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Stage 6 Dance

Teachers preparing budgets and programs for the new HSC will have questions about the new major study options: Dance and Technology. The information in this article provides answers to frequently asked questions about the *Virtual body* option.

Virtual body

What are the hardware requirements for this option?

The following *minimum* system requirements apply to the use of 3D animation software programs:

- a Pentium processor with Windows 95 or later operating system, or a Macintosh PowerPC
- 32 MB of RAM
- 15MB of hard disk space
- a CD-ROM drive
- Quicktime 3 (may be included in some software programs).

Many schools will already have computers with features that will support the software necessary for this study. Additional RAM will speed up all processes.

What software should I buy?

A number of 3D animation software programs are available for purchase. *Lifeforms* software is currently the best 3D animation software for choreographic purposes, since it provides features that enable you to generate and organise movement of the virtual body. Other software programs may not provide the facility to generate body movements. Familiarise yourself with the criteria for marking to ensure software fulfils those requirements.

Stagestruck, for example, will allow students to organise movement phrases selected from system vocabulary, but does not allow the creation of movement itself. It is a good program to use to experiment with some aspects of forming, but cannot be used to create the submitted work for external examination.

How “computer-literate” do my students have to be to attempt this option?

Students need basic computer skills to use most software programs.

Lifeforms is a relatively simple program to use. It has three main windows: the figure editor, the sequence editor and the render view.

The figure editor is the key to creating movement. The figure in the window can be manipulated using a mouse; body parts can be moved in any direction. Students can use their understanding of anatomy as it relates to dance when isolating and moving body parts. Shapes made in the figure editor are pasted into key frames in the sequence editor.

The sequence editor allows you to place the virtual body on a timeline, in “key” frames. If you place particular “poses” or body shapes in non-adjacent frames, the program will create the interim movement (the transition from one shape to another). As students become more skilled, they will create their own transitions.

The render view allows you to view the work in progress. Body shapes and movement phrases created can be viewed from a variety of angles. Virtual dancers can be positioned and moved around the space.

Rendering figures in *Lifeforms* is straightforward—the program offers a limited choice of renderings. Students who wish to create and render figures and environments in more complex programs (for example 3D studio), will need more advanced computer skills.

What dance knowledge is developed through this option?

It is essential that students have a good knowledge and understanding of the process of composition to achieve success in this major study option.

Students must demonstrate their ability to manipulate the elements of dance, generate movement in a personal style relevant to a clear concept or intent, and organise that movement into a unified structure.

In addition, students must demonstrate knowledge and understanding of how new technologies have spawned alternative “performance spaces” for dance



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and the ways in which choreographers use these new technologies.

The virtual choreography must also demonstrate an application of understanding of the “real” dancing body to the virtual body.

Teaching strategies

Some beginning strategies for working with *Lifeforms*:

- Manipulate body parts of the virtual dancer to explore the following themes:

CURVE

TWIST

LEAN

- Using a visual stimulus (e.g. a painting), create an interesting body shape. Vary the shape using the figure editor in the following ways:

1. Place the shape off-centre.
2. Invert the shape.
3. Twist the shape.
4. Embellish the shape.

Place these shapes in non-adjacent key frames and view the transitions created by the program.

- Create an angular shape on the floor. Copy this shape to several key frames. Develop transitional phrasing between the key frames.
- Select a shape or short movement from system vocabulary. Develop this movement into a non-locomotor phrase and locomotor phrase. (*Students must be made aware that overuse of system vocabulary does not demonstrate achievement of outcomes for this option.*)
- Create two contrasting shapes (e.g. angular and open/curved and closed). Using two figures, explore the relationships possible in the virtual space.
- Using a short locomotor sequence you have already created, explore a range of pathways. This can be achieved by changing the stage position of the figure in selected key frames. Create three sequences on different pathways. Vary the timing for each sequence so that the virtual dancers perform the sequence in canon.

Deidhre Wauchop
Senior Curriculum Adviser, Creative Arts.

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Stage 6 Drama

The following article, written by John McCallum, Head of the School of Theatre, Film and Dance, provides a background for teachers and students in the new core topic area, Australian Drama and Theatre.

