local context than before
- is more closely monitored and acted upon by the teacher

- uses the teacher as a facilitator of learning as well as an imparter of knowledge.

Learning outcomes

The syllabus learning outcomes describe what students know and can do at the end of Grade 12. The level of achievement of the learning outcomes should improve during the two years of upper secondary study, and it is at the end of the study that students are given a summative assessment on the level of achievement of the learning outcomes. The learning outcomes for Theatre Arts are listed below.

Students can:

1. demonstrate an understanding of performance styles, traditions and practices in Papua New Guinea and other countries
2. communicate creative ideas through dance
3. communicate creative ideas through drama
4. explore the imagination and demonstrate an ability to use it in various writing and performance activities
5. explore and use the body and the voice in the creation of dance and drama
6. demonstrate an understanding of the variety of theatre genres in the world
7. demonstrate an ability to work independently and collaboratively in dance and drama.

Learning and teaching

You, as a teacher, must teach the knowledge that is included in the syllabus documents. You have to be able not only to teach what students should know, but also to interpret that knowledge for students in a way that makes it relevant to them, and enables them to begin to acquire skills of analysis and problem solving, which will support learning and teaching. You also need to give students some opportunities to apply their knowledge, to be creative and to solve problems.

Learning and teaching strategies

Students who participate in guided instruction learn more than students who are left to construct their own knowledge (Mayer 2004). You need to employ a variety of learning and teaching approaches because all students do not learn in the same way. The 'auditory learner' prefers to use listening as the main way of learning new material whereas a 'visual learner' prefers to see things written down. Students should be actively involved in their learning and therefore you need to design appropriate practical activities or experiments, using resources that can be found in your location.

In Grades 11 and 12, students will already have had a wide variety of experiences. You need to make use of your students' experiences when designing and conducting learning in class, so that learning is connected to your students' world. There are many learning and teaching strategies described in the Lower Secondary teacher guides.

The most efficient and long-lasting learning occurs when teachers encourage the development of higher-order thinking and critical analysis skills, which include applying, analysing, evaluating and creating. Attention should also be paid to developing students' affective and psychomotor skills. To make sure that this happens, you should encourage deep or rich—rather than shallow—coverage of knowledge and understandings.

Developing Theatre Arts skills

Students need to develop Theatre Arts skills and techniques. Skills development should happen as a part of students' learning experiences and the learning and practising of skills needs to take place in the context of theatre arts. Skills learning tends to be most effective when:

- students go from the known to the unknown
- students understand why it is necessary to master specific skills
- skills are developed sequentially at increasing levels of difficulty
- students identify the components of the skill
- the whole skill and the components of the skills are demonstrated
- there are frequent opportunities for practice and immediate feedback
- the skills being taught are varied in terms of amount and type, according to the needs of students

- the skill is used in a range of contexts.

What do students do in Theatre Arts?

The subject of Theatre Arts opens up an exciting world of creative and personal exploration. Students are able to develop new ways in which to respond to and interact with their world. The study of Theatre Arts will enable all students to:

- identify and solve a variety of problems and make responsible and informed decisions, using critical and creative thinking processes
- explore materials, processes and techniques in an efficient, economical, safe and responsible manner
- observe, assess and analyse art forms, processes and products
- communicate effectively using visual, oral and written language skills
- work as a creative, innovative and resourceful individual, as well as a member of a group
- critically appraise their own work and that of others and make informed personal aesthetic judgments in a way that is culturally and aesthetically sensitive
- articulate ideas, opinions and preferences using specialist Theatre Arts vocabulary
- develop an awareness of the ethical and environmental implications of their own practices and explore the recycling of waste materials
- experience a sense of creation, expression, enjoyment and achievement
- understand the dynamic role of visual culture as a tool for social transformation
- value and appreciate the diversity of theatre arts traditions in the Papua New Guinean context, and view both their own and other cultural traditions as a vital creative resource
- develop entrepreneurial skills and professional practice within art to explore a variety of career options and make an economic contribution to themselves and society
- become aware of higher education and career development opportunities.

Pathways in theatre arts

The following represents a synopsis of sectors in which related careers can be pursued, and some of their associated roles and work contexts:

- radio (such as radio announcer or radio scriptwriter)
- advertising (such as art director, graphic designer, photographer, scriptwriter)
- design (set designer, stage designer, set builder, lighting designer, costume designer)
- craft (such as craftsman, makeup artist, hair stylist, operations manager, costume tailor, props manager)

- art management and marketing (such as human resource personnel, agent, publicist, fundraiser, project manager, campaign manager)
- art criticism (such as journalist, critic, art historian)
- public art (such as organising small-scale and large-scale public art events, mural artist)
- curating and conservation (such as curator or conservator working in a museum, public or private gallery or travelling exhibition)
- education and training (such as teacher, trainer, educator based in a cultural museum or art gallery, development practitioner, materials developer, lecturer in crèche, school, college, NGO, community art centre, private provider, university or technicon)
- film and video (such as director, actor, dancer, still photographer, television host, set builder, producer, set designer, cinematographer, cameraperson, scriptwriter)
- entertainment technology (sound engineer, lighting engineer, technician).

Possible subject combinations involving Theatre Arts

Dance performer Dramatic Arts	Music	Tourism			
Dance teacher Dramatic Arts	Music	Visual Arts			
Choreographer Visual Arts	Dramatic Arts	Music			
Dance researcher	historian	critic	writer Language	Dramatic Arts	History
Dance administration Business Studies	Accounting	Information Technology			
Dance therapist Life Sciences	Life Orientation	beautician			
Lifestyle consultant and aerobics Life Sciences	Music	Business Studies			
Fashion show director Dance	Visual Arts				

What do teachers of Theatre Arts do?

The Theatre Arts teacher:

- is interested in and concerned about events and movements in the local, national and global community
- actively seeks to keep informed while also maintaining a critical stance towards sources of information
- takes a principled stand, and supports others who do so, against injustices and inequalities relating to race, gender, class, physical or mental attributes
- informs himself or herself about environmental issues as they affect his or her community and on communities and ecological systems globally

- values democratic processes as the best means of bringing about positive change
- engages in some form of social action to support her or his beliefs.

As a teacher, she or he will:

- model democratic values of fairness, justice and equal respect
- use a range of teaching styles that foster both individual development and group cooperation and enable learners to make the best use of their differing learning styles
- encourage her or his learners to adopt a reflecting and questioning position in relation to theatre arts knowledge
- teach the prescribed curriculum well with an emphasis on infusing issues dealing with human rights, relationships, self-esteem and respect for diversity
- be a critical and thoughtful teacher.

Developing a program

A teaching program outlines the nature and sequence of learning and teaching necessary for students to demonstrate the achievement of the learning outcomes. The content of the syllabus describes the learning context and the knowledge required for the demonstration of each outcome. The relevant learning outcomes for each unit or topic are stated at the beginning of the unit and the requirements of the outcomes are elaborated. Teachers must develop programs that include appropriate learning activities to enable students to develop the knowledge and skills identified in outcome statements. Content prescribed in the units indicates the breadth and depth with which topics should be treated. The sequence of teaching is prescribed by the sequence of content. The learning outcomes and assessment, however, must be central to the planning of the teaching program.

Planning and programming units

The main purpose of planning and programming is to help you to arrange the presentation of the unit in an organised manner. This will help you to know what to teach and when to teach it. It is strongly recommended that you make plans with the other teachers who teach the same subject. By planning together, you will *all* have better lessons and make better use of your limited resources.

Points to consider when programming

- Which outcomes are students working towards?
- What is the purpose of this unit or topic or learning experience?
- Which learning experiences will assist students to develop their knowledge and understandings, skills, values and attitudes in Theatre Arts?
- What indicators of student learning would you expect to observe?
- How can the learning experiences be sequenced?

- How do the learning experiences in the unit relate to students' existing knowledge and skills?
- How are individual learning needs to be catered for?
- What are the literacy demands of this unit or learning experience?
- What authentic links can be made with the content of other subjects?
- How can school events and practices be incorporated into the program?
- Do the assessment methods address outcomes and enhance learning?
- How can the assessment be part of the learning and teaching program?

The planning process

In this teacher guide, ideas for programming and organising have been provided. These have been arranged in steps to help you teach the unit. The steps follow the thinking processes involved in the outcomes approach.

Step 1: Interpreting the learning outcomes

The first step is to read the description in the syllabus. Then study the learning outcomes and what students do to achieve the learning outcomes, in order to determine what students will know and be able to do by the end of the unit. You need to look at the action verb, concept and context of each learning outcome. This will help you to see what skills and knowledge are embedded in the outcome.

Step 2: Planning for assessment

It is necessary to plan for assessment early to ensure that you teach the content and skills students need to achieve the learning outcomes. You will have to decide when to schedule assessment tasks to allow yourself time to teach the required content and time for students to develop the necessary skills. You will also need time to mark the task and provide feedback.

Practical tasks may, for example, be broken into a series of stages that are marked over several weeks as students progress with making their product. It is not appropriate to leave all the assessment until the end of the unit. This teacher guide provides performance standards and examples of a marking guide. You should develop marking guides when you are marking tasks to ensure consistency in your assessment. You must also develop clear and detailed instructions for completing the task and make sure all students know exactly what they have to do.

