

# BLACK SUN / BLOOD MOON

By Chris Bendall

## EDUCATION PACK

Prepared by Bernadette Fam & Chris Bendall



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## ABOUT THE PLAY

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### **BLACK SUN BLOOD MOON**

By Chris Bendall

Two intertwining stories – one magical, the other all too real – bring two unlikely heroes to the stage in a new work inspired by the Fridays for Future student-led protests of 2019 and set in Wagga Wagga. Black Sun/Blood Moon follows Maddy, a ten year-old climate champion, and Katie, the underachieving assistant of a climate-denying politician, as they set out to save the planet. When Paul unwittingly inspires his 10-year old daughter Maddy to take part in a school climate strike, their lives are turned upside down irrevocably. Maddy’s journey will put her at increasing risk as she takes her message to the powers that be, while Katie will find herself on the back of eagles and dolphins as she attempts to fulfil a fantastical quest from the future.

**Writer & Director** Chris Bendall

**Set & Costume Designer** Isla Shaw

**Sound Designer** Kingsley Reeve

**Video Designer** Susie Henderson

**Lighting Designer** Becky Russell

**Puppetry Director** Alice Osborne

**Dramaturg** Hilary Bell

**Cast** Adelaide Kennedy, Francesca Savige, Lani Tupu, Matthew Whittet, Eloise Bendall

**Produced by** Critical Stages Touring



#### **DIRECTOR AND PLAYWRIGHT | CHRIS BENDALL**

Chris is a nationally respected and award-winning arts leader, artistic director, programmer, producer & dramaturg. He is Artistic Director of the iconic Bondi Pavilion. He was Director & CEO of Critical Stages Touring from 2014 to 2022, connecting outstanding professional theatre and live performance with regional and metropolitan audiences across Australia and New Zealand (2014- present). He was previously Guest Curator of the 2013 National Play Festival for Playwriting Australia; Artistic Director & CEO of Deckchair Theatre (2008-2012) in Fremantle WA. He was Artistic Director of Theatre @ Risk in Melbourne (2001-2007) & Resident Director at Melbourne Theatre Company (2002-2006).

Chris’s current work with Critical Stages Touring recently won the PAC (Performing Arts Connections) Australia Touring Legend Award for 2019. He has won the WA Equity Award for Best Director in both 2009 and 2011 and was nominated for a Green Room Award for Outstanding Direction in 2001. He has been awarded the Queen's Trust Australia and Foundation for Young Australians Centenary Grant (2001) and the George Fairfax Memorial Award for Theatre (2003).

Chris was a founding member and Treasurer of Theatre Network New South Wales, Chair of Stages WA, and WA state advocate for Playwriting Australia. He is currently a member of PAC Australia & Regional Arts Australia’s Touring Advisory Group. He is also on the nominating panel of the Helpmann Awards for Regional Touring (Deputy Chair) and for Theatre.

Chris was awarded the Goethe Institut / Playwriting Australia Dramaturgy Fellowship & and Ian Potter Foundation Cultural Trust Award in 2008, which enabled him to travel to Germany and work as Guest Dramaturg on *Hiob* directed by Johan Simons at the Munchner Kammerspiele.

Highlights as a director include: *Thomas Murray and the Upside Down River* by Reg Cribb (Griffin Theatre world premiere Jan 2016, NORPA, Lismore April 2016, Critical Stages national tour Feb-April

2018); *Stones in his Pockets* (Critical Stages NSW tours 2015 & 2016, national tour 2017). For Deckchair Theatre productions include: world premiere of *The Magic Hour* by Vanessa Bates (Nominated for Drover Award for Tour of the Year for 2014, National Tour with Performing Lines, including seasons at Queensland Theatre Company and Darwin Festival); *Taking Liberty* (WA Equity Award nominations Best Production & Best Director 2012); *The Modern International Dead* by Damien Millar (WA Equity Award Winners Best Director and Best Production 2011); world premiere of *Grace* adapted from the novel by Robert Drewe (Perth International Arts Festival 2010); *Checklist for an Armed Robber* by Vanessa Bates (WA Equity Award Winner Best Director 2009).