Bush and city in Australian drama

Much Australian drama since the early part of this century has been preoccupied with the idea of capturing and representing on the stage an Australian distinctiveness: the much-vaunted Australian National Identity. It is a familiar irony that one of the most urbanised countries in the world (since at least the late 19th century) should have sought this identity in constructed myths of the “bush”—the famous “Legend of the Nineties” popularised in the writing of Henry Lawson, “Banjo” Patterson and others—and still exploited in recent movies such as *Crocodile Dundee* and TV shows such as *The Bush Tucker Man*.

Another irony is that the playwright who came to be seen as the pioneer of Australian drama, Louis Esson, was an inner-city Melbourne bohemian who took his model from the Irish folk nationalism of W B Yeats and J M Synge. Under their influence he tried to discover in the Australian bush some equivalent of the Celtic myths and folk and peasant traditions that his Irish mentors were drawing on.

Esson wrote as many colourful urban slum plays as he did bush plays (and also a sophisticated political comedy, his best-known play, *The time is not yet ripe*). But *Mother and son* (1923) is clearly an attempt to create a rural folk tragedy in which the values of simple country life (represented by Mrs Lind, Tom and Peggy) and the dangerous seductions of the city (represented by Emma) are brought into conflict and played out in the fate of wild young Harry.

In Betty Roland’s *The touch of silk* (1928) the representative of the city is Jeanne, the sophisticated Parisian, pitted against the small-town forces headed by Mrs Davidson. Clifford Osborne and Jim Davidson are links between the two worlds. The play extends the bush–city opposition to encompass the opposing worlds of European sophistication and colonial naivety, a source of great anxiety then, and perhaps still.

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Katharine Susannah Prichard's *Brumby Innes* (1927) explores these issues in more basic terms, but it is also the most dramatically interesting and most modern in tone of the three option texts. Unlike the other two, it is not afraid to open in the outdoors, and its frankness—sexual and racial—is still very powerful. The conflict between Brumby and May rehearses the bush–city conflict, but three-quarters of the characters are Aboriginal and the roles of Polly and Wylba, particularly, add a dimension to the central conflict that neither of the other two plays has. The final image, of Wylba dancing with Brumby to the trashy music from his gramophone, was one of the first theatrically strong images of the clash and interaction of white and black cultures in Australian drama, picking up and ironically recapitulating the opening corroboree scene.

The core text, *Summer of the seventeenth doll* (1955), literally brings the bush myth into the city. Its action supposedly represents the triumph of the city, but emotionally it is like a eulogy for the old legend. It used to be thought that Roo and Barney's personal tragedy (as their manhood slips away) was the centre of the play, but now we are more inclined to respect Olive and to see her 17 years of struggle, not as a pathetic clinging to an old dream, but as a serious commitment to an alternative to middle-class suburban respectability.



Whichever of the other three texts is used to introduce the *Doll* it becomes a focus for studying what happens when the bush–city opposition comes to a crisis.

The plays in this topic are all forms of dramatic realism, in that they try to represent their subjects and

conflicts through interactions between individuals behaving “naturally”, performed without stylisation or unlikelike effect. Thus broad issues of bush and city are embodied in conflicts between individual members of a community and outsiders. The harshness of the land is represented within the walls of the bush huts and homesteads by a toughness in the characters who live in them (apart from the bold corroboree scene in *Brumby Innes*). For example the ever-present offstage drought in *The touch of silk* is brought onstage through the tensions and arguments between the characters.

Each of the three option texts has a style that might be called “melodramatic”, and *The touch of silk* overtly draws on some of the dramatic conventions of 19th century melodrama. Some early commentators have tended to see these as weaknesses (of exposition, plotting and/or dialogue) but the forms of realism are so diverse now that it can accommodate elements that we might otherwise think of as “unrealistic”. (In other words the conventions are not so rigid.) The theatrical styles of contemporary theatre are also very varied now, much more so than at any time before the early 1970s, so there is no reason why a play based in the dramatic forms and conventions of realism cannot be performed using the theatrical styles of, say, expressionism.

Summer of the seventeenth doll provides an excellent example of well-made realism, from its Ibsenite beginning (the action is pushed forward by characters who have goals of their own, but at the same time they are giving us the exposition), through a rising series of revelations and turning points, to a climax and resolution that return us to the original dispute between Olive and Pearl. In the modern theatre, again, this does not necessarily require a realistic style of production.