Step 3: Programming a learning sequence

This step requires you to develop a program outlining a sequence of topics and the amount of time spent on each topic. If the unit involves a project, for example, you may plan to teach some theory at appropriate stages during the project, rather than teaching all the theory before the students start the project. To develop your program you need to study the topics listed in the syllabus and to think about which learning activities will best provide students with the opportunity to learn the content and practise the appropriate skills, and how long the activities will take. You will have to think about some major activities that last several weeks and smaller activities that may be completed in a single lesson.

Step 4: Elaboration of activities and content

Once you have mapped out your program for the term, you must then develop more detailed plans for each topic in the unit. All units require

students to be actively engaged in learning, not just copying from the board. Make sure you develop a range of activities that suit all learning needs—some reading and writing, some speaking and listening, some observing and doing. Browse through the textbooks and teaching resources you have access to and list the chapters, pages or items that you will use for each topic in your program. The textbooks should also provide you with ideas for activities related to the topic. You may have to collect or develop some resources for yourself. Once you have sorted out your ideas and information, you can then develop your more detailed weekly program and daily lesson plans. This teacher guide gives some suggested learning and teaching activities for each unit and some suggested assessment tasks that you might like to use to ensure active learning.

Using the internet for classroom activities

Use of information and communications technology

In designing courses for this study teachers should incorporate information and communications technology where appropriate and applicable to the learning and teaching activities. Application of stagecraft in theatre production often involves use of information and communications technology; for example lighting design, costume designs, sound design and experimentation, multimedia, research on the internet, use of CDs, DVDs and mp3 in the learning and teaching program and production-based work.

Planning

- Where appropriate, incorporate computer sessions as part of planned learning experiences.
- Be aware that computers can be time-consuming and may require extra teacher support at unexpected times.
- Consider methods of troubleshooting, such as having students with computer expertise designated as computer assistants.
- Design activities that provide the opportunity for students to access, compare and evaluate information from different sources.
- Check protocols, procedures and policies of your school and system regarding the use of the internet.

Managing

- Ensure that all students have the opportunity to explore and familiarise themselves with the technologies, navigation tools, e-mail facilities and texts on the internet. It is likely that students will have varying degrees of expertise in searching for information and navigating the internet. Students will also have varying experiences of, and be more or less familiar with, the way texts are presented on the World Wide Web.
- Ensure that all students understand how to access the internet and how to perform basic functions like searching, sending and receiving e-mail.
- Students with more experience in using the internet may have information that will benefit the whole class. Provide opportunities for students to share their experiences, interests, information and understandings. As well as planning lessons to instruct students in these skills, pairing students and peer tutoring on the computer can enable more experienced students to assist other students.

- Ensure that students critically analyse theatre arts information gathered on the internet, just as they would for any other text. They should be aware that material posted on the Web is not necessarily subject to the editorial checks and processes generally applied to print-based publications. When evaluating information, students might consider:
 - the intended audience of the site
 - bias in the presentation of information, or in the information itself, including commercial or political motives
 - accuracy of information
 - balanced points of view
 - currency of information, including publishing dates
 - authority of source or author (institution, private individual)
 - ownership of the website (such as corporate, small business, government authority, academic)
 - cultural or gender stereotyping.
- Ensure that software and hardware (computer, modem) are maintained in good working order.
- Ensure that all students are given equal opportunities to use the computer.

Assessing student work containing material from the internet

- Students can download large quantities of information from the internet. In itself, such information provides very little evidence of student effort or student achievement. Students must make judgements about the validity and safety of information when working from the Web. They must consider the purpose of the text, identify bias and consider validity of arguments presented and the nature and quality of evidence provided.
- When assessing student work that includes material drawn from the internet, it is therefore important to recognise how students have accessed the information, what value they place on it and how they have used it for the topic being studied in class. It is useful to look for evidence of critical evaluation, and the development of students' capacities to access, manipulate, create, restore and retrieve information.

Safety

All art-making programs should be developed with consideration of safe working practices and environments as appropriate to the skills and technical requirements of particular expressive forms. Teachers should encourage students to be aware of and consider the occupational health and safety procedures required for particular forms and materials. Adequate space to ensure safe working areas and storage for works in progress should be provided, as should adequate ventilation. Other provisions may need to be made, for example, non slip mats in wet areas. Furniture and equipment may need to be modified for students with special needs.

Drama requirements and conditions

It is the responsibility of the school to ensure that duty of care is exercised in relation to the health and safety of all students undertaking the study. Students may be involved in the handling of potentially hazardous equipment, for example lighting equipment, building machinery and/or

chemicals such as adhesives, solvents, and paints used when working in set or costume design. Some lifting and movement of heavy objects may be required in this study and students should be instructed on the appropriate ways of lifting and moving these objects. Students working in sound must be aware of acceptable levels of sound, particularly when using amplifiers and/or public address systems. Health and safety regulations must be followed on a regular basis.

Theatre Arts requirements

There are four units in Grade 11 and three units in Grade 12, which all students must complete. There are also assessment tasks which must be completed by students.

Grade	Weeks	Term	Unit	Essential resources for activities and assessment
11	10	1	Creative Drama	Rehearsal space, costumes, make-up and accessories, props, performance space
11	10	2	Creative dance	Cassette tapes, musical instruments (tradition or modern), rehearsal space, costume and make-up, performance space
11	10	3	Creative Writing for Dance and Drama	Writing stationeries, story collection
11	10	4	Producing Theatre	Rehearsal space, costumes, make-up and accessories, props, set construction, publicity, front of house, performance space
12	10	1	Theatre Styles and Practices	Community festivals, theatre productions, library reading materials
12	10	2	Development of Theatre	Library reading materials, community resource people
12	10	3	Awareness Theatre	Community theatre groups, research work, rehearsals, performance space

Other requirements and conditions

Theatre Arts units are sequentially organised to allow for consistency as well as creativity in both students and teachers. It is very important, then, for teachers to allow for exploration through class discussion, community visits and class performances, and greater participation by schools and communities. Teachers are encouraged to provide constant guidance to all students. It is extremely important that teachers identify a good and safe environment or space, within the school, before planning a big production.

Safe dance practice

Knowledge and understanding of safe dance practice developed in Dance technique classes should be applied in all practical activities, including performance work.

Music preparation

Students should provide their own backing music and/or soundscape on a cassette tape. If students elect to combine different pieces of music they

need to ensure that there are appropriate transitions between the pieces. Any cuts in the music need to be clean when combining pieces, as extraneous noise can affect the quality of the overall performance. If there are silences in the music, these need to be recorded on the tape to ensure the duration of the dance is appropriate.

It is recommended that students have their music recorded at the beginning of the tape, which should have sufficient 'lead in' time. There should be no other music on the tape. It is recommended that students have a spare tape with a second recording of the music. Teachers are reminded that all recorded music accompanying the student's performance should be provided on a cassette tape or other electronic device.

Dress requirements

When presenting their technique solo students need to wear plain form-fitting dance wear; that is, leotard, tights or unitard (with a transparent skirt or shorts if appropriate) to ensure appropriate assessment of the body's alignment. Over-long trousers, loosefitting leg wear and long non-transparent skirts are not suitable clothing for the assessment of the technique solo. It is the responsibility of the student to choose appropriate footwear when presenting both solos. Bare feet or appropriate dance footwear are recommended to promote safe dance practice.

Props

Students must not bring into the examination room any water or other substance that might alter the surface of the flooring unless the substance is in a container and placed on a large mat provided by the student. If students wish to use props, they should ensure that the floor surface is completely protected. Using any objects or substances deemed hazardous is not permitted in performances. The use of open flames, including candles and matches, is not permitted in a dance performance. Props used should be easily positioned in the performance area within the allocated practice time.

Assessors

Students should perform both dances and drama at a distance that will enable the assessors to see all aspects of the student's dance movements throughout the performance. Students should use their practice time in the assessment space.

Copyright

Teachers of Theatre Arts must be aware of legislation that protects the original author(s), artist(s), designer(s) and crafts person(s) from copyright infringement for texts, images, objects, music or sound and digital compositions, among other forms.

Theatre Arts teachers are responsible for informing students about legislation that protects original authors, artists, designers and crafts people's work from being arbitrarily copied and used without their permission.

Moral rights

Intellectual Property Rights or Moral rights legislation protects individual creators of literary, dramatic, musical and artistic works and makers of films. These include painters and other visual artists, architects, illustrators, photographers, writers, screenwriters, set designers, film makers (such as scriptwriters, producers and directors) and mapmakers. Moral rights are not attached to sound recordings. It offers a right of attribution (essentially a requirement that the creator be identified when a work is published, broadcast or exhibited) and a right of integrity, which is defined according to categories of art form such as sculpture, literature and film.

Further information about copyright and moral rights may be obtained from the Papua New Guinean Media Council or the National Cultural Commission. Teachers of Theatre Arts must make sure they maintain up-to-date information on copyright and moral rights.

Assessing Theatre Arts

Assessment is an important part of learning and teaching. It is used to:

- evaluate and improve learning and teaching
- report achievement
- provide feedback to students on their progress
- provide feedback to stakeholders.