#### **SET AND COSTUME DESIGN | ISLA SHAW**

Isla is an award-winning Theatre Designer. She has worked in the UK, Europe and Australia, designing set and costumes, with many productions touring the world. She has worked at Shakespeare's Globe, also in new writing, Physical Theatre, Opera, dance, musicals and children's theatre. Her work has been in the Westend and on and off Broadway and across Australia. Recent productions include *Magic Beach* and the *Midnight Gang* with CDP Productions, *Fully Sikh* with Barking Gecko, *The Cat in the Hat* and *Pink Sara Revolution* with Leicester Curve and *My Root* with Barking Gecko. She has also designed long running touring productions including *Emily Brown* and *the Thing*, *A Midsummer Night's Dream* for

Shakespeare's Globe, *The Snail and the Whale* (Broadway, Sydney Opera House, UK and International Tour) and many more.



#### **SOUND DESIGN | KINGSLEY REEVE**

Kingsley graduated from the Sound discipline at WAAPA in 1995 as a sound designer and then from the Theatre discipline in 1998 as an actor. He has been designing sound and music since his youth. He forges collaborative relationships with countless theatre makers in Australia and abroad. He is currently head of Audio at NIDA. He is the recipient of several industry awards for sound and music design. Credits include *Monkey Tales*, *Pete the Sheep* and *Goodbye Jamie Boyd* (Monkey Baa); *Off the Record* (Force Majeure); *Home* (PIAF 2016); *Thomas Murray* and *the Upside Down River* (Stone Soup) and *Storm Boy*, *Ruby Moon*, *The Mysteries: Genesis* and *August: Osage County* (Sound Realiser) for Sydney Theatre Company.

Full Cast and Creative Team Biographies can be found in the program: <https://simplebooklet.com/blacksunbloodmoon2023programme>

The full original play script can be ordered from Currency Press here: <https://www.currency.com.au/books/drama/black-sun-blood-moon/>

## ABOUT CRITICAL STAGES TOURING

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**Critical Stages Touring** is Australia's national touring theatre company – discovering and developing outstanding independent theatre for audiences everywhere. We create outstanding live performing arts experiences that can travel, connecting these with diverse regional communities, and fostering a sustainable and diverse national independent theatre sector. The company has been supporting artists and audiences around Australia for the past 15 years, extending the life of great independent theatre productions through touring and audience development. Over that time, we have partnered with a strong and ambitious pool of independent artists and earned a reputation for excellent service with presenters. Our work was recognised by the Australia Council, with the company awarded National Touring Status from 2018-2021, and Playing Australia Multi-Year Investment from 2023-2025. We were awarded the highly prestigious Touring Legend Drover's Award by Performing Arts Connections (PAC) Australia in 2019, and won the 2021 Sydney Theatre Award for Best Production for Young People for *I've Been Meaning to Ask You*, produced in collaboration with The Good Room and Australian Theatre for Young People.

We contribute to building a strong and vibrant theatre culture through supporting theatre makers and creatives in their own development, We produce regular forums and industry initiatives that bring them together, start and continue vital conversations, and provide opportunity to connect with each other and share knowledge and resources. Critical Stages Touring brings together people from across the country to connect with original Australian stories and theatrical works in the venues and places they hold dear. Through touring to an ever-expanding network of locations in regional, remote and rural Australia, and now also throughout New Zealand. We ensure that audiences can experience diverse & innovative professional live performance where they live. With the launch of our digital theatre platform, the CST Screening Room, we can now bring these same outstanding artists and shows into the homes and devices of audiences anywhere.