The myths at the core of each of the plays are very strong. Basic dramatic conflicts between people and the land, black and white, Europe and the colonies, bush and city, mother and son, husband and wife, and men and women, interweave across all four texts. They can be used, as powerful theatrical documents of their time, to explore issues of Australianness and its theatrical representation. Each could be revived now, if its central myth can be brought out and rendered vivid on the stage using contemporary theatrical techniques.

John McCallum
Head

School of Theatre, Film and Dance



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Stage 6 Music

New HSC music: Getting started

What changes will I need to make to my current Preliminary course programs for the New HSC?

Music 1

Changes in the following syllabus components will need to be addressed in your revised program for the Music 1 Preliminary course.

Outcomes

There are fewer outcome statements in the new syllabus.

The outcome statements emphasise the integration of activities in performance, composition, musicology and aural throughout the course.

The study of music in a variety of cultural and historical contexts is highlighted in the outcome statements.

Two outcome statements relating to technology are included in the new syllabus.

Concepts

The new syllabus unpacks the concepts of music and lists some aspects that students should study.

“Students should be able to discuss the following aspects of duration as relevant to the music studied:

- beat: the underlying pulse in music
- rhythm: patterns of long and short sounds and silences found in music
- tempo: the speed of the beat. Music may be relatively fast or slow and may become faster or slower
- metre: the grouping of beats. Beats can be grouped in any combination including 2, 3, 4, 5, 6, 7 and so on.

“Students should understand and apply the following (where appropriate to the musical context):

- regular and irregular metres
- metric groupings
- tempo
- rhythmic devices such as syncopation, augmentation and diminution

- methods of notating duration, both traditional and graphic.”

(Music 1, Stage 6 Syllabus, page 16.)

The list is neither prescriptive nor exhaustive, and needs to relate to the music studied. However it provides a useful checklist when programming the course.

Learning experiences

The Music 1 syllabus provides additional information on the range of experiences students should encounter in each of the four learning experiences.

On performance, it indicates

“Students should have experiences in performing:

- solo and as part of an ensemble
- music of various genres, periods and styles
- music representative of the contexts studied
- with different types of technology.”

(Music 1, Stage 6 Syllabus, page 20.)

Contexts

The topic areas have undergone only minor revision in the new Music 1 syllabus. However, additional suggestions have been included on aspects for study of each of these topics. It is worth noting that a higher profile has been given to exploring the impact of technology, improvisation and to exploring the social and cultural context of music, where appropriate. The article by Dr Kathryn Marsh on p. 1 provides some insight into ways of including a social and cultural perspective into your programming.

Wide listening

The Music 1 Syllabus emphasises the importance of wide listening in this course. It is wise to design a wide listening program for your students that will develop their knowledge and understanding of the concepts of music across a wide range of musical styles, periods and genres.

Music 2

Changes in the following syllabus components will need to be addressed in your revised program for the Music 2 Preliminary course.

Outcomes

There are fewer outcome statements in the new syllabus.

The outcome statements emphasise the integration of activities in performance, composition, musicology and aural throughout the course.

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The outcome statements include reference to social, cultural and historical considerations.

Two outcome statements relating to technology are included in the syllabus.

Contexts

The integrated project on the Preliminary course additional topic has been removed. An increased emphasis on integration of the four learning experiences replaces it.

“The study of music within this course will involve an **integrated approach** which explores the relationship between Performance, Composition, Musicology and Aural. This should include:

- performances
- annotated drafts of compositions
- compositional activities
- discussion of works heard in class, concerts etc.
- score analysis
- summary of understanding of the topic
- evidence of research
- concept-based analysis of works studied.”

(Music 2, Stage 6 Syllabus, page 25.)

In addition, the list of genres for the mandatory topic has been updated and will need to be checked when revising your programs.

Both the outcome statements and the suggested aspects for study on the additional topics give a higher profile to exploring the impact of technology, to improvisation and to exploring the social and cultural context of music, where appropriate. The article by Dr Kathryn Marsh on p. 1 provides some insight into ways of including a social and cultural perspective into your programming. These considerations are very relevant when studying the topic *Music of a Culture* and traditional and contemporary music of Aboriginal and Torres Strait Islander peoples.