Criterion-referenced assessment

Assessment in Theatre Arts is criterion-referenced and measures students' achievement of the learning outcomes described in the syllabus. In criterion-referenced assessment, particular knowledge, skills or abilities are specified as criteria that must be achieved. The extent to which they are achieved is assessed and facilitated by the teacher.

Criterion-referenced assessment often takes on a problem-centred orientation, rather than a knowledge-based orientation. To achieve an outcome means having to demonstrate the attainment of skills and attitudes, not just write about them. Assessment then becomes more than just a means of judging knowledge and performance—it becomes an integral part of the learning process itself. Criterion-referenced assessment is:

- standards or criterion-referenced; that is, outcomes are judged against pre-defined standards (see below)
- direct and authentic, related directly to the learning situation. This has the potential for motivating learning, since students can see a direct relevance between what is learnt and what is assessed.

Norm-referenced assessment

'Norm-referenced assessment' makes judgements on how well the student did in relation to others who took the test. It is often used in conjunction with a curve of 'normal distribution', which assumes that a few will do exceptionally well and a few will do badly and the majority will peak in the middle, normally judged as average.

Example of a criterion-referenced test

The driving test is the classic example of a criterion-referenced test. The examiner has a list of criteria, each of which must be satisfactorily demonstrated in order to pass; for example, completing a three-point turn without hitting either kerb. The important thing is that failure in one criterion cannot be compensated for by above-average performance in others; nor can a student fail in spite of meeting every criterion (as they can in norm-referenced assessment) simply because everybody else that day surpassed the criteria and was better than him or her. Criterion-referenced assessment has the following characteristics:

- a syllabus that describes what students are expected to learn in terms of aims, outcomes and content

- a syllabus that provides a clear sense of the syllabus standards through its aims, outcomes and content
- tasks designed to produce an image of what students have achieved at that point in the learning and teaching process relative to the outcomes
- standards of performance at different levels: the ‘performance standards’
- a report that gives marks referenced to predetermined standards
- assessment tasks that refer to syllabus outcomes, content, assessment components and component weightings
- assessment that is better-integrated with learning and teaching.

Criterion or standards-referenced assessment in Theatre Arts

Learning outcomes performance standards					
Learning outcomes	Very high achievement	High achievement	Satisfactory achievement	Low achievement	Below minimum standard
1. Demonstrate an understanding of performance styles, traditions and practices in Papua New Guinea and other countries	Demonstrates extensive knowledge and understanding of a wide range of complex performance styles, traditions and practices in Papua New Guinea and other countries	Demonstrates knowledge and understanding of a range of performance styles, traditions and practices in Papua New Guinea and other countries	Demonstrates knowledge of some performance styles, traditions and practices in Papua New Guinea and other countries	Demonstrates limited knowledge of some performance styles, traditions and practices in Papua New Guinea and other countries	Has failed to meet the minimum standard required
2. Communicate creative ideas through dance	Communicates creative and complex ideas effectively using a wide range of imaginative dance movements	Communicates creative ideas effectively using a range of imaginative dance movements	Communicates ideas using a range of dance movements	Communicates ideas using some dance movements	Has failed to meet the minimum standard required
3. Communicate creative ideas through drama	Communicates creative and complex ideas effectively using a wide range of methods including imaginative techniques involving voice and movement	Communicates creative ideas effectively using a range of methodus including imaginative techniques involving voice and movement	Communicates creative ideas using a range of methods	Communicates limited ideas through drama	Has failed to meet the minimum standard required

4. Explore the imagination and demonstrate an ability to use it in various writing and performance activities	Independently explores the imagination and uses a wide range of creative techniques in a variety of writing and performance activities	Explores the imagination and uses a range of creative techniques in a variety of writing and performance activities	Explores the imagination and uses it in writing and performance activities	Shows limited imagination in writing and performance activities	Has failed to meet the minimum standard required
5. Explore and use the body and the voice in the creation of dance and drama	Independently explores and uses a wide range of techniques when using the body and the voice in the creation of dance and drama	Explores and uses a range of techniques when using the body and the voice in the creation of dance and drama	Explores and uses some techniques when using the body and the voice in the creation of dance and drama	Uses some techniques with reservation when using the body and the voice in the creation of dance and drama	Has failed to meet the minimum standard required
6. Demonstrate an understanding of the variety of theatre genres in the world	Demonstrates extensive knowledge and understanding of a wide range of theatre genres in the world	Demonstrates broad knowledge and understanding of a range of theatre genres in the world	Demonstrates understanding of some theatre genres	Demonstrates limited understanding of some theatre genres	Has failed to meet the minimum standard required
7. Demonstrate an ability to work independently and collaboratively in dance and drama	Consistently demonstrates leadership and the ability to work independently and with others reliably and effectively in dance and drama	Consistently demonstrates the ability to work independently and with others effectively and reliably in dance and drama	Demonstrates the ability to work independently and with others in dance and drama	Demonstrates some ability to work independently or with others in dance and drama	Has failed to meet the minimum standard required

Assessment for learning

Assessment for learning is often called ‘formative assessment’ and is assessment that gathers data and evidence about student learning during the learning process. It enables you to see where students are having problems and to give immediate feedback, which will help your students learn better. It also helps you plan your program to make student learning, and your teaching, more effective. Often it is informal—students can mark their own work or their friend’s. An example is a quick class quiz to see if students remember the important points of the previous lesson.

Assessment of learning

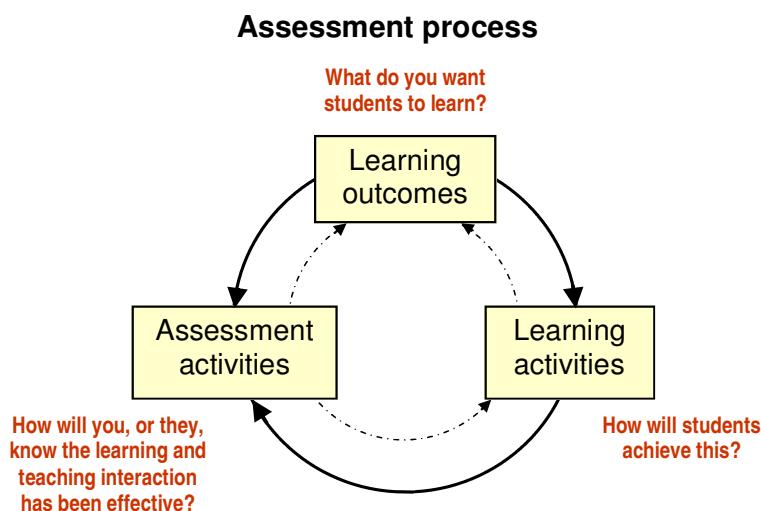
Assessment of learning is often called ‘summative assessment’. Summative assessment is used to obtain evidence and data that shows how much learning has occurred, usually at the end of the term or unit. End-of-year examinations are examples of summative assessment. It is usually done for formal recording and reporting purposes.

Assessing Theatre Arts units

In Theatre Arts the learning outcomes are assessed using the range of assessment methods specified in the syllabus. In deciding what to assess, the starting point is ‘what do you want students to do and/or learn?’ and following from this: ‘how will the students engage with the material?’, which in turn leads to the design and development of learning tasks and activities.

It is crucial that at this point the assessment tasks clearly link back to the learning outcomes and are appropriate for the learning activities. The assessment can be used for formative and summative purposes.

Assessment can be represented as follows:



Once it is clear what needs to be assessed and why, then the form the assessment will take needs to be determined. There are many types of assessment tasks that can be implemented; the factors that will determine choices include:

- the students—how many are there, what is expected of them, how long will the assessment task take?
- the learning outcomes of the subject and how they might be best achieved.

During the year you must set assessment tasks that ensure that all the learning outcomes of the subject have been assessed internally. Each task you set must include assessment criteria that provide clear guidelines to students as to how, and to what extent, the achievement of the learning outcomes may be demonstrated.

Marking guides and assessment criteria help you with the marking process and ensure that your assessment is consistent across classes. It is important that marking guides and assessment criteria are collectively developed.

Students must complete the assessment tasks set. Each task must provide clear guidelines to students for how the task will be completed and how the criteria will be applied. When you set a task, make sure that:

- the requirements of the task are made as clear as possible to the student

- the assessment criteria and performance standards or marking guides are provided to the student so that they know what they have to do
- sources or stimulus material used are clear and appropriate to the task
- instructions are clear and concise
- the language level is appropriate for the grade
- it does not contain gender, cultural or any other bias
- materials and equipment needed are available to students
- adequate time is allowed for completion of the task.

Assessment methods

Although assessment components and weightings are stipulated in the syllabus, you decide which assessment method to use when assessing the learning outcomes. You should use a variety of assessment methods to suit the purpose of the assessment. Assessment can be classified into four categories:

- tests
- product or project assessments
- performance assessments
- process skills assessments

Because each has limitations, maintaining a balance of assessment methods is very important.

Tests

A 'test' is a formal and structured assessment of student achievement and progress, which the teacher administers to the class. Tests are an important aspect of the learning and teaching process if they are integrated into the regular class routine and not treated merely as a summative strategy. Tests allow students to monitor their progress and provide valuable information for you in planning further learning and teaching activities.