Since 2016, we have toured 41 live productions, providing employment to over 200 artists, designers, and technicians, performing to over 81,000 patrons at 158 different locations in Australia, New Zealand & China. Our digital productions and livestream events, employing an additional 52 artists and technicians, have been streamed into homes, theatres, schools, and across social media, reaching over 150,000 users on Facebook and YouTube, and through the CST Screening Room since the program was initiated in May 2020.

## CLASSROOM MANAGEMENT SUGGESTIONS FOR DRAMA

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Drama in the classroom can be used to support learning in a variety of key learning areas, giving students the opportunity to explore ideas and issues in a meaningful and realistic manner. Drama has been considered to assist with the development of self-esteem, communication skills, problem-solving abilities and in the development of focus and team building through fun activities.

Incorporating drama in a primary school classroom presents a number of challenges for teachers but reaps many rewards for all involved when attempted. The following suggestions are designed to provide some food for thought in relation to doing drama in the classroom and are intended as a guideline only.

*When doing drama in the classroom ensure:*

- A clear workspace is available for the drama activity. If desks cannot be moved in the classroom, try to use the hall or outside open area.
- You talk to the students about the creation of a 'safe space'. In this space students don't laugh at each other, but support and encourage (forming a circle at the beginning and end of a session or sitting with eyes closed are simple ways to focus students for a drama session)
- Incorporate a reflection session at the end of every drama activity. This allows the students to consider what has been done and take more meaning away from the activity than it just being fun (which it will be!)
- Be firm with the students. If a student does not follow instructions, they should be removed from the activity. This will allow the other students to see that you as the teacher are assisting in maintaining the safe space for them to work.
- Always begin every drama session with a warm-up. This could include a focus activity, drama game or pure physical warm-up. There are good books and websites available with suggestions of warm-up activities and drama games.
- Don't be afraid to participate in the activities yourself. The students like to see you as the teacher taking a role in an activity. This can also allow you to help any improvisations or role plays flow and move forward more easily. (Dorothy Heathcote's work on Mantle of the Expert and Teacher in Role discusses this in more detail)

Rachel Perry (2010)

## BEFORE YOU SEE THE SHOW

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*Please Note: The following pages have been written as enquiry-based learning guides for students. Please feel free to adjust questions, activities, expand upon ideas etc. to suit your students and class needs.*

### Promotional Materials

Before seeing *Black Sun Blood Moon*, look at the hero image for the show and discuss your students' expectations for the show. Consider the image, the font, the colours, and the text.



#### Discussion points

- What are your expectations of the show after seeing the hero image?
- What do you think might happen in the play?
- Who are the people on the image and what do we assume about them from this picture?
- What can we guess about the setting of the play? It's themes?
- If you've seen or read work about climate change before, how does this shape your assumptions?

### Contextualising the World of the Play



### Discussion points



- What is climate change? What is your current response to climate change and how does it differ/correlate with those closest to you? Maybe this is your family, your friendships, or someone you admire.
- What is a climate activist? What do you think motivates people to advocate for a cause?
- With your classmate think about history and society, and discuss whether storytelling has a role to play in influencing events? Why? Why not?
- Can you remember a time where you felt empowered to seek change about an issue that affected you? Discuss with your classmates.

### Tasks:



- Read the “About the Play” section of this education kit and write a letter to Chris Bendall with any questions you may have about the performance. Think about the narrative and why he wrote this play.
- Watch two contemporary music video clip: Montaigne’s music video for ‘READY’, the official song of the 2019 School Strikes for Climate: <https://www.youtube.com/watch?v=Qgn4vgNdxGY>. Then watch Tones and I’s The Kids are Coming, a song used within the production: [https://youtu.be/buWA\\_xsT\\_Is](https://youtu.be/buWA_xsT_Is)  
Develop a 2 min presentation on your response to these music clips, and your own current personal response to the strikes. Some starting points include but are not limited to: Why did they happened? Who was involved? How much of an impact do you believe they made on local, national and international communities?
- Personal responses to Climate Change: Discuss with the class any changes students and their families have made to their lives in response to climate change (eg reducing use of plastic, recycling, cycling instead of driving) as well as any impacts felt directly.
- Australia’s Climate Change Policies Part One\*: Research Australia’s current climate change policies and targets. Have a facilitated class discussion about how students feel about Australia’s current response to the issue and what change if any they would like to see. (*Part Two of this activity will be discussed in the post-show activities*).

***\*Teacher discretion is advised with this activity. Peer safety and open mindedness takes priority. Rather than a group discussion, it could also be completed as an individual self-reflection if the teacher deems it more appropriate for their class of students.***

- View the show’s trailer and discuss what you think the story of the work might be: <https://youtu.be/nKfETIbLtno>
- Watch the interview with the original cast: <https://criticalstages.wistia.com/medias/791oj2r4xc>
- Watch the interview with the designer: <https://criticalstages.wistia.com/medias/791oj2r4xc>



## POST-SHOW ACTIVITIES AND DISCUSSION

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**Please Note: The following pages have been written as inquiry based learning guides for students. Please feel free to adjust questions, activities, expand upon ideas etc. to suit your students and class needs.**

### Themes and Reflection



#### Tasks:

- Brainstorm the themes and ideas that you remember from the play. They may include but are not limited to: Climate change responsibility, intergenerational conflict, action vs keyboard activism, environmental custodianship.
- Select one of the themes of the play and make some notes about how this theme is explored in the production. Think about the script, staging, design areas, and performance.
- Discuss as a group how the story came to life on stage. Draw up a table with four sections (as below) and identify with your class how these interconnect:

<u>Images or Activity</u>	<u>Symbols</u>
<u>Music</u>	<u>Storyline</u>

#### Discussion:



- As a group, discuss the intergenerational responses to climate change within the play. Was there a particular character's perspective that you resonated with most? Why?
- What moment do you remember the most in the performance? Why do you think this stood out for you?

### Context



#### Discussion:

- *Black Sun Blood Moon* will be performed in both metro and regional Australia. How might the show have been received differently by audiences in who live in regional areas compared to those who are from the city? Consider the themes you wrote down in the activity above.
- The play was written immediately following the Black Summer bushfires of 2019/2020, with its first performance in May 2022. Have things changed since then? How does the context and time that the play was written impact the way you view it today?
- Read the following two articles. The first is from World Wildlife Fund written in 2020: <https://www.wwf.org.au/news/news/2020/3-billion-animals-impacted-by-australia-bushfire-crisis#gs.q2pxv5> The second is from ABC News in 2022 by Jeff Sparrow: <https://www.abc.net.au/news/2022-08-22/jeff-sparrow-big-ideas-corporations-environment-responsibility/101318704>



Discuss with your class what you think are the impacts of climate change are on your community. Consider food, resources, wealth disparity and neighbourhood solidarity.

### Tasks:

- As a class, watch the documentary *I Am Greta*. Brainstorm with the class how they can positively impact the fight against climate change in their everyday life. <https://www.stan.com.au/watch/i-am-greta-2020>
- *“What really dismays me, is I’m 65, I’ve got three grandchildren - I will not be able to show them what I saw. Going back 30 years ago, if I wanted a crayfish, I’d go out and collect 3,4,5 crayfish within a dive. Can’t do that now. Can’t do that here. Nowhere. The effect - even if there was global action now, its on a snowballing effect now already. If we stop co2 action tonight, now, its too late. It’s going to continue. It will continue to go up. If we do something about it. Hopefully it won’t continue to get worse. Yeah....” Adam Morton, from The Full Story: What happens when the oceans heat up (The Guardian, January 2021).* (<https://podcasts.apple.com/us/podcast/full-story/id1482061243>)

At its heart, the play is a conversation between a father and a daughter about their different response to the climate change they are witnessing. Have the students interview their parents on raising children in a world impacted by climate change. What was it like when they were growing up? What are their fears? What are their hopes for the future? How do the students feelings about climate change differ from their own?

- Australia’s Climate Change Policy Part Two\*: How did seeing the play impact your pre-show views on Australia’s current climate change policies and targets? Has your thinking changed about your response? Why? Have a facilitated class discussion.
- Read this article from ABC News by Marian Far on the impact of Climate Change on Torres Strait Islanders and discuss: <https://www.abc.net.au/news/2022-09-23/un-finds-australia-violated-torres-strait-islanders-rights/101470524>
- The play references the age of criminal responsibility as 10 years old in Australia . Since the play was written and the tour began, the Victorian government has announced they will lift the age of criminal responsibility to 12 years and to 14 by 2027. You may want to discuss what this change means for young people in Victoria and why other states have not followed yet. Read the news article below: <https://www.msn.com/en-au/news/australia/victoria-to-move-to-raise-the-age-of-criminal-responsibility-to-14-within-four-years/ar-AA1almwz>
- Extension to the above activity\* Hold a class debate on the following topic (or another of your own choosing): It is Gen Z’s responsibility to fight climate change. Have the students argue for the opposite side that they immediately stand for. The aim is to encourage open mindedness and meaningful, honest discourse with one another.\*

**\*Teacher discretion is advised with this activity. Peer safety and open mindedness takes priority. It could also be completed as an individual self-reflection if the teacher deems it more appropriate for their class of students.**

## The Actor



### Discussion:

- What type of actor/audience relationships were established by the performers? Did you feel you were observing? Were you directly addressed? Was there a fourth wall? Were the performers addressing the audience or were we observing their private thoughts? Did you encounter any sight line issues?



### Tasks:

- Do a detailed analysis of a character of your choice. Consider elements of performance – voice, accent, movement, gesture – as well as aspects of the character we learn from the text.
- Consider how we may have seen the events of the play differently if they had been told from your chosen character's point of view. How might we have viewed the character differently? Pick a character and write a monologue based on their perspective - based on a moment from the play.
- Construct a timeline of your chosen characters life combining both the information you received from the play and your imagination. What was their life like one year prior to the events of the play? What do you hope for them one year post the events of the play?
- What moment do you remember the most in the performance? Why do you think this stood out for you? Describe the elements of staging, costume, music, and design.

Characters you may want to consider: Paul, Katie, Maddy, Tino, Adrian.

## Design Elements



### Discussion:

- When you first walked into the theatre and saw the set and the theatre space, what did you expect?
- Where and when did you imagine the play was set?
- Why do you think the designer and the director chose this setting?
- Have a look at Isla Shaw's original model of the design below:



How was the set realised onstage through the set, costume, lighting, and sounds designs? Discuss ways that the production design was enhanced by the work of the Video Designer Susie Henderson and the puppetry created by Erth Visual and Physical Inc (as exemplified in the production still below):





### Tasks and Analysis:

- Imagine you are one of the designers of *Black Sun Blood Moon* – Set Designer, Costume Designer, Lighting Designer, Sound Designer or Video Designer. What might you have done differently?
- Analyse the set design: How did the design provide the performers with a space to create their characters? What were essential set pieces? What were excessive? What set pieces were practical? How realistic was the set? How did the set transform to create different locations?
- The set and puppets for *Black Sun Blood Moon* were made out of recycled materials. Consider the materials that the Dolphin and the Gorilla were made out of. Have a discussion about why these materials may have been chosen and the impact of this choice. Create your own puppets out of recycled materials and stage a 5min scene with your classmates using your puppets.
- Invent an alternative setting for the production and draw your design. Present your idea to the class and explain - Why have you chosen this setting? How have you represented it in your set design? What theatrical styles influenced your design? Why did you choose this style/s?

## Technical Theatre and the Production Team



### Discussion:

- *Black Sun Blood Moon* is designed to be a touring production. What things might the director, the designers and the production crew need to think about (compared to a production that performs in just one venue)?

### Tasks:



- The touring party for our production of *Black Sun / Blood Moon* is 6 people – four Actors, one Stage Manager, and one Production Manager. Pick one of these roles and answer the following questions:
  - What are the responsibilities and general tasks performed by this role?
  - How might this role be different on a touring production (compared to on a production that performs in one venue)? What additional tasks might they need to do?
  - What challenges might this role face on a tour where they are constantly working in different workplaces and with different venue staff?
- Identify potential risks or hazards – these could include risks during bump in and bump out (e.g. when the crew is unloading the truck, rigging lights, installing the set, etc), as well as during the performance. What things might the crew have put in place to manage these risks?

Resources that may give you some ideas:

**Safety Guidelines for the Live Entertainment and Events Industries 2018:**

General Operational Hazard Guide: <https://liveperformance.com.au/wp-content/uploads/2019/03/General-Operational-Hazard-Guide-1.pdf>

Performer Hazard Guide: <https://liveperformance.com.au/wp-content/uploads/2019/03/Performer-Hazard-Guide-1.pdf>

## FURTHER READING, VIEWING AND LISTENING

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- RESOURCE: Tailored and holistic mental health support for 12-25 year olds, *Headspace*: <https://headspace.org.au/>
- ARTICLE: Queensland teenagers launch legal challenge of Adani mine | The Saturday Paper: <https://www.thesaturdaypaper.com.au/news/environment/2020/10/22/queensland-teenagers-launch-legal-challenge-adani-mine/160336892310593>
- PODCAST: 'The Few Who Do': Climate change and the teenagers putting it all on the (picket) line: <https://podcasts.apple.com/au/podcast/the-few-who-do/id1451263972?i=1000451317299>
- ARTICLE: <https://www.pbs.org/newshour/science/only-2-countries-are-meeting-their-climate-pledges-heres-how-the-10-worst-could-improve>
- DOCUMENTARY: 2040 <https://whatsyour2040.com/>
- PODCAST: Kids CAN Change the World – FC Outside Panel: <https://podcasts.apple.com/gb/podcast/kids-can-change-the-world-fc-outside-panel/id1449137711?i=1000538175271>
- PODCAST: Australia, if you're listening. Series 6. ABC News: <https://podcasts.apple.com/au/podcast/russia-if-youre-listening/id1381291342?i=1000564622364>
- Myths on Climate Change, debunked by the CEO of Greenpeace. A thread: [https://twitter.com/david\\_ritter/status/1453115597584097283?s=21](https://twitter.com/david_ritter/status/1453115597584097283?s=21)
- Dealing with climate anxiety: Greenpeace Canada: <https://www.greenpeace.org/canada/en/story/49789/advice-from-a-climate-activist-how-to-manage-eco-anxiety/>
- Image by Brenna Quinlan: What to do when climate change gets you down: <https://www.instagram.com/p/B1fvY4Ggp4o/?igshid=YmMyMTA2M2Y=>
- Positive illustrations on dealing with climate change: <https://www.instagram.com/p/Cno8yFag4uG/?igshid=YmMyMTA2M2Y=>
- Climate anxiety caused by government inaction - new study: [Government inaction on climate change linked to psychological distress in young people - new study](https://www.theguardian.com/environment/2021/mar/20/our-biggest-challenge-lack-of-imagination-the-scientists-turning-the-desert-green?CMP=Share_iOSApp_Other)
- The age of criminal responsibility in Australia - SBS : <https://www.sbs.com.au/news/children-continue-to-be-jailed-in-australia-a-year-since-governments-failed-to-raise-the-age?cid=newsapp:socialshare:copylink>
- Our Biggest Challenge - Lack of Imagination by Steve Rose: [https://www.theguardian.com/environment/2021/mar/20/our-biggest-challenge-lack-of-imagination-the-scientists-turning-the-desert-green?CMP=Share\\_iOSApp\\_Other](https://www.theguardian.com/environment/2021/mar/20/our-biggest-challenge-lack-of-imagination-the-scientists-turning-the-desert-green?CMP=Share_iOSApp_Other)

## **CURRICULUM LINKS-NSW**

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### Stage 4: Yrs 7 and 8

#### ***Creative Arts***

- › Identify and describe elements of drama, dramatic forms, performance styles, techniques and conventions in drama
- › Recognising the function of drama and theatre in reflecting social and cultural aspects of human experience.
- › Describing the contribution of individuals and groups in drama using relevant drama terminology.

#### ***English***

- › Using a widening range of processes, skills, strategies and knowledge for responding to and composing texts in different media and technologies. Reflecting on ideas and opinions about characters, settings and events in literary texts, identifying areas of agreement and difference with others and justifying a point of view EN42A
- › Thinking imaginatively, creatively, interpretively and critically about information, ideas and arguments to respond to and compose texts EN45C
- › Demonstrating understanding of how texts can express aspects of their broadening world and their relationships within it EN47D
- › Identifying, considering and appreciating cultural expression in texts EN48D

#### ***HSIE – Geography***

- › Describing the interactions and connections between people, places and environments that impact on sustainability
- › Describing contemporary geographical issues and events
- › Discussing perspectives of people and organisations on a range of geographical issues

### Stage 5: Yrs 9 and 10

#### ***Creative Arts***

- › Developing knowledge, understanding and skills, individually and collaboratively, through appreciating the meaning and function of drama and theatre in reflecting the personal, social, cultural, aesthetic and political aspects of the human experience.
- › Evaluating elements of drama, dramatic forms, performance styles, dramatic techniques and theatrical conventions.
- › Analysing the contemporary and historical contexts of drama.

***English***

- › Critically assessing a wide range of processes, skills, strategies and knowledge for responding to and composing a wide range of texts in different media and technologies.
- › Thinking imaginatively, creatively, interpretively and critically about information and increasingly complex ideas and arguments to respond to and compose texts in a range of contexts.
- › Evaluating the diverse ways texts can represent personal and public worlds.
- › Evaluating cultural assumptions in texts and their effects on meaning.

***HSIE***

- › Developing knowledge and understanding of interactions between people, places and environments and contemporary geographical issues and their management.
- › Assessing the interactions and connections between people, places and environments that impact on sustainability
- › Accounting for contemporary geographical issues and events that impact on places and environments
- › Explaining how perspectives of people and organisations influence a range of geographical issues
- › Analysing management strategies and the roles and responsibilities of individuals, groups and governments in response to geographical issues



## Stage 6: Yrs 11 and 12

### *Creative Arts*

#### **Skill: Critically Studying**

<b>Objectives</b>	<b>Preliminary Course Outcomes</b>	<b>HSC Course Outcomes</b>
Through Drama, students will develop knowledge and understanding about and skills in:		
<ul style="list-style-type: none"> <li>• recognising the place and function of drama and theatre in communities and societies, past and present</li> <li>• critically studying a variety of forms and styles used in drama and theatre</li> </ul>	<p><b>The student:</b></p> <p>P3.1 critically appraises and evaluates, both orally and in writing, personal performances and the performances of others</p> <p>P3.2 understands the variety of influences that have impacted upon drama and theatre performance styles, structures and techniques</p> <p>P3.3 analyses and synthesises research and experiences of dramatic and theatrical styles, traditions and movements</p>	<p><b>The student:</b></p> <p>H3.1 critically applies understanding of the cultural, historical and political contexts that have influenced specific drama and theatre practitioners, styles and movements</p> <p>H3.2 analyses, synthesises and organises knowledge, information and opinion in coherent, informed oral and written responses</p> <p>H3.3 demonstrates understanding of the actor-audience relationship in various dramatic and theatrical styles and movements</p>
<ul style="list-style-type: none"> <li>• drama and theatre as a community activity, a profession and an industry</li> </ul>	<p>P3.4 appreciates the contribution that drama and theatre make to Australian and other societies by raising awareness and expressing ideas about issues of interest</p>	<p>H3.4 appreciates and values drama and theatre as significant cultural expressions of issues and concerns in Australian and other societies</p> <p>H3.5 appreciates the role of the audience in various dramatic and theatrical styles and movements</p>

\* *English*

<p><b>Objective A</b></p> <p>Through responding to and composing a wide range of texts and through the close study of texts, students develop knowledge, understanding and skills in order to:</p> <ul style="list-style-type: none"> <li>• communicate through speaking, listening, reading, writing, viewing and representing*</li> </ul>	
<p><b>Year 11 course outcomes</b></p> <p>A student:</p>	<p><b>Year 12 course outcomes</b></p> <p>A student:</p>
<p><b>EA11-1</b> responds to, composes and evaluates complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure</p> <p><b>EA11-2</b> uses and evaluates processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies</p>	<p><b>EA12-1</b> independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure</p> <p><b>EA12-2</b> uses, evaluates and justifies processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies</p>

\*Some students with special education needs communicate through a variety of verbal or nonverbal communication systems or techniques. It is important to take account of the individual communication strategies used by these students within the context of the *English Advanced Stage 6 Syllabus*.

<p><b>Objective B</b></p> <p>Through responding to and composing a wide range of texts and through the close study of texts, students develop knowledge, understanding and skills in order to:</p> <ul style="list-style-type: none"> <li>• use language to shape and make meaning according to purpose, audience and context</li> </ul>	
<p><b>Year 11 course outcomes</b></p> <p>A student:</p>	<p><b>Year 12 course outcomes</b></p> <p>A student:</p>
<p><b>EA11-3</b> analyses and uses language forms, features and structures of texts considering appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning</p> <p><b>EA11-4</b> strategically uses knowledge, skills and understanding of language concepts and literary devices in new and different contexts</p>	<p><b>EA12-3</b> critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning</p> <p><b>EA12-4</b> strategically adapts and applies knowledge, skills and understanding of language concepts and literary devices in new and different contexts</p>

<p><b>Objective D</b></p> <p>Through responding to and composing a wide range of texts and through the close study of texts, students develop knowledge, understanding and skills in order to:</p> <ul style="list-style-type: none"> <li>express themselves and their relationships with others and their world</li> </ul>	
<p><b>Year 11 course outcomes</b></p> <p>A student:</p>	<p><b>Year 12 course outcomes</b></p> <p>A student:</p>
<p><b>EA11-7</b> evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued</p>	<p><b>EA12-7</b> evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued</p>
<p><b>EA11-8</b> explains and evaluates cultural assumptions and values in texts and their effects on meaning</p>	<p><b>EA12-8</b> explains and evaluates nuanced cultural assumptions and values in texts and their effects on meaning</p>

### *Society And Culture*

<b>Objectives</b>	<b>Preliminary course outcomes</b>	<b>HSC course outcomes</b>
<p><i>Students will develop knowledge and understanding about:</i></p>	<p><i>A student:</i></p>	<p><i>A student:</i></p>
<ul style="list-style-type: none"> <li>personal, social and cultural identity and interactions within societies and cultures</li> </ul>	<p>P3 identifies and describes relationships and interactions within and between social and cultural groups</p>	<p>H2 explains the development of personal, social and cultural identity</p>
<ul style="list-style-type: none"> <li>how personal experience and public knowledge interact to develop social and cultural literacy</li> </ul>	<p>P4 identifies the features of social and cultural literacy and how it develops</p>	<p>H4 assesses the interaction of personal experience and public knowledge in the development of social and cultural literacy</p>
<ul style="list-style-type: none"> <li>continuity and change, personal and social futures</li> </ul>	<p>P5 explains continuity and change and their implications for societies and cultures</p>	<p>H5 analyses continuity and change and their influence on personal and social futures</p>