Internal assessment requirements

As the Integrated Project has been removed from the Music 2 Preliminary Course, internal assessment programs will need to be revised.

Further information

Further information on programming the New HSC music syllabuses will be available at the New HSC workshops on music to be held during October and November this year. They will deal specifically with addressing the increased profile of improvisation and technology in the syllabuses, as well as addressing assessment issues, such as portfolio-based assessment.

The Board of Studies will release a support document during Term 4 that will provide further information on programming considerations, technology in the new syllabuses and portfolio-based assessment. Sample units of work for Music 1 and Music 2 are included in the support document, and a resource list will be published on the Board of Studies web site.

Materials from the workshop will be available on the New HSC web site

<http://www.newhsc.schools.nsw.edu.au>

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Stage 6 Visual arts

Postmodernism and the postmodern frames

The new Stage 6 Visual Arts Syllabus places emphasis on how to look at and think about the field of the visual arts. The postmodern frame, the subjective, cultural and structural frames, can influence the way students read the relationships between the agencies in the world, i.e. relationships between artist, artwork, audience and world.

The roots of Postmodernism

Charles Jencks first used the term in 1973 to refer to eclecticism in architecture. The postmodern frame is derived from the postmodernist discourse and debate which has in turn had an impact on contemporary visual arts. In the tradition of French philosophical pursuits, Derrida, Foucault, Baudrillard and Lyotard have developed ideas that contribute to postmodernist thought. It is primarily in the USA where postmodernism has found a cultural expression. The birth date can be taken arbitrarily as 1968, with the assassination of Robert Kennedy. In the same year Martin Luther King was assassinated, and John F. Kennedy had already been assassinated in 1963. These events are hallmarks of the anarchy prevalent in American society in the late 60s. Another factor was America's involvement in the Vietnam war from the early 60s to 1973; anti-war marches extended across the states, epitomised by the war moratorium of 1969. This of course had echoes in Australia, where outrage was registered regarding such incidents as the Tet offensive. The race riots that extended across America in the late 60s are further symptoms of cultural unrest and disillusionment.

Some features that herald postmodernism

Just as Dada reacted against the ideals of a culture that culminated in the First World War, postmodern artists



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express a dissatisfaction with the ideals of Modernism and its attendant scientific and social paradigms.

Some interesting parallels can be drawn between the Dada movement and the postmodern. However, where the Dadaist sought to question the basis of previous art forms by producing “anti-art”, the postmodernists seek to parody and question previous art forms within their art.

Both question mainstream values and authoritarian ideology. Dada was organised into a movement accompanied by documentation in the form of manifestos. Postmodernism is not a style or movement, but an historical period of art that follows and responds to modernism.

Dada artists outraged the public; Duchamp caused a sensation when he presented a urinal as an art form, and his appropriated and moustachioed Mona Lisa was intentionally nihilistic. Postmodern art forms challenge the complacency of audiences and their ideals, with art that parodies previous forms and is redolent with irony and satire.

Clement Greenburg announced the death of Modernism with Andy Warhol's *Brillo Boxes*. This heralded the postmodern period.

A similar demise of Modernist ideals was exhibited in architecture. The precepts of the Modern movement, which included dictums such as “big is better”, “form follows function” and “the expert knows best”, did not endear the movement's exponents to the general public. Rather, they perceived them as being removed from everyday life, and in response turned against mass housing and high rise. In Sydney in the 60s, the green bans in the Rocks put stay to such edifices. The Pruitt-Igoe housing project, constructed in the late 50s in St. Louis, Missouri and designed by Minoru Yamasaki, was hailed at the time as innovative. It was blown up in 1972.

Features that characterise postmodernism

Postmodernist artists raise questions about what is art. In recontextualising previous “texts”, or images and narratives, they undermine the validity of the cultural ideology that produced such “texts”.

The subjective frame views art from a personal imperative and affirms that art is a subjective psychological experience. The cultural frame acknowledges art as collective social experience. The structural frame maintains that art is a semiological

experience. The postmodern frame refutes these standpoints and claims that art is art...is art...is art. It retroflects, looks in on its own history and rehashes it. It is schizophrenic, having no reference to the naturalistic world and its beliefs. It is self-referential.