Tests will assist student learning if they are clearly linked to the outcomes. Evidence has shown that several short tests are more effective for student progress than one long test. It is extremely important that tests are marked and that students are given feedback on their performance.

There are many different types of tests. Tests should be designed to find out what students know, and also to find out about the development of their thinking processes and skills. Open questions provide more detailed information about achievement than a question with only one answer.

Principles of designing classroom tests

Tests allow a wide variety of ways for students to demonstrate what they know and can do. Therefore:

- students need to understand the purpose and value of the test
- the test must assess intended outcomes
- clear directions must be given for each section of the test
- the questions should vary from simple to complex

- marks should be awarded for each section
- the question types (true or false, fill-in-the-blank, multiple-choice, extended response, short answer, matching) should be varied.

Tests should:

- be easy to read (and have space between questions to facilitate reading and writing)
- reflect an appropriate reading level
- involve a variety of tasks
- make allowance for students with special needs
- give students some choice in the questions they select
- vary the levels of questions to include gathering, processing and applying information
- provide enough time for all students to finish.

Product or project assessments

A ‘project’ can be an assessment task given to an individual student or a group of students on a topic related to the subject. The project results in a ‘product’ that is assessed. The project may involve both in-class and out-of-class research and development. The project should be primarily a learning experience, not solely an assessment task. Because a great deal of time and effort goes into producing a quality product from a project assignment task, you should allow class time to work on the project. A product or project:

- allows the students to formulate their own questions and then try to find answers to them
- provides students with opportunities to use their multiple intelligences to create a product
- allows teachers to assign projects at different levels of difficulty to account for individual learning styles and ability levels
- can be motivating to students
- provides an opportunity for positive interaction and collaboration among peers
- provides an alternative for students who have problems reading and writing
- increases the self-esteem of students who would not get recognition on tests or traditional writing assignments
- allows for students to share their learning and accomplishments with other students, classes, parents, or community members
- can achieve essential learning outcomes through application and transfer.

Assignments

‘Assignments’ are unsupervised pieces of work that often combine formative and summative assessment tasks. They form a major component of continuous assessment in which more than one assessment item is completed within the term. Any of the methods of assessment can be set as assignments, although restrictions in format, such as word limits and due dates, are often put on the assessment task to make them more practical.

Investigations

An ‘investigation’ involves students in a study of an issue or a problem. Teachers may guide students through their study of the issue; or individual students, or groups of students, may choose and develop an issue in consultation with the teacher. This assessment component emphasises the student’s investigation of the issue in its context, by collecting, analysing, and commenting on secondary data and information. Students should be encouraged to consider and explore a variety of perspectives as they develop and state their position on the issue. Students may present the investigation for assessment in a variety of forms, including one or a combination of the following: a written report, an oral presentation, a website, linked documents, multimedia, a video or audio recording.

Criteria for judging performance

- The student’s performance in the investigation will be judged by the extent to which the student:
 - identifies and describes the issue or problem
 - describes and explains the causes and effects
 - critically analyses information and outlines possible steps leading to a solution or recommendation.

Portfolios

Portfolios provide evidence for judgments of student achievement in a range of contexts. Portfolios contain a specific collection of student work or evidence. This collection of work should provide a fair, valid and informative picture of the student’s accomplishments.

Computer-based tasks

Using computers to administer student assessment can provide flexibility in the time, location or even the questions being asked of students. The most common type of computer-based assessment is based on multiple-choice questions, which can assist teachers to manage large volumes of marking and feedback.

Performance or presentation assessments

The ‘presentation’ provides opportunities for students to develop skills and confidence when presenting to an audience. When presentations are used for assessment purposes, *how* the students present is as important as *what* they present. Presentations can be formal or informal. Group or individual oral presentations can be very time-consuming, both in their use of valuable lesson time and in marking. The best approach is to allocate topics or allow students to choose from a variety of topics, to develop clear criteria for presentations, and to require the rest of the class (audience) to take notes, identify key points or write an evaluation to enhance their learning.

‘Spotlighting’ uses individual student checklists. This method can be used to focus on a few selected aspects of student presentations or outcomes. It is best to focus on five to six students at a time, systematically working through the class over time. ‘Focused questioning’ is a technique often used together with spotlighting. With focused questioning, teachers can be more aware of whether or not students understand the concepts or skills being taught.

Process skills assessments

This method of the assessment component, the ‘process skills assessment’, involves assessing students’ understanding of concepts based on the practical skills that can be used, the evaluation of work done, and/or the reporting of information. These skills include, for example:

- interpretation skills
- evaluation skills
- reflection skills
- communication skills (such as writing, speaking and listening).

Types of assessment tasks

Different assessment tasks provide the means of ensuring that students are able to demonstrate the range of their abilities in different contexts. Each category has advantages in assessing different learning outcomes. For example, a selected response assessment task, such as a series of multiple-choice questions, is able to assess all areas of mastery of knowledge but only some kinds of reasoning.

Assessment ideas for individual students or groups

Tests	Products or projects	Performances	Process skills
Essay	Audiocassettes	Activities	Anecdotal records
Multiple-choice	Brochures	Character sketches	Checklist observations for processes
Matching	Case studies	Announcements	Conferences: teacher and peer
Short answer	Computer creations	Anthems	Debriefing interviews
True or false	Costumes of characters	Charades	Concept mapping
Practical tests	Drawings	Cooperative learning group activities	Experiences checklists
Performances	Journals	Dances	Interviews
	Movie reviews	Dramas	Invented dialogues
	Photographs	Exercise routines	Journal entries regarding processes
	Portfolios	Explanations	Learning logs
	Posters	Fashion shows	Observations
	Reviews of TV programs	Interviews	Responses to reading
	Short stories	Introductions	Retelling in own words
	Soap opera parodies	Jingles	Telling how they did something and justifying the approach
		Pantomimes	
		Plays	
		Presentations	
		Puppet shows	
		Reports	
		Role plays	
		Skits and spoofs	
		Storytelling	

Feedback

When you assess the task, remember that feedback will help the student understand why he or she received the result and how to do better next time. Feedback should be:

- *constructive*, so students feel encouraged and motivated to improve
- *timely*, so students can use it for subsequent learning
- *prompt*, so students can remember what they did and thought at the time
- *focused on achievement*, not effort. The work, not the student, should be assessed
- *specific to the unit learning outcomes*, so that assessment is clearly linked to learning.

Types of feedback

Feedback can be:

- *informal* or *indirect*—such as verbal feedback in the classroom to the whole class, or person to person
- *formal* or *direct*—in writing, such as checklists or written commentary to individual students, in either written or verbal form
- *formative*—given during the topic with the purpose of helping the students know how to improve
- *summative*—given at the end of the topic with the purpose of letting the students know what they have achieved.

Who assesses?

Teacher assessment

Assessment is a continuous process. You should:

- always ask questions that are relevant to the outcomes and content
- use frequent formative tests or quizzes
- check understanding of the previous lesson at the beginning of the next lesson, through questions or a short quiz
- constantly mark or check the students' written exercises, class tests, homework activities and so on
- use appropriate assessment methods to assess the tasks.

Frequency of assessment

You should schedule the specified assessment tasks to fit in with the teaching of the content of the unit that is being assessed. Some assessment tasks might be programmed to be undertaken early in the unit, others at the end of the unit. You should take care not to overload classes with assessment tasks at the end of the term.

Judging student performance

Student achievement is recorded and reported against standards. You must use performance standards or marking guides, examples of which are

provided in this teacher guide, when making a decision about the achievement of your students in relation to the learning outcomes. The performance standards describe the level at which the student has to be working to achieve a particular standard or mark.

Students should always have access to a copy of the assessment criteria and the performance standards, so that they know what they have to know and be able to do to get a good mark in a particular task. The performance standards will help you in your marking and will help your students improve their performance in the future. They are useful when providing feedback to students, as they explain what it is the student needs to do to improve.

Moderation

To make sure that you are interpreting the performance standards correctly when assessing your students, it is important to undertake Theatre Arts moderation of student work within your school and with teachers of nearby schools. To moderate student work, a common assessment task must be used and a marking scheme developed so that all students complete the same task under the same conditions, and all teachers use the same marking scheme. Teachers can then compare (moderate) the students' work and come to a common understanding of the performance standards and the requirements for a particular mark or level of achievement.

Moderation enables you to be sure that your understanding of the required standards for levels of achievement is similar to the understanding of other teachers and that you are assessing students at the appropriate level.

Self-assessment and peer assessment

Self-assessment and peer assessment help students to understand more about how to learn. Students should be provided with opportunities to assess their own learning (self-assessment) and the learning of others (peer assessment) according to set criteria. Self-assessment and peer assessment:

- continue the learning cycle by making assessment part of learning
- show students their strengths and areas where they need to improve
- engage students actively in the assessment process
- enable students to be responsible for the learning
- help to build self-esteem through a realistic view of their abilities
- help students understand the assessment criteria and performance standards.