A symptom of this is to question originality. In the current information technology revolution, where reproduction of image and sound is as accessible as a computer keyboard, notions of originality become meaningless. In fact reproductability and manipulation become the basis of some forms of digitally generated art.

Reproductions are not just facsimiles; their level of mimicry challenges the originals' veracity. Baudrillard writes about this dilemma referring to the simulacrum; the distinction between what is real and what is simulated is erased. The difference is obscure; TV is real, soap operas are real, the Internet is real. We live in a simulacrum, a simulation of reality.

The postmodern frame can be used to explore the origin of signs, symbols, images, processes and styles in artworks and questions their roles as artistic fundamentals.

Postmodern artists appropriate “texts”, borrow images, words and processes and combine them in artworks where they are dislocated, ostracised from their natural context. In a similar way Dali places watchfaces in a desert terrain in *Persistence of Memory*. But where Dali attributes objects with renewed physical characteristics, Postmodernism makes no attempt to reconstitute objects or endow them with dreamlike existences. The postmodern existence of appropriated objects is a blatant untruth.

Postmodernist artworks and the conceptual framework

Postmodernist artworks recontextualise previous “texts” and in doing so influence their relationships with audiences and the world and audiences' understandings of the world.

Derrida argues that human understanding and its forms of representation, including artworks, are little more than reconfigurations of previous texts and of current narratives all woven together, a representation of the world texts that reflect each other like the regressive images in two opposing mirrors.

Postmodern representation is not a mentalistic concept but a historical one.

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This is demonstrated in Gordon Bennett's triptych, *Requiem*. He combines traditional Aboriginal imagery with naturalistic representations of face and footprints, he overlays the composition with a grid of Euclidean geometry. He deprives signs and symbols of their historical or traditional contexts, imbuing them with new, hidden meanings. The audience cannot rely on a chronology of image-making to read such an artwork.

This concerns some teachers who feel that students need to be grounded in the chronology of the original context of "texts" to be able to recognise that they are indeed reconfigured. And yet many non-art students and even artistic Luddites would recognise the disparity of images in Bennett's work. Their everyday cultural backgrounds are understood through media propagation. Audiences are equipped with conventional wisdom of where the disparate images originate and appreciate that they are out of sync.

Postmodernism revisits the roles of the agencies in the art world: artist, artwork, world and audience.

Stelarc raises questions about traditional boundaries of the **artwork**. In *Amplified Body, Laser Eyes and Third Hand* the artform is a "spectacle" and, as such, blurs the boundaries between artist and artwork. There is no gestalt. Figure/ground remains in hiatus. Debord talks about this phenomenon in *The Society of the Spectacle*.

Janet Laurence's and Fiona Foley's installation, *Edge of the Trees*, at the Museum of Sydney, challenges the relationship between the artwork and the **audience**. The conventional sculptural podium is discarded. Audiences are obliged to play a new role, an intimate, physical interaction with the work. Written words call up the new historical interpretations symptomatic of post-colonialism. The past insinuates itself into the present.

The Dadaists had already sabotaged the audience-artwork relationship when they opened their show in Cologne in 1920, inviting visitors to smash the exhibits.

Guan Wei creates dilemmas for audiences in his *Treasure Hunt Nos. 3, 15, 9, 19*, where he presents the archive of the **world** as a clash of narratives. The logic of mainstream historical accounts is up-ended.

The role of the **artist** undergoes reassessment. With the reviewing of the notion of originality, the notions of genius, masterpiece and "high art" are at risk. "Artists can be narrators, magicians, rebels and great masters"

(sample exam question). Cartoonists, designers and craftspeople swell the ranks of artists in the contemporary field of art.

Postmodernism is not a definite style or a movement but a plethora of stylistic or "non-stylistic" expressions. A common denominator is a revision of modernist ethics. Where Modernism is a succession of movements, each expounding artistic "truths" in manifestos, postmodernism is without judgements.

Impressionists sought to record the "truth" of light and its spectral properties, Cubists endeavoured to depict the truth of 3-dimensionality on a 2-dimensional surface, Mondrian explored the basic "truths" of the compositional relationships in abstraction, the Abstract Expressionists such as Jackson Pollock saw the primacy of emotional "truth", while Rothko arrived at the "truth"—"the integrity of the picture plane"—when he stained colour into his canvases. The meta-narratives for these "truths" lie in modernist science. Postmodernism contests the scientific principles underlying such truths and is more at home with chaos mathematics. Ironically, in a retrospective of Jackson Pollock's work, it was claimed that the pathways of his drips and dribbles were like the pictorial formations of fractals.

Postmodernism derides the very principles of design and the classical ideals of balance, order and purity.

Postmodernism asserts marginal perspectives, often simultaneously. This pluralism allows for viewpoints that contest mainstream conventions.

The postmodern frame and the classroom

Within the postmodern frame, teaching and learning methods are themselves questioned. Rather than accepting mainstream notions of learning based on students' roles as lumps of plasticine that are modelled by cultural and educational ideology, students are encouraged to pose critical challenges to universal truths that have become part of the conventional wisdom of the visual arts.

The postmodern period and related philosophy inform the questions that underlie the postmodern frame. Some of the questions that students could pose of postmodern artworks are:

Is it mainstream?

Is it outside the mainstream?

What is appropriated, quoted from another source?

What is the source and what meaning is added?



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Does this produce humour, irony, parody, wit, playfulness?

Who is omitted or disregarded?

What is reconfigured and reinterpreted?

What is challenged in social/cultural values, beliefs (spiritual/secular), power authorities?

What is challenged in art practices: classifications, conventions, art movements/styles?

What is challenged about art history, the masterpiece, art for art's sake, the role of art?

In their artmaking, students can represent a combination of reconfigured texts in a two-dimensional pastiche or generate multiple objects in serial display within a three-dimensional installation, belying their banality. They can manipulate images digitally across time and place or document a collision of eclectic image and sound in time-based works. These processes are not alien to them. Music video clips abound with postmodern reconfiguration.

The content of the new Stage 6 Visual Arts Syllabus gives a structure for students to understand the machinations of postmodernism, and the postmodern frame helps them to evaluate and appreciate the authoritarian influences in the field of the arts.

Janet Rentz
Creative Arts Consultant
(Visual Arts)

TAFE credit transfer in music

Are you aware that students who have studied 2 Unit Course 1 Music and 2/3 Unit Music are entitled to advanced standing in a number of TAFE music courses?

Students who have completed HSC Music can receive credit for some of the modules in the following courses:

- Contemporary Music Practices, Certificate II Music (Contemporary), Certificate III Music (Contemporary), Certificate IV.

Students are required to complete a *Statement of Achievement for Advanced Standing into TAFE Colleges* for each of the relevant modules. Their music teacher is required to sign the form to certify that the student can demonstrate the skills listed.

A new booklet on TAFE/HSC credit transfer is to be released during Term 4, outlining credit transfer arrangements for the New HSC. Copies of this booklet may be obtained from the Board of Studies, telephone (02) 9367 8178.

Life drawing

From time to time teachers make enquiries about the protocols of conducting life drawing with nude models for senior students. The new Stage 6 Visual Arts syllabus makes no specific reference to life drawing as a requirement for completion of the course. However many teachers provide classes for their Years 11-12 students to develop the observation, recording and interpretive skills offered by drawing the body from life.

There are no published guidelines which must be adhered to in order for life drawing using nude models to be conducted in schools, but the following notes provide a reasonable guide to teachers wanting to offer this practice.

1. Consent note

All participating students should take home a note which states what the activity involves, why it is being offered, how it contributes to the learning program, and what the conditions will be.

The note must be signed by both the student and the parent or caregiver. It should state that the activity is not mandatory, but is being offered to students and will provide certain skills, understandings and knowledge in relation to artmaking as well as critical and historical practices. It should make clear that this is an opportunity for students to enhance their visual arts program, but is not critical to success.

2. Conditions

- Only the students participating are to be in the class.
- The teacher must be present at all times.
- The teacher must ensure the professional conduct of model and students.
- The teacher must determine the program.
- Schedule the class off site if possible. Privacy and security should be assured.
- The class should be conducted outside school hours if possible.

Key points

- professional conduct
- legitimacy of the activity within the program
- all know the conditions and agree to them.