Managing assessment tasks for Theatre Arts

Usually, the marking of assessment tasks is done by the teacher. To reduce the amount of work it is necessary to develop a strategic approach to assessment and develop efficiencies in marking. In Theatre Arts there are some assessment tasks that may be new to teachers and students. Below are suggestions on how to manage some of these tasks to minimise marking or presentation time.

Develop efficiency in marking

Clarify assessment criteria

Plan the assessment task carefully, and make sure that all students are informed of the criteria before they begin. Discuss the task and its criteria in class, giving examples of what is required. Distribute a written copy of the instructions and the criteria, or put them on the board. Making the assessment criteria explicit speeds marking and simplifies feedback.

Supply guidelines on what is required for the task

Supplying guidelines reduces the amount of time wasted evaluating student work that is irrelevant.

Use attachment sheets such as marking guides

An assignment attachment sheet, which is returned with the assessed work, rates aspects of the task with a brief comment. Such a system enables each student's work to be marked systematically and quickly. This strategy can be applied to posters, presentations and performances.

Assess in class

Use class time to carry out and to assess tasks. Presentations or projects that are marked by you or the students enable instant developmental evaluation and feedback. Brief assessments of projects, stages of the design process, or practical work take less time to mark and are useful because they give immediate feedback to students on their progress and allow you to mark the project in stages with minimum effort.

Feed back to the whole class

Giving feedback to the whole class can cut down on the amount of individual feedback required. On returning assessed work, emphasise the criteria for judging the work, discuss the characteristics of good and bad answers, and highlight common strengths and weaknesses.

Set group-work alternatives

Assess one performance per group. The student's mark is the group mark, but may include a component based on the contribution of the individual. A strategy for allocating an individual mark includes each member of the group using criteria to evaluate the relative contributions of individuals, with the marks averaged for the individual.

Set clear deadlines

Set aside a time for marking. Be careful about extending this period (by allowing students to hand in work late).

Shift the responsibility

Introduce self-assessment and peer assessment

Develop in students the skills to evaluate their own work and that of their peers. With the students, use the assessment criteria against which work is judged, highlighting strengths and weaknesses. Self-assessment increases

the amount of feedback students get. It can supplement or replace teacher assessment.

Treat each task differently

Every piece of work need not be evaluated to the same degree; a mark need not be the outcome in every case; and every piece of student work need not contribute to the final grade. Assessment is designed to enhance the learning and teaching experience for the teacher and the learner, not just to give marks.

Sample assessment tasks

All assessment tasks must test whether or not the student has achieved the outcome or outcomes. Each task must have clear and detailed instructions. Students must know exactly what they have to do. You should develop marking guides when you are marking tasks to ensure consistency of your assessment. Examples of assessment tasks and a marking guide follow.

Grade 11

Sample task for unit 11.2 Creative Dance

- Create and perform a dance piece

Students are to perform their dance pieces and will be assessed on the extent to which they:

- use imagination to create movements
- use different dance styles, forms and techniques
- perform the dance.

Performance standards for sample task

Performance standards for assessment task: Creating and performing a dance piece (11.2 Creative Dance)				
Assessment criteria	Very high achievement	High achievement	Satisfactory achievement	Low achievement
Use of imagination to create movements	Always creates outstanding movements using imagination. Reflects a high level of understanding in the application of imagination and techniques	Always creates movements using imagination. Reflects a sound level of understanding in the application of imagination and techniques	Sometimes creates movements using imagination. Reflects a satisfactory level of understanding in the application of imagination and techniques	Rarely focuses on the task. Poor use of imagination and application of techniques
Use of different dance styles, forms and techniques	Embrace and apply the different styles, form and techniques of dance with outstanding results and enthusiasm	Embrace and apply the different styles, form and techniques of dance with fine results	Sometimes uses appropriate and effective dance techniques but is not consistent	Rarely uses appropriate dance techniques. Lacks interest
Performance	Presentation and execution of performance reflects high standard of creativity	Presentation and execution of performance reflects a good standard of creativity but needs motivation	Sometimes presentation and execution of performance reflects a good standard of creativity but needs motivation	Dance performance appears sloppy and unorganised. It is hard to recognise the overall presentation in regards to techniques of dance

Example of a marking guide

Marking guides, like the one below, should be used to assess the tasks you set. You can tick the appropriate box, look at the performance standards and the students' overall achievement and give an on-balance assessment.

If, for example, the students gets two ticks in the 'Very high achievement' (VHA) column, most of their ticks in the 'High achievement' (HA) column, several ticks in the 'Satisfactory' column and one tick in the 'Low achievement' column, then, on balance you would give the students a 'High achievement'.

Sample marking guide

Marking guide: Create and perform a dance piece		VHA	HA	SA	LA
Criteria					
Perform using imagination	<p>How well does the student use his or her imagination to perform a given scenario or theme, considering:</p> <ul style="list-style-type: none"> • emotions • body alignment • coordination 				
Assemble dance pieces	<p>How well does the student apply the techniques of dance in assembling improvised pieces:</p> <ul style="list-style-type: none"> • connectivity • levels (floor, middle level, upper) • design: floor pattern • use of space 				
Organise and perform dance pieces	<p>How effectively does the student show understanding of:</p> <ul style="list-style-type: none"> • concept process • key ideas • application of dance techniques 				

Generic sample marking guide

Marking guides like the one below should be used to assess the tasks you set. You can tick the appropriate box, look at the performance standards and the students' overall achievement and give an on-balance assessment.

If, for example, the students gets two ticks in the Very High Achievement (VHA) column, most of their ticks in the High Achievement (HA) column, several ticks in the Satisfactory column and one tick in the Low Achievement column, then, on balance you would give the students a High Achievement.

Marking guide: Create and perform a dance or drama item					
Criteria		VHA	HA	SA	LA
Skills, techniques and processes demonstrate skills, techniques and processes in creating and performing or dance or drama items	<p><i>authenticity</i></p> <ul style="list-style-type: none"> • How authentic is the support material to the development of the final work? • How relevant is the support material to the final work? <p><i>conceptualisation and exploration</i></p> <ul style="list-style-type: none"> • To what extent is there a variety of ideas? • How creative and imaginative are the ideas? • To what extent does the student explore ideas? • To what extent does the student experiment? <p><i>resolution of ideas</i></p> <ul style="list-style-type: none"> • To what extent does the student solve problems creatively? • How well does the student explore a variety of options? • How well does the student resolve problems? <p><i>application</i></p> <ul style="list-style-type: none"> • How skilfully does the student use the body or voice? • How sensitively does the student use the media? • How appropriate is the selection of performance to the idea? <p><i>conclusion</i></p> <ul style="list-style-type: none"> • How well does the student conclude the performance? • What is the level of skill required by the process used in performing the item? 				
Knowledge and understanding demonstrate knowledge and understanding of performing and theatre arts events	<ul style="list-style-type: none"> • Participation in class planning • Participate in identification of appropriate performance • Participate in identification of appropriate performance piece • Planning and preparation for event • Research undertaken • Resources required identified • Stage or performance areas prepared • Costumes designed and produced • Audience identified • Marketing undertaken 				
Ethical entrepreneurial skills Apply entrepreneurial skills ethically	<ul style="list-style-type: none"> • Initiative shown • Entrepreneurial skills • Ethical practices used • Researched copyright or ownership where required 				

Grade 12

Sample task for unit 12.2 Development of Theatre: Research and Presentation

Students will be assessed on the extent to which they:

- use research and analytical skills in information collection.
- use research information in understanding different theatre styles and practices
- present research work.

Performance standards for sample task

Performance standards for assessment task: Research and presentation (12.2 Development of Theatre)				
Assessment criteria	Very high achievement	High achievement	Satisfactory achievement	Low achievement
Use of research and analytical skills in information collection	Always demonstrates an outstanding knowledge of using research skills Reflects a high level of understanding of the importance of research	Always demonstrates an outstanding knowledge of using research skills Reflects a sound level of understanding of the importance of research	Is capable of demonstrating good knowledge of using research skills. However, lacks enthusiasm and easily distracted	Rarely focuses on the task. Poor use and application of research skills
Use of research information in understanding different theatre styles and practices	Demonstrates the ability to logically assess and compile correctly the different information of theatre styles and practices in detail	Demonstrates the ability to logically assess and compile correctly the different information of theatre styles and practices	Is capable of logically assessing and compiling but lacks concentration	Work appears sloppy and unorganised. It is hard to recognise the overall presentation
Presentation of research work	Presentation and execution of work reflects high standard of organisational and public speaking skills	Presentation and execution of work reflects a fair standard of organisational and public speaking skills	Presentation and execution of work is good. However, lacks organisational and public speaking skills	Presentation appears sloppy and unorganised. Reflects lack of interest

Sample marking guide

Marking guide: Research and presentation					
Criteria		VHA	HA	SA	LA
Use of research and analytical skills in information collection	How well does the student explain the distinction and performance of each of the: <ul style="list-style-type: none">• genres• styles• practices of theatre?				
Use of research information in understanding different theatre styles and practices	To what extent does the student integrate the elements of theatre; that is: <ul style="list-style-type: none">• plot• climax• genre• diction• setting? Identifying the difference and similarities of the writers' approach in discussing various issues				
Presentation of research work	To what extent does student present using: <ul style="list-style-type: none">• a logical flow of information• the voice: clarity, articulation and projection• confidence and interaction with audience• handling of questions				

Learning activities and assessment tasks

Examples of learning activities and assessment tasks for each of the Theatre Arts units are provided in the following sections. Some examples are explained in detail.

Grade 11 units

11.1 Creative Drama

Drama is an art form which is directly concerned with living, with the way we lead our lives. Through drama we explore the way human beings think, feel and communicate, learning to understand others and ourselves much more fully (Burton 2001). Elements of drama include the following: Plot, character, setting, climax, diction and theme. However, where a story has narration, a drama or play translates this into action and dialogue.

Suggested activities

- Read the following passage and complete the story line using improvisational techniques and the elements of drama

'Doctor's Waiting Room'

It's 8am, a family (Father, Mother and baby) are seated along side other patients, one of the patients decides to openly discuss the issue of littering.
- Research and write a story from your home province. Using the techniques of improvisation incorporate the conventions of drama. Work in groups to perform to the class
- Observe an activity at home or in the community. Incorporating the elements of drama, create and perform a 5 minute drama (students are encouraged not to use real names of people and places)
- Using the word 'eyeballs', develop a scenario

Suggested assessment task

Task: Production

Students are to perform their drama pieces.

Assessment criteria

- perform using imagination
- assemble improvised pieces
- organise and perform improvised pieces

11.2 Creative Dance

Suggested activities

- Students complete warm up and warm down exercises before and after each practical lesson. Use an empty room or the sports field for this activity. Make sure the location is safe and hazard free to use and wash and clean up for the next lesson

Warm-up activities

Stretches: students flex their muscles, joints and limbs. Have at least 5-10 minutes spent on the flexing exercise

Tight Rope: This exercise is for balance. In this exercise an imaginary line is drawn and students must walk or skip or jump or hop on the line

Hot stones: This exercise requires the students to practise aerodynamics. They must be able to leap, jump, somersault, using a chair if possible

Note that the class spends at least 10-15 minutes warming up.

Class activities

Name dance: The players or students have 20 minutes to create a dance piece that uses their entire body to spell their name

Animal dance: Divide into groups of four or five players. Each player in the group picks an animal they want to become. Groups are confined to specific boundaries and, for a designated time, explore their animal and their relationships to other animals in the groups

Moving to music and tempo change: The players spread around the room. The teacher plays different pieces of music while the students or players explore how that music affects their body. After a few minutes, make those movements larger or smaller, faster, or slower

Warm-down activities

Warm down is a total relaxation process used after the activities. Here muscles, limbs and joints are toned down from the intensive work-out.

Suggested assessment tasks

Task: Create and perform dance

Assessment criteria

- Movement
All movements correspond well with images and communicate ideas by creating and demonstrating dance movements that reflect feelings, emotions, time, objects, animals and events.
- Organisation and performance
Organise dance movements into sequences and perform in groups.

(Teachers should emphasise the importance of consistency during rehearsals and the types of make up and costumes to use.)

- Analyse and critique the performance.

11.3 Creative Writing for Dance and Drama

Suggested activities

- Students select a theme or story line and
 - research where necessary by conducting interviews, visiting places and using other forms of retrieving information based on traditional drama, stories myths or legends
 - write the story on the selected theme or story line
 - incorporate these into basic stagecraft techniques to develop a contemporary drama for class

The words 'drama' and 'theatre' can be confusing. However, if used correctly, there are distinctions between them. 'Drama' simply means 'to act' and 'theatre' can mean the 'place to see'. Theatre also refers to collaboration of different arts and stagecraft in assembling a full-length theatre production.

Suggested assessment tasks

Task: Writing and publication

Assessment criteria

- writing using imagination
- assembling scripts
- collection and publication of students' works

11.4 Producing Theatre

Suggested activities

- select a dance for performance and also script a play for production
- identify the plot, climax, characters, setting and the theme in a drama. These can be done using a scripted play or a viewed drama performance
- identify and demonstrate understanding in other aspects of theatre such as lighting, costume, front of house and other aspects of a production
- rehearse and perform a class or school drama and do a community tour
- collect, select, compile, design and lay out student writing for publication

Suggested assessment tasks

Task: Production

Students are to produce a theatre production (dance or drama).

Assessment criteria

- pre-production
- rehearsals
- production

Grade 12 topics

12.1 Theatre Styles and Practices

Suggested activities

Students:

- observe a traditional performance in the local community, or
 - select and work on a play by a Papua New Guinean writer, or
 - identify a myth or a legend from the local community;
- identify the elements of dance and drama to explore the relationship between these and the physical, spiritual and social environment
- give a summative analysis of the genre of the selected work

Suggested assessment tasks

Task: Writing and analysis

Assessment criteria

- research and analytical skills
- demonstration and understanding of Papua New Guinean theatre styles and practices

12.2 Development of Theatre

Greek and Shakespearean tragedy

It is important that Grade 12 students in Papua New Guinea have some knowledge of Greek theatre, since that is where written theatre began. Greek theatre in fact bears close relationships with Papua New Guinean

theatre because of its ritual nature and its outdoor venues. Shakespeare is even more important, not only because of the fact that he is the world's best known dramatic poet translated into many languages, but also because his plays show a continuity from Greek theatre because of the Renaissance revival of interest in classical playwrights. The technology of the theatre had changed by Shakespeare's time but the central interest in human emotion, human lives and human complexity had not.

It is important also that Grade 12 students have some knowledge of the major theatrical genres of tragedy and comedy and their various combinations and this is not now possible without basic awareness of Shakespeare and the Greek dramatists. Tragedy and its opposite, comedy, are an essential part of life everywhere and teachers need to guide students to an understanding of these through activities such as those below. For example, tragedy is not the same as disaster but is more about 'pride before a fall' or a basic flaw in the tragic hero or heroine which leads to disaster.

Teachers, however, will ensure that students are not compelled to read Greek or Shakespearean plays in the original. Instead, students should be able to access and enjoy Shakespeare and the Greek dramatists through:

- observing their productions through film
- reading selected plays in adapted form
- reading selected plays in story form
- newspapers and magazines.

Various adaptations of these dramatists are available from libraries and bookshops. The internet will offer a rich source of types of reading material.

Teachers should familiarise the students with the story of a tragedy like *Hamlet* or *King Lear* by Shakespeare or *Voices from the Ridge* by Peter Kama Kerpi and then investigate with the students the following elements:

- *Plot*: the main rise and fall of the action. The main elements are the *orientation* (the who, when, where and what of the story), the *conflict* (the disastrous situation that develops from human tensions and relationships in the story) and the *resolution* (how the story resolves itself)
- *Character*: how the motives and ambitions of the various characters make them grow and change

Suggested activities

- students select the plot of a Shakespearean or Greek play, identify the main events in the plot, analyse its elements and then translate the plot into a Papua New Guinean contemporary situation by writing a story or devising a drama script
 - perform a speech or a short scene from the selected play
 - select a particular character and write a character study by analysing what the character says what the character does and what other people say about the character
 - use this character study to dramatise an equivalent character in the Papua New Guinean context
- students write a short essay on tragedy, defining it by using their own experience

Elaboration of content: World theatre research project

Teachers need to provide students with avenues for research into their selected theatre genre. This assistance could take the form of requests to embassies, reading guides from the school and other libraries, identifying internet sites, procuring print, video and audio material and identifying other sources. Teachers will also need to assist students with compiling their reports. Below is a suggested list of world theatre types:

Disneyland	Japanese Kabuki theatre
Japanese Noh theatre	Japanese Bunraku puppets
Balinese Ramayana dance theatre	Balinese shadow plays
Indonesian Ludruk theatre (Surabaya)	Indian Kerala theatre
Indian dance	Aboriginal Australian dance
Orokolo Eharo mask theatre	Eastern Highlands farce drama
Sepik Tambaran dance theatre	Trobriand Kesawaga dance theatre
Malangan mask theatre	Kerema Hevehe mask theatre
Other Papua New Guinean cultural dance theatre	Radio drama
Muppets	Rap dance
Punch and Judy puppets	Bollywood
Hollywood	European classical ballet
European classical opera	Shakespearean tragedy
Shakespearean comedy	Greek tragedy
Greek comedy	

Suggested assessment tasks

Task: Research and presentation

Assessment criteria

- Present research through organised class seminar, discussion or debate. (This is a research-based assessment and so will lighten the student load. Students will have time to read as much as they can.)

12.3 Awareness Theatre

Suggested activities

- students identify by researching, carrying out surveys and writing reports for presentation about awareness theatre groups in Papua New Guinea. This activity can be carried out using information collected from the National AIDS Council, Department of Health, other Government departments, theatre groups and other NGOs. An expert may be brought in to discuss in class the purpose and importance of awareness theatre

- students research, analyse and demonstrate, using awareness theatre to address issues such as environmental issues (like water or air pollution, rising sea levels), land disputes, health issues (like HIV and AIDS, maternal health, family planning), social issues (like alcohol abuse, illegal drugs), illegal squatters, political issues (like corruption, limited preferential voting system (LPV)) and economic issues (like inflation, informal sector role, production of goods and services), or other related issues that the class might want to use in their awareness plays
- students can develop research findings into a scripted play for an awareness drama

Suggested assessment tasks

Task: Presentation of awareness theatre

Assessment criteria

- script writing
- relevance of the issue to the community
- performance

Recording and reporting

All schools must meet the requirements for maintaining and submitting student records as specified in the *Grade 12 Assessment, Examination and Certification Handbook*.

Recording and reporting student achievement

When recording and reporting student achievement you must record the achievement of the students in each unit and then, at the end of the year, make a final judgement about the overall achievement, or progress towards achievement, of the learning outcomes.

To help you do this, descriptions of the levels of achievement of the learning outcomes are provided in the 'Learning outcome performance standards' table.

When reporting to parents, the school will determine the method of recording and reporting. In an outcomes-based system, student results should be reported as levels of achievement rather than marks.

Levels of achievement

The level of achievement of the learning outcomes is determined by the students' performance in the assessment tasks. Marks are given for each assessment task, with a total of 100 marks for each 10-week unit, or 50 marks for each 5-week unit.

The marks show the students' level of achievement in the unit, and hence their progress towards achievement of the learning outcomes. There are five levels of achievement:

- Very high achievement
- High achievement
- Satisfactory achievement
- Low achievement
- Below minimum standard

A **very high achievement** means overall that the student has an extensive knowledge and understanding of the content and can readily apply this knowledge. In addition, the student has achieved a very high level of competence in the processes and skills and can apply these skills to new situations.

A **high achievement** means overall that the student has a thorough knowledge and understanding of the content and a high level of competence in the processes and skills. In addition, the student is able to apply this knowledge and these skills to most situations.

A **satisfactory achievement** means overall that the student has a sound knowledge and understanding of the main areas of content and has achieved an adequate level of competence in the processes and skills.

A low achievement means overall that the student has a basic knowledge and some understanding of the content and has achieved a limited or very limited level of competence in the processes and skills.

Below the minimum standard means that the student has provided insufficient evidence to demonstrate achievement of the learning outcomes.

Achievement level					
Total marks	Very high achievement	High achievement	Satisfactory achievement	Low achievement	Below minimum standard
600	540–600	420–539	300–419	120–299	0–119
500	450–500	350–449	250–349	100–249	0–99
400	360–400	280–359	200–279	80–199	0–79
300	270–300	210–269	150–209	60–149	0–59
200	180–200	140–179	100–139	40–99	0–39
100	90–100	70–89	50–69	20–49	0–19
60	54–60	42–53	30–41	12–29	0–11
50	45–50	35–44	25–34	10–24	0–9
40	36–40	28–35	20–27	8–19	0–7

Sample format for recording Theatre Arts assessment task results over two years

Student name:

Grade 11 assessment task results			
Unit	Assessment task	Mark	Student mark
11.1	Creative drama performance	30	
	Use of imagination, assembling and performance of improvised piece	30	
	Theory test	40	
11.2	Creative dance performance	75	
	Use of imagination to create movements, assembling and performance of creative dance piece	25	
11.3	Writing and publishing	60	
	Writing using imagination (creative writing), finalised scripts	40	
11.4	Theatre production	100	
	Total marks Grade 11	300	

Student name:

Grade 12 assessment task results			
Unit	Assessment task	Marks	Student mark
12.1	Writing and analysis	40	
	Research and analytical skills, understanding of Papua New Guinean theatre styles and practices	20	
	Research and performance of any theatre style and practices	40	
12.2	Research and presentation	60	
	Presentation of research work	40	
12.3	Performance: theatre production or awareness theatre performance	100	
	Total marks Grade 11	300	
	Total marks Grade 11 and 12	600	

Learning outcomes and levels of achievement

Levels of achievement in Grade 11 and Grade 12 are recorded and reported against the learning outcomes. The performance standards for the levels of achievement are described on pages 17 and 18.

Steps for awarding final student level of achievement

1. Assess unit tasks using unit performance standards and assessment criteria.
2. Record results for each task in each unit.
3. Add marks to achieve a unit result and term result.
4. Add term marks to get a year result.
5. Determine the overall achievement using the achievement level grid.
6. Report results using the learning and teaching learning outcome performance standards.

The following is an example of reporting using the learning outcomes performance standards descriptors.

Using the learning outcomes performance standards descriptors

Student Subject School-based assessment	Lena Theatre Arts High achievement
This assessment means that Lena:	
<p>Demonstrates knowledge and understanding of a range of performance styles, traditions and practices in Papua New Guinea and other countries</p> <p>Communicates creative ideas effectively using a range of imaginative dance movements</p> <p>Communicates creative ideas effectively using a range of methodus including imaginative techniques involving voice and movement</p> <p>Explores the imagination and uses a range of creative techniques in a variety of writing and performance activities</p> <p>Explores and uses a range of techniques when using the body and the voice in the creation of dance and drama</p> <p>Demonstrates broad knowledge and understanding of a range of theatre genres in the world</p> <p>Consistently demonstrates the ability to work independently and with others effectively and reliably in dance and drama</p>	

Resources

Theatre Arts becomes more interesting and meaningful when you use a variety of resources and local materials in your teaching.

You should be always trying to adapt, improvise, make, find or write material that will be useful for lessons. Theatre Arts can be taught without expensive equipment by making use of what is around you, though there are some equipment and materials that are essential to teach the Theatre Arts syllabus.

Materials, equipment and other resources for Theatre Arts

Resources for the Theatre Arts syllabus come from two main sources. The first is the collections of songs, poems and stories written by the students themselves. This is always the best source because it relates directly to the student's own imaginations. The second is a list of books and films, which should be organised by the teachers and the schools. Below is a suggested list of books and films, but it is only a suggestion to help teachers get started. Some of the books can be used as class sets for the students. Films are an important way of giving students a wide perspective on different theatre genres and different cultural approaches to performance.

Teachers will need to build up a resource 'bank' for teaching this subject. Some of the material below is available from the Education Department. Some would need to be purchased from suppliers. The various embassies in Port Moresby are always interested in helping with cultural material and we have our own National Library which has films as well as books.

Materials

- textbooks, reference books
- magazines
- diagrams, charts, posters
- worksheets, information sheets
- pamphlets, brochures
- television and radio broadcasts
- video, film, film strips
- sound recordings
- computer software
- pictures, photographs
- models
- newspapers
- made or found objects

Natural and human resources

- natural sites—rivers, beaches, rock pools, forests, cliffs, caves
 - community elders, teachers, parents

General guidelines for selecting and using resources

How effective a resource is depends on whether it is suitable for the knowledge or skill to be learned and the attitude of the students. Classroom organisation is the key to using resources successfully. You need to:

- prepare thoroughly. Make sure that you are familiar with the resource so that you use it with confidence and assurance. If equipment is involved, check that it is in working order, make sure that you know how to operate it and that it is available when you need it.
- use the resource at the right place and time—it should fit in with the flow and sequence of the lesson and serve a definite teaching purpose.
- (if the resource is radio, film, video or television), introduce the program by outlining the content. You might also set some questions to guide listening or viewing. Follow up after using the resource, by discussing and drawing appropriate conclusions.

Useful books and websites

Post-Courier and National newspapers

An essential resource for material on HIV and AIDS and health, forestry and the economy, politics and society

School journals

Readily available from the Education Department

www.abc.net.au

www.anashinteractive.com

www.ausdance.org.au

www.dramaturgy.net/dramaturgy

www.hushvideos.com

www.marcom.com.au

www.milieux.com/costume/

www.planetschul.net

www.ssabsa.sa.edu.au

www.tapeservices.sa.edu.au

www.webcom.com

Useful resource books

Bamford, A. 2004, *The Theatre and Culture Book*, Heinemann.

Beam, M T *Celebrate your Own Creative Self*, North Light Books, Cincinnati.

Burton, B 2003, *Making Drama: A Drama Course for Junior Secondary Students*, Longman.

Burton, B 2004, *Creating Drama*, Pearson Education Australia, Melbourne.

Burton, B. 2001, *Living Drama*, Pearson Education Australia, Melbourne.

- Cochrane, S. 1990, *Lukluk Gen*, Singapore National Printers.
- National Department of Education, Papua New Guinea 1982, *Expressive Arts: Dance Drama–Short Stories and Legends for Use in Provincial High Schools*, National Department of Education, Waigani.
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- National Department of Education, Papua New Guinea 1987, *Expressive Arts: What, Why, How*, National Department of Education, Waigani.
- National Department of Education, Papua New Guinea 1990, *Expressive Arts: Musical Instruments (struck, shaken, scraped, stamped, plucked, rubbed)*, Grade 7 Teachers Resource Book, National Department of Education, Waigani.
- National Department of Education, Papua New Guinea 1991, *Expressive Arts: Creative Movements–Dance Drama Level 3 for Provincial High Schools*, National Department of Education, Waigani.
- National Department of Education, Papua New Guinea 1994, *Drama Games: Grade 7 Expressive Arts*, Teacher Guide Resource Book, National Department of Education, Waigani.
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- National Department of Education, Papua New Guinea 1994, *Social and Spiritual Development – Expressive Arts– Curriculum Statement for Provincial High Schools*, NDOE, Waigani.
- National Department of Education, Papua New Guinea 1993, *Expressive Arts, Integrated Projects, Grade 11 Teachers Resource Book*, NDOE, Waigani.
- National Department of Education, Papua New Guinea 1982, *Expressive Arts – Theatre and Culture Syllabus for Grade 9 and 10*, NDOE, Waigani.
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Glossary for Theatre Arts

Accent	The emphasis of certain beats in music by playing them louder than other beats (strong beat)
Acting techniques	The skills of an actor, including voice, gesture, spatial awareness, focus, stillness and silence, movement, dance, use of music, mask, object manipulation, physical theatre skills. Examples include vocal training, basing character on such things as animals, gesture or stance, Stanislavski' Method, mime skills and the development of physical comedy skills
Actor–audience relationships	The actor–audience relationship only exists as part of an actual performance or season. By definition, performing without an audience is a rehearsal or development process rather than an actual performance. The term pertains to the relationship between the actors and the audience, and the response of the audience. May vary with different performances and audiences
Aesthetic	The finding beauty in objects or actions
Art	The strand that focuses on making, displaying and assessing images and objects and materials Theatre Arts
Audience perspective	How an audience views a performance. The viewpoints, biases, presuppositions, prejudices, propensities, inclinations, preferences, tastes and experiences which an audience will bring to a production
Balance	Matching shapes, weights, sounds so that there is no difference in shape, weight or sound
Balanced	Giving each strand equal consideration in terms of teaching time and students demonstration of outcomes (treating strands equally)
Beat	The ongoing regular movement or pulse in music
Body percussion	Sounds made by the body such as a clap, stamp, click
Characteristics	Aspects of a character portrayed by the actor
Collage	Art work made by sticking, pasting objects to create a new composition on a background
Composition	Putting all the parts of a work together as a whole, as in music composition
Compositional skills	The skills of conceiving and creating a performance
Conflict	Opposing ideas that cause disagreement or friction between people
Context	<ul style="list-style-type: none"> • The world of the play or the piece, from the immediate to ever-broadening perspectives • Historical context: periods, eras or times, such as Elizabethan England or World War II • Social context: aspects of personal life during particular period, era or time, such as how people tended to relate to the family and friends • Cultural context: more general social mores or conventions which determined societal behaviour, such as public behaviour, weddings and entertainments
Contrast	Showing difference in shapes, sounds, actions together
Craft	Art objects made with hands
Creative	Making, designing, inventing or producing art works, dance and drama or music that has never been before (original)
Critical	Expressing opinions about art works
Cultural origins	The contextual basis of a theatrical style from which culture, and which type of culture, the style derives
Cumulative	Building on earlier work so it gets better or bigger
Dramaturgy	The process of preparing for a play through research and background considerations. Dramaturgy may contribute to all aspects of a production
Duration	How long sound lasts

Dynamics	The changing from soft to loud, loud to soft music, slow to fast, fast to slow
Element	An important part of making or creating a art work, for example, the use of lines, shapes, texture, colour in artworks
Expressive skills	Practical performance skills, such as facial expression (expressive techniques based on facial muscular control), voice (vocal techniques, including song and the creation of vocal sounds), movement (physical techniques, including physical comedy such as slapstick, mime and dance) and gesture (physical expressive techniques such as use of the hands, non-verbal communication and body language)
Focus	Is aiming or looking towards one point
Generalist	A teacher teaching all subjects
Improvise	To make up in place of the real thing, as in PVC pipes used as a kundu drum
Integrate	To join different things into one
Intended meaning	Refers to the intention of the playwright as well as the performance or interpretation. The perceived intended meaning of the playwright may differ from the performance without the performance being considered 'wrong' or to have failed. The starting point of all performances is the playwright's intention. The end point is the intention of the performers and the performance
Interact	Discussing, talking, or working with others
Interpret or interpretation	The process of making decisions about the presentation or performance of a play, piece and/or character. An interpretation is one example of how a text may be performed. There is no definitive or perfect interpretation of a text
Kinaesthetic	Moving
Media	Newspaper, books, film, radio, television
Melody	Tune, or sequence of sounds that are sung made of words and phrases
Moving to sound	Changing position in response to sound: sway, step, jump, and so on
Music	Made up of sounds and silences
Non-verbal language	How a piece communicates in ways other than text, for example through action, gesture, body language, mime, physicality
Notation	Written symbols to show different sounds in music
Ostinato	Pattern of sounds repeated over and over
Pattern	Are formed when shapes are repeatedly drawn, painted, stamped and so on
Perspective	Drawing on a flat surface showing the effect of distance of objects: near, far
Pitch	How high or low a note of sound is
Play script or text	Refers to both a whole play or extract(s) from a play(s)
Present	To display art, perform, or hand in written work
Production of or realisation	The production of a play or script assumes a performance before an audience, incorporating stagecraft appropriate to the chosen style. The realisation is the actual performance, as distinct from the planning, development and evaluation

Production stages or processes	<ul style="list-style-type: none"> Planning: the preliminary processes of preparing for a production. Includes such processes as dramaturgical research, initial design concepts, the preparation of rehearsal schedules and the booking of the venue Development: taking the initial concepts, ideas and considerations to the next stage. Includes such processes as the actual rehearsals and the changes to the initial planning and discussions that are incorporated from the rehearsal experiences Season: from the first moment of the actual performance(s) to the last, be it a single performance or multiple. If there are multiple performances, there may be development between one performance and another Evaluation: value judgments as to the relative success and/or failure of all of the above, especially in relation to the contribution to audience response
Repertoire	A collection, stock, repertory, reserve, store, repository, supply
Rest	When there is silence or no sound in music, and which is part of the piece of music
Rhythm	Regular, repeated pattern of beat underlying music
Round	A song with singers starting at different times, usually systematically
Script	Written speech or actions of a play
Sequential	Arranged in order
Shape	External form or appearance or edge of person or object
Sound scape	Story told using sounds
Space	Area around a person
Stagecraft	The skills which contribute towards the creation of a performance. Defined here as including acting, costume, direction, dramaturgy, lighting, make-up, multimedia, properties, publicity (including promotion), set, sound and stage management.
Styles	Ways or manners of expressing ideas, writing or doing something
Symbol	A sign or thing representing a sound, object, action
Technique	A particular way of making a work
Tempo	Speed of music, fast or slow
Texture	The surface of an object
Theatrical form	The structure of a piece of drama or theatre. How it is constructed and performed
Theatrical styles	Style refers to how a play is presented. Theatrical traditions are the conventions which are most closely associated with particular styles. These traditions or conventions are the norms which have been accepted as common practice. They are not rules, nor are they definitive. Developments and eras of theatre are closely associated with specific conventions
Theatrical treatment	A process of making theoretical interpretive decisions about a production without the necessity of completing the actual production
Three-dimensional	A solid; when a drawing on a flat surface shows the effect of distance of objects
Tone	Lightness or darkness of a colour
Tone colour	How sound is made
Vocational	Is something done to earn money
Volume	Is the amount of sound

Glossary for assessment

Syllabus outcomes, criteria and performance standards, and examination questions all have key words that state what students are expected to be able to do. A glossary of key words has been developed to help provide a common language and consistent meaning in the syllabus and teacher guide documents.

Using the glossary will help teachers and students understand what is expected in response to examinations and assessment tasks.

Glossary of key words for assessment

Account	Account for: state reasons for, report on. Give an account of: narrate a series of events or transactions
Analyse	Identify components and the relationship between them; draw out and relate implications
Apply	Use, utilise, employ in a particular situation
Appreciate	Make a judgement about the value of
Assess	Make a judgement of value, quality, outcomes, results or size
Calculate	Ascertain or determine from given facts, figures or information
Clarify	Make clear or plain
Classify	Arrange or include in classes or categories
Compare	Show how things are similar or different
Construct	Make; build; put together (items or arguments)
Contrast	Show how things are different or opposite
Critically (analyse, evaluate)	Add a degree or level of accuracy, depth, knowledge and understanding, logic, questioning, reflection and quality to (analysis or evaluation)
Deduce	Draw conclusions
Define	State meaning and identify essential qualities
Demonstrate	Show by example
Describe	Provide characteristics and features
Discuss	Identify issues and provide points for and/or against
Distinguish	Recognise or note or indicate as being distinct or different from; to note differences between
Evaluate	Make a judgement based on criteria; determine the value of
Examine	Inquire into
Explain	Relate cause and effect; make the relationships between things evident; provide why and/or how
Extract	Choose relevant and/or appropriate details
Extrapolate	Infer from what is known
Identify	Recognise and name
Interpret	Draw meaning from

Investigate	Plan, inquire into and draw conclusions about
Justify	Support an argument or conclusion
Outline	Sketch in general terms; indicate the main features of
Predict	Suggest what may happen based on available information
Propose	Put forward (for example, a point of view, idea, argument, suggestion) for consideration or action
Recall	Present remembered ideas, facts or experiences
Recommend	Provide reasons in favour
Recount	Retell a series of events
Summarise	Express, concisely, the relevant details
Synthesise	Putting together various elements to make a whole