The bottom line is to cover yourself. You must have integrity of purpose and sensitivity to the audience (values, morals, culture) AND get approval forms signed by all parties for all contingencies.

Models must be over 18 and be professional models, not family and friends.

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Stage 6 Special Program of Study

For students with special education needs

From 2001, HSC students with special education needs following a Special Program of Study (SPS) will be eligible for the award of the Higher School Certificate.

Special Program of Study courses

Students who meet the SPS eligibility requirements will be able to undertake Board-developed Life Skills courses, regular Board-developed courses and/or Board-endorsed courses.

Board-developed Life Skills will be 2 unit, 240-hour courses. The following courses have been endorsed and are currently being developed:

- English Life Skills
- Mathematics Life Skills
- Personal Development, Health and Physical Education Life Skills
- Citizenship and Society Life Skills
- Science Life Skills
- Creative Arts Life Skills
- Technological and Applied Studies Life Skills
- Workplace and Community-based Learning Life Skills.

Industry Curriculum Framework courses include

- Tourism and Hospitality
- Business Services (Administration)
- Retail Operations
- Primary Industries
- Information Technology
- Metal and Engineering
- Construction.

Students entered for an SPS may undertake the Industry Curriculum Framework courses either:

- under regular course arrangements, or
- by units of competency selected through the individual transition planning process from a 240-hour course (for example, 7 units of competency rather than 12 units over 240 hours, including 70 hours of work placement).

Eligibility requirements

Students who meet the SPS eligibility requirements are students with disabilities in special schools, support classes or regular classes.

The eligibility requirements for the SPS are that:

- students generally will have completed at least 4 Life Skills courses for the School Certificate
- students' planning must be undertaken through an individual transition planning process
- under special circumstances students will be allowed access to Stage 6 Special Program of Study courses, e.g. if the student has:
 - a deteriorating condition;
 - undertaken regular syllabuses in Stage 6 but has experienced **significant** difficulty.

Decisions about whether to enrol students in Special Program of Study courses for Stage 6 will be made by the school. The principal will be required to certify on the Preliminary and HSC entry forms that individual transition planning for each student entering for Life Skills courses in Stage 6 has occurred.

Note: The majority of eligible students will have an intellectual disability.

Pattern of study

Students undertaking an SPS follow the same pattern of study requirements for the HSC as other students. These are a minimum of:

- at least 6 units of Board-developed courses
- at least 2 units of Board-developed English
- at least 3 courses of 2 unit value
- at least 4 subjects.

Please refer to the HSC Calendar of Events for the Special Program of Study Events in November and December. (<http://www.newhsc.schools.nsw.edu.au>)

Curriculum Support in 2000

Subscriptions

CURRICULUM SUPPORT is available free of charge to teachers in NSW government schools.

It is available on subscription to teachers in non-government schools, to libraries and to others.

See your principal for a copy of the flier with details of how to subscribe, subscription rates and an application form.

As subscriptions determine the number of copies printed, we would be grateful to receive your order and cheque no later than Friday 25 February, 2000.

Evaluation fax sheet

Fax back to: 9886 7571

Your views on this year's CURRICULUM SUPPORT (Creative Arts)

We would appreciate your views on this year's four editions of **CURRICULUM SUPPORT** and, in particular, the HSC supplement.

Please take some time to complete this page and fax it back to us so we can plan for next year's **CURRICULUM SUPPORT**.

LOOKING BACK OVER 1999	Strongly agree	Agree	Disagree	Strongly disagree
CURRICULUM SUPPORT keeps me well informed about current developments in my area of teaching.				
CURRICULUM SUPPORT provides me with many useful and practical ideas for teaching in my area.				
The HSC supplement has been a useful source of information on resources and ideas to assist me to plan for new HSC courses next year.				
It is important that all teachers have a personal copy of CURRICULUM SUPPORT for their area of teaching.				

LOOKING FORWARD TO 2000	Strongly agree	Agree	Disagree	Strongly disagree
I would like to see CURRICULUM SUPPORT changed in terms of				
• layout				
• size				
• design				
• content				

I would like next year's **CURRICULUM SUPPORT** to address the following issues in my KLA/area of teaching (please specify):

I would like next year's HSC supplement to provide me with information and ideas on the following areas (please specify):

Other comments or suggestions: