

Australian Curriculum: The Arts Foundation to Year 10

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The Arts Learning Area

Rationale and Aims

Rationale

The Arts have the capacity to engage, inspire and enrich all students, exciting the imagination and encouraging them to reach their creative and expressive potential. The five Arts subjects in the Australian Curriculum are Dance, Drama, Media Arts, Music, and Visual Arts. Together they provide opportunities for students to learn how to create, design, represent, communicate and share their imagined and conceptual ideas, emotions, observations and experiences.

Rich in tradition, the Arts play a major role in the development and expression of cultures and communities, locally, nationally and globally. Students communicate ideas in current, traditional and emerging forms and use arts knowledge and understanding to make sense of their world. The Australian Curriculum: The Arts values, respects and explores the significant contributions of Aboriginal and Torres Strait Islander Peoples to Australia's arts heritage and contemporary arts practices through their distinctive ways of representing and communicating knowledge, traditions and experience. In the Arts, students learn as artists and audience through the intellectual, emotional and sensory experiences of the Arts. They acquire knowledge, skills and understanding specific to the Arts subjects and develop critical understanding that informs decision making and aesthetic choices. Through the Arts, students learn to express their ideas, thoughts and opinions as they discover and interpret the world. They learn that designing, producing and resolving their work is as essential to learning in the Arts as is creating a finished artwork. Students develop their Arts knowledge and aesthetic understanding through a growing comprehension of the distinct and related languages, symbols, techniques, processes and skills of the Arts subjects. Arts learning provides students with opportunities to engage with creative industries and arts professionals.

The Arts entertain, challenge, provoke responses and enrich our knowledge of self, communities, world cultures and histories. The Arts contribute to the development of confident and creative individuals, nurturing and challenging active and informed citizens. Learning in the Arts is based on cognitive, affective and sensory/kinaesthetic response to arts practices as students revisit increasingly complex content, skills and processes with developing confidence and sophistication across their years of learning.

This rationale is extended and complemented by specific rationales for each Arts subject.

Aims

The Australian Curriculum: The Arts aims to develop students’:

- creativity, critical thinking, aesthetic knowledge and understanding about arts practices, through making and responding to artworks with increasing self-confidence
- arts knowledge and skills to communicate ideas; they value and share their arts and life experiences by representing, expressing and communicating ideas, imagination and observations about their individual and collective worlds to others in meaningful ways
- use of innovative arts practices with available and emerging technologies, to express and represent ideas, while displaying empathy for multiple viewpoints
- understanding of Australia’s histories and traditions through the Arts, engaging with the artworks and practices, both traditional and contemporary, of Aboriginal and Torres Strait Islander Peoples
- understanding of local, regional and global cultures, and their Arts histories and traditions, through engaging with the worlds of artists, artworks, audiences and arts professions.

These aims are extended and complemented by specific aims for each Arts subject.

Organisation

Introduction

In the Australian Curriculum, the Arts is a learning area that draws together related but distinct art forms. While these art forms have close relationships and are often used in interrelated ways, each involves different approaches to arts practices and critical and creative thinking that reflect distinct bodies of knowledge, understanding and skills. The curriculum examines past, current and emerging arts practices in each art form across a range of cultures and places.

The Australian Curriculum: The Arts Foundation to Year 10 comprises five subjects:

- Dance [\[hyperlink to Learning in Dance section\]](#)
- Drama [\[hyperlink to Learning in Drama section\]](#)
- Media Arts [\[hyperlink to Learning in Media Arts section\]](#)
- Music [\[hyperlink to Learning in Music section\]](#)
- Visual Arts [\[hyperlink to Learning in Visual Arts section\]](#)

Each subject focuses on its own practice, terminology and unique ways of looking at the world.

In Dance, students use the body to communicate and express meaning through purposeful movement. Dance practice integrates choreography, performance, and appreciation of and responses to dance and dance making.

In Drama, students explore and depict real and fictional worlds through use of body language, gesture and space to make meaning as performers and audience. They create, rehearse, perform and respond to drama.

In Media Arts, students use communications technologies to creatively explore, make and interpret stories about people, ideas and the world around them. They engage their senses, imagination and intellect through media artworks that respond to diverse cultural, social and organisational influences on communications practices today.

In Music, students listen to, compose and perform music from a diverse range of styles, traditions and contexts. They create, shape and share sounds in time and space and critically analyse music. Music practice is aurally based and focuses on acquiring and using knowledge, understanding and skills about music and musicians.

In Visual Arts, students experience and explore the concepts of artists, artworks, world and audience. Students learn in, through and about visual arts practice, including the fields of art, craft and design. Students develop practical skills and critical thinking which inform their work as artists and audience.

The Australian Curriculum: The Arts Foundation to Year 10 enables exploration of the dynamic relationships between Arts subjects. This can involve students making and responding to artworks in traditional, contemporary and emerging forms, using materials,

techniques and technologies from one Arts subject to support learning in another. In this twenty-first century Arts curriculum, students explore innovative and hybrid art forms which extend and challenge art making and combine practices of two or more art forms.

Within all Arts subjects, design facilitates the creative and practical realisation of ideas. Design thinking is a fundamental strategy in the experimentation, refinement and resolution of an artwork and takes into account logical, critical and aesthetic considerations. Many different words describe design within the Arts such as choreographing, narrating, devising, constructing, composing and sculpting. Design connects the different art forms so that they inform each other, providing possibilities for students to create innovative and hybrid forms of art.

Content structure

The Australian Curriculum: The Arts covers each of the five Arts subjects – Dance, Drama, Media Arts, Music, and Visual Arts – across bands of year levels:

- Foundation to Year 2
- Years 3 and 4
- Years 5 and 6
- Years 7 and 8
- Years 9 and 10.

The curriculum is based on the assumption that all students will study the five Arts subjects from Foundation to the end of primary school. Schools will be best placed to determine how this will occur. From the first year of secondary school (Year 7 or 8) students will have the opportunity to experience one or more Arts subjects in depth. In Years 9 and 10, students will be able to specialise in one or more Arts subjects. Subjects offered will be determined by state and territory school authorities or individual schools.

The curriculum for each Arts subject includes:

- a rationale and aims
- an introduction to learning in the subject
- band descriptions
- content descriptions
- content elaborations
- achievement standards.

Strands

Content descriptions in each Arts subject reflect the interrelated strands of *Making* and *Responding*.

Making includes learning about and using knowledge, skills, techniques, processes, materials and technologies to explore Arts practices and make artworks¹ that communicate ideas and intentions.

Responding includes exploring, responding to, analysing and interpreting artworks.

Making

Making in each Arts subject engages students' cognition, imagination, senses and emotions in conceptual and practical ways and involves them thinking kinaesthetically, critically and creatively. They develop knowledge, understanding and skills to design, produce, present

¹ 'Artwork' is used as a generic term for a performance or an artwork throughout this curriculum. Within each Arts subject, the subject-specific terms may also be used. Artworks are frequently described with reference to forms or styles.

and perform artworks. To make an artwork, students work from an idea, an intention, particular resources, an expressive or imaginative impulse, or an external stimulus.

Students learn, develop and refine skills as the artist² and as audience for their own work, and as audience for the works of others. *Making* involves practical actions informed by critical thought to design and produce artworks. Students independently and collaboratively experiment, conceptualise, reflect, refine, present, perform, communicate and evaluate. They learn to explore possibilities across diverse art forms, solve problems, experiment with techniques, materials and technologies, and ask probing questions when making decisions and interpreting meaning.

Part of *Making* also involves students considering their artworks from a range of viewpoints, including that of the audience. Students also consider their own responses as artists to interpretations of the artwork as it is developed or in its completed form.

Responding

Responding in each Arts subject involves students, as both artists and audiences, exploring, responding to, analysing, interpreting and critically evaluating artworks they experience. Students learn to understand, appreciate and critique the arts through the critical and contextual study of artworks and by making their own artworks. Learning through making is interrelated with and dependent upon responding. Students learn by reflecting on their making and critically responding to the making of others.

When *Responding*, students learn to critically evaluate the presentation, production and/or performance of artworks through an exploration of the practices involved in making an artwork and the relationship between artist, audience and artwork. Students learn that meanings can be interpreted and represented according to different viewpoints, and that the viewpoints they and others hold shift according to different experiences.

Students consider the artist's relationship with an audience. They reflect on their own experiences as audience members and begin to understand how artworks represent ideas through expression, symbolic communication and cultural traditions and rituals. Students think about how audiences consume, debate and interpret the meanings of artworks. They recognise that in communities many people are interested in looking at, interpreting, explaining, experiencing and talking about the arts.

Relationships between the strands

Making and *Responding* are intrinsically connected. Together they provide students with knowledge, understanding and skills as artists, performers and audience and develop students' skills in critical and creative thinking. As students make artworks they actively respond to their developing artwork and the artworks of others; as students respond to artworks they draw on the knowledge, understanding and skills acquired through their experiences in making artworks.

² Artist is used as a generic term for the maker of an artwork in The Arts learning area.

Viewpoints

In both making and responding to artworks, students consider a range of viewpoints or perspectives through which artworks can be explored and interpreted. These include the contexts in which the artworks are made by artists and experienced by audiences. The world can be interpreted through different contexts, including social, cultural and historical contexts. Based on this curriculum, key questions are provided as a framework for developing students' knowledge, understanding and inquiry skills. Examples of these questions, which support students as they explore and interpret artworks through different viewpoints, are available [here](#). [Hyperlink to table below in new window.]

Examples of viewpoints and questions through which artworks can be explored and interpreted

Examples of viewpoints	As the artist: <i>Sample questions students might consider when making artworks (as artists, performers, musicians etc.)</i>	As the audience: <i>Sample questions students might consider as an audience (including critic, historian) when responding to artworks</i>
<p>Contexts, including but not limited to:</p> <ul style="list-style-type: none"> • societal • cultural • historical 	<ul style="list-style-type: none"> • What does this artwork tell us about the cultural context in which it was made? • How does this artwork relate to my culture? • What social or historical forces and influences have shaped my artwork? • What ideas am I expressing about the future? 	<ul style="list-style-type: none"> • How does the artwork relate to its social context? • How would different audiences respond to this artwork? • What is the cultural context in which it was developed, or in which it is viewed, and what does this context signify? • What historical forces and influences are evident in the artwork? • What are the implications of this work for future artworks?
<p>Knowledge</p> <ul style="list-style-type: none"> • elements • materials • skills, techniques, processes • forms and styles • content 	<ul style="list-style-type: none"> • How is the work structured/organised/arranged? • How have materials been used to make the work? • How have skills and processes been selected and used? • What forms and styles are being used and why? 	<ul style="list-style-type: none"> • Why did the artist select particular content?

Evaluations (judgments)	<ul style="list-style-type: none"> • How effective is the artwork in meeting the artist's intentions? • How are concepts and contexts interpreted by the artist? 	<ul style="list-style-type: none"> • How does the artwork communicate meaning to an audience? • What interpretations will audiences have?
Evaluations <ul style="list-style-type: none"> • philosophical and ideological • theoretical • institutional • psychological • scientific 	<ul style="list-style-type: none"> • What philosophical, ideological and/or political perspectives does the artwork represent? • How do philosophies, ideologies and/or scientific knowledge impact on artworks? • What important theories does this artwork explore? • How have established behaviours or conventions influenced its creation? 	<ul style="list-style-type: none"> • What philosophical, ideological and/or political perspectives evident in the artwork affect the audience's interpretation of it? • How do philosophies, ideologies and/or scientific knowledge impact on artworks? • What important theories does this artwork explore? • How have established behaviours or conventions influenced its creation? • What processes of the mind and emotions are involved in interpreting the artwork?

Band descriptions

Band descriptions provide information about the learning contexts that apply to the content descriptions and achievement standards in each Arts subject. Band descriptions in the Australian Curriculum: The Arts also emphasise the interrelated nature of the two strands, *Making* and *Responding*.

Content descriptions

Content descriptions at each band in each subject describe the knowledge, understanding and skills that teachers are expected to teach and students are expected to learn. A concept or skill introduced in a content description in one band may be revisited, strengthened and extended in later bands as needed. Examples of knowledge and skills appropriate for students at each band accompany content descriptions.

Content descriptions in each Arts subject focus on similar concepts and skills that, across the bands, present a developmental sequence of knowledge, understanding and skills. The focus of each content description in Foundation to Year 6 expands into more specific content descriptions for Years 7 to 10 as presented in the table below.

Content description	Years F–2	Years 3 and 4	Years 5 and 6	Content description	Years 7 and 8	Years 9 and 10
1	Exploring ideas and improvising with ways to represent ideas			1	Exploring ideas and improvising with ways to represent ideas	
				2	Manipulating and applying the elements/concepts with intent	

Content description	Years F–2	Years 3 and 4	Years 5 and 6	Content description	Years 7 and 8	Years 9 and 10
2	Developing understanding of practices			3	Developing and refining understanding of skills and techniques	
				4	Structuring and organising ideas into form	
3	Sharing artworks through performance, presentation or display			5	Sharing artworks through performance, presentation or display	
4	Responding to and interpreting artworks			6	Analysing and reflecting upon intentions	
				7	Examining and connecting artworks in context	

Content elaborations

Content elaborations are provided for each content description in Foundation to Year 10 as support material to illustrate content. They are intended to assist teachers in developing a common understanding of how the content descriptions might be interpreted in the classroom. They are not intended to be comprehensive content points that all students need to be taught.

Achievement standards

Across Foundation to Year 10, achievement standards indicate the quality of learning that students should typically demonstrate by a particular point in their schooling.

An achievement standard describes the quality of learning (the depth of conceptual understanding and the sophistication of skills) that would indicate the student is well placed to commence the learning required at the next level of achievement.

The sequence of achievement standards in each Arts subject describes progress in the subject, demonstrating a broad sequence of expected learning by the end of the band. This sequence provides teachers with a framework of development in the Arts subject.

The achievement standards for the Arts reflect the distinctive practices of each subject along with aspects of learning that are common to all Arts subjects. Subject-specific terminology and organisation reflect the essential characteristics of learning in each subject. The achievement standards also reflect differences in the nature and scope of the learning in each Arts subject, as well as the relationship between the interrelated strands, *Making* and *Responding*.

Achievement standards will be accompanied by portfolios of annotated student work samples that illustrate the expected learning and help teachers to make judgments about whether students have achieved the standard.

Glossary

A glossary is provided to support a shared understanding of terminology used in particular ways in the Australian Curriculum: The Arts. Subject-specific definitions are provided where terms are used in more than one Arts subject and have differing definitions. Terms in everyday usage or used universally in an art form are not included in this glossary.

The Arts across Foundation to Year 10

The Australian Curriculum: The Arts is based on the principle that all young Australians are entitled to engage fully in all the major art forms and to be given a balanced and substantial foundation in the special knowledge and skills base of each.

Complementing the band descriptions of the curriculum, the following advice describes the nature of learners and the curriculum across the following year groupings:

- Foundation to Year 2: typically students from 5 to 8 years of age
- Years 3 to 6: typically students from 8 to 12 years of age
- Years 7 to 10: typically students from 12 to 15 years of age.

Foundation to Year 2

Students bring to school diverse backgrounds and a range of experiences in the arts. They are curious about their personal world and are interested in exploring it. In Foundation to Year 2, the Australian Curriculum: The Arts builds on the Early Years Learning Framework and its key learning outcomes, namely: children have a strong sense of identity; children are connected with, and contribute to, their world; children have a strong sense of wellbeing; children are confident and involved learners; and children are effective communicators. The Arts in Foundation to Year 2 builds on these as rich resources for further learning about each of the art forms.

In the early years, play is important in how children learn; it provides engagement, then purpose and form. In the Arts, students have opportunities to learn through purposeful play and to develop their sensory, cognitive and affective appreciation of the world around them through exploratory, imaginative and creative learning. Purposeful play engages students in structured activities that can be repeated and extended. This repetition is a form of practising and supports the sequential development of skills in the Arts. Students will learn about and experience connections between the art forms.

While arts in the local community is the initial focus for learning in the Arts, students are also aware of and interested in arts from more distant locations and the curriculum provides opportunities to build on this curiosity. Students learn that Aboriginal and Torres Strait Islander Peoples have a strong identity, in which respect for Country and Place continues to grow. They learn that Aboriginal and Torres Strait Islander storytelling is history which can be oral or told through paintings, dance or music.

Years 3 to 6

Through the primary years, students draw on their growing experience of family, school and the wider community to develop their understanding of the world and their relationships with others. In Years 3 to 6, learning in the Arts occurs both through integrated curriculum and The Arts subject-specific approaches. Some of the instinct to play evident in the early years becomes formalised into both experimentation and artistic practice. Students in these years increasingly recognise the connections between the Arts and other learning areas.

While arts in the local community is the initial focus for learning in the Arts, students are also aware of and interested in arts from more distant locations and the curriculum provides

opportunities to build on this curiosity. Students learn that Aboriginal and Torres Strait Islander Peoples tell history through combinations of art forms. They learn that particular Aboriginal and Torres Strait Islander histories have been recorded and will explore the meanings of stories and styles in which they are told.

Students also study artworks which represent Australia's connections with other places, the effects of these interconnections and the factors that affect people's knowledge and opinions of other places.

During these years of schooling, students' thought processes become more logical and consistent, and they gradually become more independent as learners. Students talk about changes in their own thinking, performance or making, giving reasons for their actions and explaining and demonstrating their organisation of ideas. They begin to recognise, appreciate and value the different ways in which others think, act and respond to artworks and consider how practices in the Arts may be enacted and sustained.

Years 7 to 10

As students move into adolescence, they undergo a range of important physical, cognitive, emotional and social changes. Students often begin to question established conventions, practices and values. Their interests extend well beyond their own communities and they begin to develop concerns about wider issues. Students in this age range increasingly look for and value learning that is perceived to be relevant, is consistent with personal goals, and/or leads to important outcomes. Increasingly they are able to work with more abstract concepts and consider increasingly complex ideas. They are keen to explore the nature of evidence and the contestability of ideas, debating alternative answers and interpretations.

In these years, learning in the Arts enables students to explore and question their own immediate experience and their understanding of the wider world. Learning through and about the Arts enables students to build on their own experiences and dispositions. Students explore and engage with artworks made by others. They make their own artworks drawing on their developing knowledge, understanding and skills.

Students' understanding of sustainability is progressively developed. They explore how the Arts are used to communicate about sustainability and also learn about sustainability of practices in the Arts.

Students learn that Aboriginal and Torres Strait Islander Peoples have converted oral records to other technologies. As they explore forms, students learn that over time there has been development of different traditional and contemporary styles. They identify and explore the social relationships that have developed between Aboriginal and Torres Strait Islander Peoples and other cultures in Australia, reflected in developments of forms and styles in the Arts.

Through the Australian Curriculum: The Arts, students in Years 7 to 10 pursue broad questions such as: What meaning is intended in an artwork? What does the audience understand from this artwork? What is the cultural context of the artwork and of the audience engaging with it? What key beliefs and values are reflected in artworks and how did artists influence societies of their time? How do audiences perceive and understand artworks? What does the advancement of technology mean to the presentation of, and audience engagement with, different artworks? This curriculum also provides opportunities to engage

students through contexts that are meaningful and relevant to them and through exploration of past and present debates.

Diversity of learners

ACARA is committed to the development of a high-quality curriculum for all Australian students that promotes excellence and equity in education.

All students are entitled to rigorous, relevant and engaging learning programs drawn from the Australian Curriculum: The Arts. Teachers take account of the range of their students' current levels of learning, strengths, goals and interests and make adjustments where necessary. The three-dimensional design of the Australian Curriculum, comprising learning areas, general capabilities and cross-curriculum priorities, provides teachers with flexibility to cater for the diverse needs of students across Australia and to personalise their learning.

More detailed advice has been developed for schools and teachers on using the Australian Curriculum to meet diverse learning needs and is available under Student Diversity on the Australian Curriculum website.

Students with disability

The *Disability Discrimination Act 1992* and the Disability Standards for Education 2005 require education and training service providers to support the rights of students with disability to access the curriculum on the same basis as students without disability.

Many students with disability are able to achieve educational standards commensurate with their peers, as long as the necessary adjustments are made to the way in which they are taught and to the means through which they demonstrate their learning.

In some cases, curriculum adjustments are necessary to provide equitable opportunities for students to access age-equivalent content in the Australian Curriculum: The Arts. Teachers can draw from content at different levels across the Foundation to Year 10 sequence. Teachers can also use the extended general capabilities learning continua in Literacy, Numeracy and Personal and social capability to adjust the focus of learning according to individual student need.

Gifted and talented students

Teachers can use the Australian Curriculum: The Arts flexibly to meet the individual learning needs of gifted and talented students.

Teachers can enrich student learning by providing students with opportunities to work with learning area content in more depth or breadth; emphasising specific aspects of the general capabilities learning continua (for example, the higher order cognitive skills of the Critical and creative thinking capability); and/or focusing on cross-curriculum priorities. Teachers can also accelerate student learning by drawing on content from later levels in the Australian Curriculum: The Arts and/or from local state and territory teaching and learning materials.

English as an additional language or dialect

Students for whom English is an additional language or dialect (EAL/D) enter Australian schools at different ages and at different stages of English language learning and have various educational backgrounds in their first languages. While many EAL/D students bring already highly developed literacy (and numeracy) skills in their own language to their

learning of Standard Australian English, there are a significant number of students who are not literate in their first language, and have had little or no formal schooling.

While the aims of the Australian Curriculum: The Arts are ultimately the same for all students, EAL/D students must achieve these aims while simultaneously learning a new language and learning content and skills through that new language. These students may require additional time and support, along with teaching that explicitly addresses their language needs. Students who have had no formal schooling will need additional time and support in order to acquire skills for effective learning in formal settings.

A national English as an Additional Language or Dialect Teacher Resource has been developed to support teachers in making the Australian Curriculum: Foundation to Year 10 in each learning area accessible to EAL/D students.

General capabilities

In the Australian Curriculum, the general capabilities encompass the knowledge, skills, behaviours and dispositions that, together with curriculum content in each learning area and the cross-curriculum priorities, will assist students to live and work successfully in the twenty-first century.

There are seven general capabilities:

- Literacy (Lit)
- Numeracy (Num)
- Information and communication technology (ICT) capability
- Critical and creative thinking (CCT)
- Personal and social capability (PSC)
- Ethical understanding (EU)
- Intercultural understanding (ICU).

In the Australian Curriculum: The Arts, general capabilities are identified wherever they are developed or applied in content descriptions. They are also identified where they offer opportunities to add depth and richness to student learning through content elaborations. Icons or abbreviations indicate where general capabilities have been identified in The Arts content descriptions and elaborations.

The following descriptions provide an overview of how general capabilities are addressed in the Australian Curriculum: The Arts; however the emphasis on each general capability will vary from one Arts subject to another. Detailed general capabilities materials, including learning continua, can be found at

<http://www.australiancurriculum.edu.au/GeneralCapabilities/Overview/General-capabilities-in-the-Australian-Curriculum>

Literacy (Lit)

Students become literate as they develop the knowledge, skills and dispositions to interpret and use language confidently, for learning and communicating in and out of school, and for participating effectively in society. Students use literacy when listening to, reading, viewing, speaking, writing and creating oral, print, visual and digital texts. Literacy involves students using and modifying language for different purposes in a range of contexts.

In the Arts, students use literacy along with the kinetic, symbolic, verbal and visual languages of the five Arts subjects. This enables students to develop, apply and communicate their knowledge and skills as artists and as audiences. Through making and responding, students enhance and extend their literacy skills as they create, compose, design, analyse, comprehend, discuss, interpret and evaluate their own and others' artworks.

Each Arts subject requires students to learn and use specific terminology of increasing complexity as they move through the curriculum. Students understand that the terminologies

of the Arts vary according to context and they develop their ability to use language dynamically and flexibly. They use their literacy skills to access knowledge, make meaning, express thoughts, emotions and ideas, and interact with and challenge others.

Opportunities to use literacy might occur when students:

- share and explain ideas, discuss concepts, work collaboratively, participate in class discussions, write/talk about their work or other people's work, and present or introduce work
- use words and images/objects as stimulus
- research the context of an artwork
- ask questions about an artwork.

Numeracy (Num)

Students become numerate as they develop the knowledge and skills to use mathematics confidently across all learning areas at school and in their lives more broadly. Numeracy involves students recognising and understanding the role of mathematics in the world and having the dispositions and capacities to use mathematical knowledge and skills purposefully.

In the Arts, students select and use relevant numeracy knowledge and skills to plan, design, make, interpret, analyse and evaluate artworks. Across the Arts subjects, students can recognise and use: number to calculate and estimate; spatial reasoning to solve problems involving space, patterns, symmetry, 2D and 3D shapes; scale and proportion to show and describe positions, pathways and movements; and measurement to explore length, area, volume, capacity, time, mass and angles.

Through making and responding across the Arts, students use numeracy skills to choreograph and perform dance; build, rehearse, sequence and time plays; plan, direct and edit media texts; compose, produce and record music; and design, construct and display art. Students work with a range of numerical concepts to organise, analyse and create representations of data relevant to their own or others' artworks, such as diagrams, charts, tables, graphs and motion capture.

Opportunities to use numeracy might occur when students:

- combine dance movements to create sequences or sequences to create sections
- decide where to place actors in a performance space
- analyse audience responses to a media artwork
- compose a film score or music to accompany dance or drama
- explore concepts such as space, proportion and repetition in visual arts.

Information and communication technology (ICT) capability

Students develop ICT capability as they learn to use ICT effectively and appropriately to access, create and communicate information and ideas, solve problems, and work collaboratively in all learning areas at school, and in their lives beyond school. The capability involves students learning to make the most of the digital technologies available to them, adapting to new ways of doing things as technologies evolve and limiting the risks to themselves and others in a digital environment.

In the Arts, ICT capability enables students to engage with digital and virtual technologies when making and responding to artworks. Students can, for example, use interactive multimedia platforms, communication and editing software, and virtual tools and environments, to design, create and share their artworks. They can enhance their ICT capability as they generate ideas and explore concepts and possibilities by exploiting available technologies.

Students learn to apply social and ethical protocols and practices in a digital environment, particularly in relation to the appropriate acknowledgment of intellectual property and the safeguarding of personal security when using ICT. They use digital technologies to locate, access, select and evaluate information, work collaboratively, share and exchange information, and communicate with a variety of audiences.

Opportunities to use their ICT capability might occur when students:

- use a mobile device to document movement ideas for a dance work
- use a mindmap to describe a character or situation when devising drama
- use a digital tool or app to make a comic or stop-motion animation
- compose and record a backing track to accompany a song
- upload images or ideas for a collaborative artwork to a class blog or virtual gallery.

Critical and creative thinking (CCT)

Students develop capability in critical and creative thinking as they learn to generate and evaluate knowledge, clarify concepts and ideas, seek possibilities, consider alternatives and solve problems. Critical and creative thinking is integral to activities that require students to think broadly and deeply. Students will use skills, behaviours and dispositions such as reason, logic, resourcefulness, imagination and innovation in all learning areas at school and in their lives beyond school.

In the Arts, critical and creative thinking is integral to making and responding to artworks. In creating artworks, students draw on their curiosity, imagination and thinking skills to pose questions and explore ideas, spaces, materials and technologies. They generate, design and analyse art forms, consider possibilities and processes, and make choices that assist them to take risks and express their ideas, concepts, thoughts and feelings creatively. In responding to the Arts, students learn to analyse traditional and contemporary artworks and identify possible meanings and connections with self and community. They consider and analyse artists' motivations and intentions and possible influencing factors and biases. They reflect critically and creatively, both individually and collectively, on the thinking and design

processes that underpin arts making. They offer and receive effective feedback about past and present artworks and performances, and communicate and share their thinking, visualisation and innovations to a variety of audiences.

Opportunities to use their critical and creative thinking might occur when students:

- express their understanding of an idea or concept through dance
- ask 'what if' questions to create a scene in drama
- synthesise ideas to communicate a message in a media artwork
- explore the effect of different choices about tempo, dynamics or articulations
- analyse the meaning of an image or object and brainstorm collective responses as an audience.

Personal and social capability (PSC)

Students develop personal and social capability as they learn to understand themselves and others, and manage their relationships, lives, work and learning more effectively. The capability involves students in a range of practices including: recognising and regulating emotions, developing empathy for others and understanding relationships, establishing and building positive relationships, making responsible decisions, working effectively in teams, handling challenging situations constructively and developing leadership skills.

In the Arts, personal and social capability assists students to work, both individually and collaboratively, to make and respond to artworks. Arts learning provides students with regular opportunities to recognise, name and express their emotions while developing art form-specific skills and techniques. As they think about ideas and concepts in their own and others' artworks, students identify and assess personal strengths, interests and challenges. As art makers, performers and audience, students develop and apply personal skills and dispositions such as self-discipline, goal setting and working independently, and show initiative, confidence, resilience and adaptability. They learn to empathise with the emotions, needs and situations of others, to appreciate diverse perspectives, and to understand and negotiate different types of relationships. When working with others, students develop and practise social skills that assist them to communicate effectively, work collaboratively, make considered group decisions and show leadership.

Opportunities to develop and apply personal and social capability might occur when students:

- discuss options and make decisions collaboratively when deciding on pathways in a dance
- show adaptability when participating in a group improvisation exercise in drama
- share personal responses to media artworks such as 'I felt ...'
- set personal goals to build vocal or instrumental skills, for example, controlling breathing to sustain a long note or vary dynamics

- describe their immediate response to a visual artwork and empathise with others' opinions about the artwork.

Ethical understanding (EU)

Students develop ethical understanding as they identify and investigate the nature of ethical concepts, values and character traits, and understand how reasoning can assist ethical judgment. Ethical understanding involves students in building a strong personal and socially-oriented ethical outlook that helps them to manage context, conflict and uncertainty, and to develop an awareness of the influence that their values and behaviour have on others.

In the Arts, students develop and apply ethical understanding when they encounter or create artworks that require ethical consideration, such as work that is controversial, involves a moral dilemma or presents a biased point of view. They explore how ethical principles affect the behaviour and judgment of artists involved in issues and events. Students apply the skills of reasoning, empathy and imagination, and consider and make judgments about actions and motives. They speculate on how life experiences affect and influence people's decision making and whether various positions held are reasonable.

Students develop their understanding of values and ethical principles as they use an increasing range of critical thinking skills to explore ideas, concepts, beliefs and practices. When interpreting and evaluating artworks and their meaning, students consider the intellectual, moral and property rights of others. In particular, students learn about ethical and cultural protocols when engaging with Aboriginal and Torres Strait Islander Peoples and their histories, cultures and artistic practices.

Opportunities to develop and apply ethical understanding might occur when students:

- value diverse responses to their work
- consider different attitudes when responding to a prompt in process drama
- acknowledge sources of images, text and sound that they appropriate
- perform a music work in the way the class has agreed
- demonstrate sustainable practices and respect for the environment by using recycled materials.

Intercultural understanding (ICU)

Students develop intercultural understanding as they learn to value their own cultures, languages and beliefs, and those of others. They come to understand how personal, group and national identities are shaped, and the variable and changing nature of culture. The capability involves students learning about and engaging with diverse cultures in ways that recognise commonalities and differences, create connections with others and cultivate mutual respect.

In the Arts, intercultural understanding assists students to move beyond known worlds to explore new ideas, media and practices from diverse local, national, regional and global cultural contexts. Intercultural understanding enables students to explore the influence and impact of cultural identities and traditions on the practices and thinking of artists and

audiences. Students might explore forms and structures, use of materials, technologies, techniques and processes, or treatment of concepts, ideas, themes and characters. They develop and act with intercultural understanding in making artworks that explore their own cultural identities and those of others, interpreting and comparing their experiences and worlds, and seeking to represent increasingly complex relationships.

Students are encouraged to demonstrate empathy for others and open-mindedness to perspectives that differ from their own and to appreciate the diversity of cultures and contexts in which artists and audiences live. Through engaging with artworks from diverse cultural sources, students are challenged to consider accepted roles, images, objects, sounds, beliefs and practices in new ways.

Opportunities to develop and apply ICU capability might occur when students:

- research dances from different cultures that tell similar stories
- describe the role of drama in different cultures
- explore cultural issues represented in media
- learn and share music using practices from different cultural traditions
- explore the meaning of visual symbols from different cultures.

Cross-curriculum priorities

The Australian Curriculum gives special attention to three cross-curriculum priorities:

- Aboriginal and Torres Strait Islander histories and cultures (ATSIHC)
- Asia and Australia's engagement with Asia (AAEA)
- Sustainability (SUST).

In the Australian Curriculum: The Arts, these priorities will have a strong but varying presence, depending on the subject. Icons or abbreviations indicate where cross-curriculum priorities have been identified in The Arts content descriptions and elaborations. Teachers may find further opportunities to incorporate explicit teaching of the priorities, depending on their choice of activities.

Aboriginal and Torres Strait Islander histories and cultures (ATSIHC)

In the Australian Curriculum: The Arts, the Aboriginal and Torres Strait Islander histories and cultures priority enriches understanding of the diversity of art-making practices in Australia and develops appreciation of the need to respond to artworks in ways that are culturally sensitive and responsible. The Arts explores the intrinsic value of the artworks and artists' practices of Aboriginal and Torres Strait Islander people as well as their place and value within broader social, cultural, historical and political contexts.

The Australian Curriculum: The Arts enables the exploration of art forms produced by Aboriginal and Torres Strait Islander people. The Arts explores the way the relationships between People, Culture and Country/Place for Aboriginal and Torres Strait Islander Peoples can be conveyed through a combination of art forms and their expression in living communities, and the way these build Identity. It develops understanding of the way Aboriginal and Torres Strait Islander arts practices can involve combining art forms for both practical and cultural reasons. It recognises the way that Aboriginal and Torres Strait Islander artists work through and within communities in diverse contemporary, mediated and culturally endorsed ways, enabling artists to affirm connection with Country/Place, People and Culture.

In the Arts, students learn that the oral histories and belief systems of Aboriginal and Torres Strait Islander Peoples are contained in and communicated through cultural expression in story, movement, song and visual traditions. They have opportunities to participate in a variety of Aboriginal and Torres Strait Islander art forms that are publicly available for broader participation. Students may also extend their cultural expression with appropriate community consultation and endorsement.

Asia and Australia's engagement with Asia (AAEA)

In the Australian Curriculum: The Arts, the Asia and Australia's engagement with Asia priority provides rich, engaging and diverse contexts in which students make and respond to artworks and explore their related cultural and social significance. This priority enables investigation of the role of the Arts in developing, maintaining and transforming cultural beliefs and practices and communicating an understanding of the rich cultural diversity of the Asia region.

The Australian Curriculum: The Arts examines art forms that have arisen from the rich and diverse belief systems and traditions of the Asia region. Students will consider the aesthetic qualities of these art forms as well as their local, regional and global influence. The Arts provides opportunities

to explore how artistic collaboration takes place within and across countries of the Asia region, including Australia.

In The Australian Curriculum: The Arts students engage with a variety of art forms, media, instruments and technologies of the Asia region. In doing so, they reflect on the intrinsic value of these artworks and artists' practices as well as their place and value within broader social, cultural, historical and political contexts.

Sustainability (SUST)

In the Australian Curriculum: The Arts, the Sustainability priority provides engaging and thought-provoking contexts in which to explore the nature of art making and responding.

The Sustainability priority enables the exploration of the role of the Arts in maintaining and transforming cultural practices, social systems and the relationships of people to their environment. Through making and responding in the Arts, students consider issues of sustainability in relation to the resource use and traditions in each of the Arts subjects. The Arts provides opportunities for students to express and develop world views, and to appreciate the need for collaboration within and between communities to implement more sustainable patterns of living.

In this learning area, students use the exploratory and creative platform of the Arts to advocate effective action for sustainability. This action is informed by a range of world views, and the need for social justice and ecosystem health. Students choose suitable art forms to communicate their developing understanding of the concept of sustainability and to persuade others to take action for sustainable futures.

Links to other learning areas

Learning in and through the Arts involves the development of understanding and knowledge of informed and effective participation not only in the Arts but also in other learning areas. The most obvious learning area connections occur with English, History and Geography because the Arts embody some of the most significant and recognisable works, products and records of all cultures. The Arts can also provide a range of pedagogies for use across learning areas in the curriculum.

Some Arts subjects have direct relationships with other learning areas within the Australian Curriculum and are described below. Relationships with other subjects in the Australian Curriculum will be added as they are published.

English

The Arts and English complement each other and strengthen student learning in many ways. Skills developed in English and the Arts include exploring, interpreting and responding to texts and artworks, and creating texts/works using a variety of media and forms. Through the study of the Arts, students learn how to engage with artworks with critical discernment and how to create their own artworks as ways of understanding and communicating about the world. In their studies of both English and the Arts, they encounter representations of the past, the present and the future that demonstrate the power of language and symbol, and they learn to extend the range of their own expression. These skills are developed across a range of forms, including art, dance, photography, film, music, media artworks and playwriting.

Drama and Media Arts have a strong focus on language, texts and narrative, and aspects of these two Arts subjects are taught as part of English. With the convergence of different textual forms and the growing importance for students to be able to create and critique new concepts, Media Arts and Visual Arts help students to create multimodal artworks and understand the codes and conventions that are used to communicate meaning.

Geography

Students are curious about their personal world and are interested in exploring it. Through the Arts, as in Geography, students explore their immediate experience and their own sense of place, space and environment. Learning about their own place, and building a connection with it, also contributes to their sense of identity and belonging. The Australian Curriculum: The Arts supports the approach of Geography using local place as the initial focus for learning, while recognising that young students are also aware of and interested in more distant places. The curriculum provides opportunities to build on this curiosity. As they engage with the Arts, students find out about the ways they are connected to places throughout the world by exploring artworks from other places and cultural groups in their community, investigating the origin of familiar products and analysing world events.

History

The skills taught in The Arts include communicating with others about, comprehending and researching artworks from the past, reinforcing learning in History. Studying artworks from a range of historical, social and cultural contexts helps students understand the perspectives and contributions of people from the past. Students undertake research, read texts with critical discernment and create artworks and texts that present the results of historical understanding.

Mathematics

In the Arts and Mathematics, students build their understanding of relationships between time and space, rhythm and line through engagement with a variety of art forms and mathematical ideas. Art making requires the use and understanding of measurement in the manipulation of space, time and form. Creating patterns in the Arts involves counting, measurement and design in different ways across the various art forms.

In both Visual Arts and Mathematics, students learn about size, scale, shape, pattern, proportion and orientation. These concepts are also explored in Dance, Drama and Media Arts through design concepts and the design process in these art forms. Links between Music and Mathematics initially focus on time and rhythm.

Science

There is a strong relationship between the development of observational skills, imaginative speculation and encouragement of curiosity and questioning within the scientific and artistic explorations of real and imagined worlds. Design may be employed when developing new products or solutions to problems. The Arts provides opportunities for students to explore and communicate scientific ideas and to develop and practise techniques. These include making artworks that present an understanding of how systems in plants and animals work together or using the materials, techniques and processes of photography to investigate light and the properties of colour, illusion, and matter. Music, Drama and Dance may be utilised to challenge thinking about scientific issues which affect society.

Implications for teaching, assessment and reporting

In the Australian Curriculum: The Arts, the two strands of *Making* and *Responding* are interrelated and inform and support each other. When developing teaching and learning programs, teachers combine aspects of the strands in different ways to provide students with learning experiences that meet their needs and interests. The content descriptions may be approached in any order which is suitable to the particular teaching and learning application. The curriculum provides many opportunities for integration of learning between Arts subjects and with other learning areas.

Engaging learning programs will provide opportunities for students to:

- develop skills and dispositions such as curiosity, imagination, creativity and evaluation
- engage all aspects of perception: sensory, emotional, cognitive, physical and spiritual
- work individually and collaboratively.

Although Dance, Drama, Media Arts, Music, and Visual Arts are described individually in The Arts, students require opportunities to study and make artworks that feature fusion of traditional art forms and practices to create hybrid artworks. This learning involves exploration of traditional and contemporary arts practices from different cultures, including works from Aboriginal and Torres Strait Islander cultures. Such works might:

- combine performance, audio and/or visual aspects
- combine processes typical of the different Arts subjects
- involve other learning areas
- exist in physical, digital or virtual spaces
- combine traditional, contemporary and emerging media and materials
- be created individually or collaboratively.

Teachers in schools are the key to providing students with rich, sustained, rigorous learning in each of the subjects in the Arts. The arts industry complements the provision of the Arts curriculum in schools through programs and partnerships. The industry increasingly provides specialist services for schools, as appropriate, through experiences such as visiting performances, demonstrations and exhibitions, artists in residence, teacher professional development and access for students and teachers to specialised facilities in galleries, concert halls, theatres and other arts venues.

While content descriptions do not repeat key skills across the bands, it should be noted that many aspects of The Arts curriculum are recurring, and teachers need to provide ample opportunity for revision and consolidation of previously introduced knowledge and skills.

Students learn at different rates and in different stages. Depending on each student's rate of learning or the prior experience they bring to the classroom, not all of the content descriptions for a particular band may be relevant to a student in those year levels.

Some students may have already learned a concept or skill, in which case it will not have to be explicitly taught to them in the band stipulated. Other students may need to be taught concepts or skills stipulated for earlier bands. The content descriptions in the Australian Curriculum: The Arts

enable teachers to develop a variety of learning experiences that are relevant, rigorous and meaningful and allow for different rates of development, in particular for younger students and for those who require additional support.

Some students will require additional support to develop their skills in specific Arts subjects. It is expected that appropriate adjustments will be made for some students to enable them to access and participate in meaningful learning, and demonstrate their knowledge, understanding and skills across the five Arts subjects. To provide the required flexibility, teachers need to consider the abilities of each student and adopt options for curriculum implementation that allow all students to participate.

This might involve students using modified tools, materials, technologies or instruments to create or perform works. Teachers might consider varying the form in which students respond to a work: moving or drawing, for example, rather than writing or speaking, or working collaboratively rather than individually.

Teachers use the Australian Curriculum content descriptions and achievement standards firstly to identify current levels of learning and achievement, and then to select the most appropriate content (possibly from across several year levels) to teach individual students and/or groups of students. These take into account that in each class there may be students with a range of prior achievement (below, at or above the year level expectations) and that teachers plan to build on current learning. Organisation of the curriculum in bands provides an additional level of flexibility that supports teachers to plan and implement learning programs that are appropriate for all students and make best possible use of available resources.

Teachers also use the achievement standards at the end of a period of teaching to make on-balance judgments about the quality of learning demonstrated by the students – that is, whether they have achieved below, at or above the standard. To make these judgments, teachers draw on assessment data that they have collected as evidence during the course of the teaching period. These judgments about the quality of learning are one source of feedback to students and their parents and inform formal reporting processes.

If a teacher judges that a student's achievement is below the expected standard, this suggests that the teaching programs should be reviewed to better assist individual students in their learning in the future. It also suggests that additional support and targeted teaching will be needed to ensure that students are appropriately prepared for future studies in specific Arts subjects.

Assessment of the Australian Curriculum: The Arts takes place at different levels and for different purposes, including:

ongoing formative assessment within classrooms for the purposes of monitoring learning and providing feedback to teachers to inform their teaching, and for students to inform their learning

summative assessment for the purposes of twice-yearly reporting by schools to parents and carers on the progress and achievement of students.

Dance

Rationale

This rationale complements and extends the rationale for The Arts learning area.

Dance is expressive movement with purpose and form. Through Dance, students represent, question and celebrate human experience, using the body as the instrument and movement as the medium for personal, social, emotional, spiritual and physical communication. Like all art forms, dance has the capacity to engage, inspire and enrich all students, exciting the imagination and encouraging students to reach their creative and expressive potential.

Dance enables students to develop a movement vocabulary with which to explore and refine imaginative ways of moving both individually and collaboratively. They choreograph, rehearse, perform and respond as they engage with dance practice and practitioners in their own and others' cultures and communities.

Students use the elements of dance to explore choreography and performance and to practise choreographic, technical and expressive skills. Students respond to their own and others' dances using physical and verbal communication.

Active participation as dancers, choreographers and audiences promotes wellbeing and social inclusion. Learning in and through Dance enhances students' knowledge and understanding of diverse cultures and contexts and develops their personal, social and cultural identity.

Aims

In addition to the overarching aims of the Australian Curriculum: The Arts, Dance knowledge, understanding and skills ensure that, individually and collaboratively, students develop:

- body awareness and technical and expressive skills to communicate through movement confidently, creatively and intelligently
- choreographic and performance skills and appreciation of their own and others' dances
- aesthetic, artistic and cultural understanding of dance in past and contemporary contexts as choreographers, performers and audiences
- respect for and knowledge of the diverse purposes, traditions, histories and cultures of dance by making and responding as active participants and informed audiences.

Learning in Dance

Learning in Dance involves students exploring elements, skills and processes through the integrated practices of choreography, performance and appreciation. The body is the instrument of expression and uses combinations of the elements of dance (space, time, dynamics and relationships) to communicate and express meaning through expressive and purposeful movement.

Making in Dance involves improvising, choreographing, comparing and contrasting, refining, interpreting, practising, rehearsing and performing.

Responding in Dance involves students appreciating their own and others' dance works by viewing, describing, reflecting, analysing, appreciating and evaluating.

Both *Making* and *Responding* involve students learning choreographic, performance and appreciating processes to engage with the elements of dance and to use safe dance practices. With an understanding of the body's capabilities applied to their own body, they develop kinaesthetic intelligence, critical thinking and awareness of how the body moves in dance. The elements of dance work together and underpin all dance activity as students learn to make dance using their developing movement vocabulary with the body. With increasing experience of making and responding, students develop analytical skills and aesthetic understanding. They engage with different types of dance and examine dance from diverse viewpoints to build their knowledge and understanding. Dance skills, techniques and processes are developed through their engagement with dance practices that use the body and movement as the materials of dance with, in later bands, the addition of production components.

Knowledge and skills of Dance

In Dance, students develop kinaesthetic knowledge through the development of dance knowledge and skills and their engagement with the materials of dance. Early sensory experience using the body as the instrument of expression and movement as the medium is fundamental to the development of this kinaesthetic knowledge in dance and contributes to students' overall aesthetic understanding.

Dances may have a particular 'look', 'sound' and 'feel' that students respond to positively, negatively or with indifference according to the engagement of their senses, emotions and cognition. They consider their perceptions of different dances and their notions of what is appealing or not appealing in the bodies, movement, sounds, aural and visual settings of dances they participate in or view.

Through Dance, students learn to reflect critically on their own aesthetic preferences by considering social, historical and cultural influences, and the effects of local and global cultures upon their tastes and decision making. From early family experiences, students' aesthetic preferences are nurtured by an increasing range of cultural influences. The wider social, historical and cultural contexts for dance present students with differing aesthetic preferences, tastes and viewpoints determined by people and their cultures.

The information below outlines the knowledge and skills that students need to develop in Dance. Terms specific to this curriculum are defined in the Glossary and a hyperlink to examples of band-appropriate knowledge and skills is provided after the content descriptions.

Knowledge

Students choreograph, perform and appreciate dances from a range of contexts, demonstrating an increasing range of movement skills and style-specific techniques. They learn how choreographic devices are used in the structure and form of dances. Students use the elements of dance with appropriate expressive qualities for choreographic intent.

The elements of dance

Students work safely with the elements of dance (space, time, dynamics and relationships), in combination, to create and communicate meaning through dance.

Viewpoints

In both *Making* and *Responding*, students learn that meanings can be generated from different viewpoints and that these shift according to different world encounters. As students make, investigate or critique dances as choreographers, dancers and audiences, they may ask and answer questions to consider the choreographers' and dancers' meanings and the audiences' interpretations. Meanings and interpretations are informed by an understanding of how the elements of dance, materials, skills and processes are used in differing social, cultural and historical contexts. These questions provide the basis for making informed critical judgments about their own dance and the dance they see as audiences. The complexity and sophistication of such questions will develop across Foundation to Year 10. In the later years, students will consider the interests and concerns of choreographers, dancers and audiences regarding philosophies and ideologies, critical theories, institutions and psychology.

Types of dance

Learning in Dance involves students engaging in dance experiences which explore different types of dance. These may be drawn from a variety of genres and styles including theatrical, traditional, social, ritual and other current dance styles and the forms within them.

In Dance, form is the shape or structure of a dance according to a preconceived plan. For example, binary form is an A section followed by a B section; ternary form is an A section followed by a B section followed by a repeat of the A section; rondo is an expansion of the ternary form into ABACADA; narrative form is a dance that tells a story.

In all bands, students explore dance from a range of historical and cultural contexts. They begin with their experiences of dance from their immediate lives and community and identify the reasons why people dance. They draw on the histories, traditions and styles of dance from a range of places and times including dance from Australia, Aboriginal and Torres Strait Islander Peoples, the Asia region, and other world cultures. As students learn about dance, from the primary to secondary years, they broaden their experiences of dance genres and particular styles and use these as a springboard for their making and responding in Dance. They also consider how dance can communicate and challenge ideas about issues and concepts such as sustainability.

In their dance making, students use a variety of stimuli to create and communicate meaning through movement. They also draw on their experiences in other Arts subjects and learning areas.

Skills, techniques and processes

Through *Making* and *Responding*, students develop skills in and understanding of their dance making by becoming increasingly proficient in using choreographic, performance and appreciating practices. As they progress in Dance, students develop their capacity to use skills that enable them to perform safe and meaningful movement. In Dance, students combine and apply technical and expressive skills. As they progress, they build on fundamental movement skills to acquire increasingly complex skills and, particularly in the secondary bands, learn style-based techniques to build their movement vocabulary.

Teachers will select styles and techniques that are appropriate to the students' experience, their own experience and the school context. Techniques in dance develop from the acquisition of fundamental movement skills to intentional use of more sophisticated technical and expressive skills with the use of style-specific techniques.

When *Making* and *Responding*, students' dance skills are best developed through activities which integrate the techniques and processes involved in the dance practices: choreographing, performing and appreciating.

- Choreographing includes students drawing on their developing movement vocabulary as they engage in the creative process of making dance. As they explore and shape their ideas they will be involved in processes such as improvising, exploring, selecting, creating and structuring movement to communicate their intentions.
- Performing includes students acquiring skills by practising, rehearsing, refining and applying physical and expressive techniques.
- Appreciating includes students describing, explaining, evaluating and critically analysing their own dances and other dances viewed.

Materials

The materials for Dance begin with the body, including body awareness, body bases, body parts and body zones. The body uses movement vocabulary developed from using the elements of dance to express and give form to feelings and ideas in both choreography and performance. Production components such as performance spaces, costumes, props, lighting, sets, sound and multimedia elements may be incorporated in dance.

Foundation to Year 2

Band description

In Foundation to Year 2, students explore dance. They learn about how dance can represent the world and they make dances to represent their ideas about the world. They share their dance with peers and experience dance as audience s.

In Foundation to Year 2, learning in Dance builds upon the Early Years Learning Framework. Students are engaged through purposeful play in structured activities, fostering a strong sense of wellbeing and developing students' connection with and contribution to the world.

Students become aware of their bodies and learn about the body bases, parts and zones used in dance. They explore space, time, dynamics and relationships as they make and observe dances. They explore locomotor and non-locomotor movements and use these fundamental movement skills in their own dances. They experiment with simple technical and expressive skills and begin to learn about choreographic devices through selecting and organising movements in their own dances.

In the Foundation Year, students undertake dance suitable to their level of development.

As they experience dance, students draw on dances from a range of cultures, times and locations. They explore the dances and influences of Aboriginal and Torres Strait Islander Peoples, and those of the Asia region. While dance in the local community should be the initial focus for learning, students are also aware of and interested in dance from more distant locations and the curriculum provides opportunities to build on this curiosity. Students will learn that dances are used by Aboriginal and Torres Strait Islander people for different purposes.

As they make and respond to dance, students explore meaning and interpretation, forms and elements and social and cultural contexts of dance. They make simple evaluations of dance expressing what they like and why. Students learn about safe dance practices. They experience the role of artist and they respond to feedback in their dance making. As an audience they learn to focus their attention on the performance and to respond at the end of the performance.

Content descriptions	Content elaborations
<p>2.1 Explore, improvise and organise ideas to make dance sequences using fundamental movement skills and the elements of dance</p> <p><i>General capabilities: Num, ICT, CCT, PSC, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>2.1.1 exploring fundamental movements safely to improvise dance ideas, for example, running in a race, jumping like a frog, stomping like a giant, rolling like a log, falling like an autumn leaf, floating like a cloud, gliding like a bird</p> <p>Considering viewpoints – forms and elements: For example – Which levels are you using in your dance? What sort of movements did the dancers perform? What are they wearing? What kind of music are they dancing to?</p> <p>2.1.2 exploring movement possibilities in response to a stimulus, such as imagery, music and shared stories</p> <p>2.1.3 experimenting with the elements of space, time, dynamics and relationships through movement, for example, considering levels, tempo and dynamics</p> <p>2.1.4 taking photos or videoing dance sequences to view and extend their dance ideas</p>
<p>2.2 Use fundamental movement skills when practising dance sequences</p> <p><i>General capabilities: Num, PSC, EU</i></p> <p><i>Cross-curriculum priorities: NA</i></p>	<p>2.2.1 practising and responding to a range of fundamental movements to music, for example, walking, running, marching, galloping, skipping, crawling (locomotor); bending, stretching, twisting, turning (non-locomotor)</p> <p>2.2.2 practising fundamental movements to begin to develop technical skills of body control, posture, strength, balance and coordination, and</p>

Content descriptions	Content elaborations
	<p>responding to teacher's feedback</p> <p>Considering viewpoints – meanings and interpretations: For example – How are you communicating the ideas or intention in this dance? forms and elements: Which levels are you using in your dance?</p> <p>2.2.3 developing awareness of and taking responsibility for safe dance practices, for example, being aware of self and others in the dance space, moving with care, respecting others dancing in the space; awareness of the boundaries of the dance space; awareness of their bodies' needs, for example, getting a drink after dance activities for hydration</p> <p>2.2.4 recognising and accepting a teacher's or classmates' constructive feedback</p>
<p>2.3 Present dances that communicate ideas to an audience, including dance used by cultural groups in the community, and explore Aboriginal and Torres Strait Islander dance</p> <p><i>General capabilities: Lit, Num, ICT, CCT, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>2.3.1 presenting a learned sequence of movements or performing simple dances, individually or as a group, to classmates, teachers and parents</p> <p>2.3.2 expressing ideas to an audience through movement, for example, showing contrasting dynamics by stamping heavily and tip-toeing lightly, or using movement qualities such as slow controlled sinking to the floor to express melting ice and sharp jerky movement to express a robot</p> <p>Considering viewpoints – meanings and interpretations: For example – What did this dance make you think about? Did the dance movements remind you of anything? How are you communicating the ideas or intention in this dance?</p> <p>2.3.3 exploring the movements in dances with representatives of the Aboriginal and Torres Strait Islander community, for example, creating movements that represent animals from their region</p> <p>2.3.4 using expressive skills to engage the audience, for example, looking out to audience and using facial expression</p> <p>2.3.5 presenting their dance in a digital format</p>
<p>2.4 Respond to a range of dances and consider where and why people dance, starting with dances from Australia including dances of Aboriginal and Torres Strait Islander people</p> <p><i>General capabilities: Lit, Num, CCT, PSC, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>2.4.1 identifying where they might experience dance in their lives and communities, for example, considering how dance sustains and communicates cultural knowledge</p> <p>Considering viewpoints – evaluations: For example – Why are these people dancing? Where are they dancing? Where is this dance from?</p> <p>2.4.2 recognising that dance can show that people have different feelings about the world based on their experiences of the environment and other people</p> <p>2.4.3 exploring and responding to dances they make and view, for example, considering what the dance made them think about or how the dance made them feel</p> <p>2.4.4 recognising patterns of movement in dances they make, perform and view using their own words and learnt dance terminology</p> <p>Considering viewpoints – What sort of movements did the dancers perform? What are they wearing? What kind of music are they dancing to?</p>

[In the online version of the curriculum, the information below will be hyperlinked from content descriptions.]

Examples of knowledge and skills appropriate for students in Dance at Foundation to Year 2
<p>In this band students are introduced to the ways that ideas and intentions are communicated in and through Dance. They develop knowledge, understanding and skills through dance practices focusing on:</p> <p>Body</p> <ul style="list-style-type: none"> - body awareness – awareness of body in space in relation to objects in class; awareness of position - body zones/parts – whole body/parts of the body - body bases (what supports the body) – feet, hands or knees <p>Elements of dance</p> <p>Space</p>

- level – for example, moving through low (ground), medium (standing) and high (head height) levels
 - directions – for example, forwards, backwards, sideways
 - shapes – for example, angular, twisted, curved, straight, closed circular
 - dimension – for example, big, small
 - personal (kinesphere) and general space – for example, moving within the space around the body; extending as far as the body and body parts can reach without travelling; sharing the general dance space with other students
 - pathways – for example, tracing patterns in the air with the arms, or on the floor by moving the body around, under, over
- Time**
- tempo – for example, fast/slow, slowing down, speeding up, moving versus freezing
 - rhythm – for example, even, uneven
- Dynamics**
- gaining control over own energy levels
 - moving to illustrate different environments – for example, melting ice, windy weather
 - using different dynamics – for example, heavy/light, sharp/soft movements
 - movement qualities – melting, jerky, percussive
 - force – bouncing, exploding, shaking
- Relationships**
- groupings – for example, dancing as an individual within a group
 - spatial relationships – for example, around, side-by-side
 - interaction – for example, mirroring movement with a partner
 - use of simple objects/props – for example, moving in and around an object or prop
- Fundamental movement skills**
- locomotor movements – for example, walking, running, marching, galloping, skipping, crawling, rolling
 - non-locomotor movements – for example, bending, stretching, twisting, turning, growing, melting to the ground
- Technical skills**
- with teacher guidance, practising to develop body control, posture, strength, balance and coordination
- Expressive skills**
- for example, facing the audience, looking out to audience (as appropriate) and using facial expression
- Safe dance practices**
- awareness of, care, respect and responsibility for other students dancing in the dance space
 - awareness of the boundaries of the dance space
 - awareness of their own body's needs, for example, getting a drink after dance activities for hydration
- Choreographic devices**
- selecting meaningful movements
 - combining movements.

Foundation to Year 2 Achievement Standard

By the end of Year 2, students communicate about dances they make, perform and view and where and why people dance.

Students use the elements of dance to make and perform dance sequences and demonstrate safe practice.

Years 3 and 4

Band description

In Years 3 and 4, learning in Dance builds on the experience of the previous band. It involves students making and responding to dance independently and with their classmates and teachers.

Students extend their awareness of the body as they incorporate actions using different body parts, body zones and bases. They explore and experiment with directions, time, dynamics and relationships using groupings, objects and props. They extend their fundamental movement skills adding and combining more complex movements. Students use technical skills including accuracy and awareness of body alignment and expressive skills including projection and focus.

As they experience dance, students draw on dances from a range of cultures, times and locations. They explore the dances and influences of Aboriginal and Torres Strait Islander Peoples, and those of the Asia region. Students learn about dance in their community. They also learn about dance from more distant locations that may be represented in their community. Students learn that Aboriginal and Torres Strait Islander dances use expressive skills to communicate ideas and tell stories.

As they make and respond to dance, students explore meaning and interpretation, elements and forms including shapes and sequences of dances, and social and cultural contexts of dance. They make personal evaluations of dances.

Students learn about warm-up and cool down for safe dance practice and careful selection of dress and footwear. Their understanding of the role of the artist and the audience builds upon their experience from the previous band. As an audience, students focus their attention on the performance and respond to the performance. They consider why and how audiences respond to performance.

Content descriptions	Content elaborations
<p>4.1 Investigate, improvise and structure movement ideas for dance using the elements of dance and choreographic devices <i>General capabilities: Lit, Num, ICT, CCT, PSC, ICU</i> <i>Cross-curriculum priorities: AAEA, SUST</i></p>	<p>4.1.1 using contrast and repetition to explore and generate new movement in response to stimuli such as stories, memories and the environment</p> <p>4.1.2 exploring known movements to find alternative ways of performing them, for example, waving hello or shaking hands and then doing the same action at a different level, in a different direction, bigger/smaller, using a different body part</p> <p>4.1.3 altering movements in a set, teacher-directed or student-devised dance using the elements of space, time, dynamics and relationships to express ideas, for example, increasing the size of a movement to represent growth</p> <p>4.1.4 selecting and combining movements using choreographic devices such as contrast and repetition, for example, combining movements learned in a dance from Asia with other dance movements, or repeating movement to show emphasis</p> <p>Considering viewpoints – forms and elements: For example – How did the/does your dance begin? Was/is there a middle part? How did/does the dance end? What shapes did you see/make? (individual and group)</p>
<p>4.2 Practise technical skills safely in fundamental movements <i>General capabilities: Lit, Num, PSC</i> <i>Cross-curriculum priorities: NA</i></p>	<p>4.2.1 practising combinations of fundamental locomotor and non-locomotor movements to a range of musical accompaniment, for example, running and sliding; bending and stretching; running, swinging, walking and stretching</p> <p>4.2.2 developing body awareness and refining technical skills of body control, accuracy, alignment, strength, balance and coordination in fundamental movements in response to teacher's feedback and observation of other dancers' technical skills</p> <p>4.2.3 demonstrating safe dance practices, for example, warming up their bodies before executing more complex movement</p>

Content descriptions	Content elaborations
	<p>patterns in dance sequences and cooling/calming down afterwards; removing socks if the floor surface is slippery (and clean)</p> <p>4.2.4 building confidence and resilience through practising technical skills</p>
<p>4.3 Perform a variety of dances using expressive skills to communicate ideas, including telling cultural or community stories</p> <p><i>General capabilities: Lit, ICT, PSC, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>4.3.1 using expressive skills of projection and focus to communicate dance ideas to an audience (school assembly, community festival, etc.); for example, looking out and up to the ceiling and extending movements outwards to express a feeling of joy</p> <p>4.3.2 exploring the elements of dance to communicate ideas clearly, such as telling cultural stories in a dance with or without music; for example, travelling lightly using hands and feet to represent a bilby, or skipping vigorously and at a high level to express joy, or rolling softly on the floor using different body shapes to represent shells washed by the sea</p> <p>Considering viewpoints – meanings and interpretations: For example – Is there a story in the dance? How are you using grouping or pathways to communicate ideas or intentions in your dance?</p> <p>4.3.3 rehearsing and presenting an appropriate dance to celebrate and appreciate diversity of cultures, based on research into dance tradition, in the school or at a local community event</p> <p>4.3.4 presenting their dance using internet-based technologies</p> <p>4.3.5 respecting other students' dancing when dancing and being an attentive audience member</p>
<p>4.4 Identify how the elements of dance and production elements express ideas and explore perspectives of dance they make, perform and experience as audience, including Aboriginal and Torres Strait Islander dance</p> <p><i>General capabilities: Lit, ICT, CCT, PSC, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>4.4.1 identifying meaning and describing purposes in dances from different social, cultural or historical contexts such as dances that include digital, visual or theatrical elements</p> <p>4.4.2 comparing the expectations and requirements of performers and audience in different cultural settings</p> <p>Considering viewpoints – societies and cultures: For example – Do you recognise new movements in the dance? Why do you think people from different cultures dance? Where are these dances performed?</p> <p>4.4.3 examining dances in their community and comparing them to other dances of different peoples, times and cultures</p> <p>Considering viewpoints – meanings and interpretations: For example – Is there a story in the dance? How are you using grouping or pathways to communicate ideas or intentions in your dance?</p> <p>4.4.4 writing about and discussing with others the meaning and intended purposes of their own dance using dance terminology</p>

[In the online version of the curriculum, the information below will be hyperlinked from content descriptions.]

Examples of knowledge and skills appropriate for students in Dance at Years 3 and 4
<p>In this band students develop their knowledge of how ideas and intentions are communicated in and through Dance. They build on and refine their knowledge, understanding and skills through dance practices focusing on:</p> <p>Body</p> <ul style="list-style-type: none"> - body parts/actions – for example, gestures - body zones – for example, body areas of front and back; cross-lateral – left arm and right leg - body bases – for example, seat as base <p>Elements of dance</p> <p>Space</p> <ul style="list-style-type: none"> - level – for example, moving at a level, moving between levels

Examples of knowledge and skills appropriate for students in Dance at Years 3 and 4

- directions – for example, diagonal, circular
 - shapes – for example, symmetry versus asymmetry, organic versus geometric shape, angular versus curved shape
 - dimension – size of movement, for example, large, small, narrow, wide
 - pathways – for example, in air, on floor
 - positive and negative space
- Time**
- tempo – for example, sustained, increasing and decreasing speeds
 - rhythm – for example, regular, irregular
 - stillness – for example, pausing; freezing; holding a shape for a moment, then continuing with a dance sequence
- Dynamics**
- controlling and combining different movement qualities, for example, a smooth, sustained movement followed by a percussive, jagged movement; limp, floppy movements followed by stiff, sharp movements
 - force – for example, lightness/strength
- Relationships**
- groupings – solo; connected; group formations, for example, conga line dances, making group shapes
 - spatial relationships – for example, over, under, near, far
 - interaction – for example, lead/follow, meet/part with a partner/group
 - relationships between different body parts
 - use of objects/props to communicate dance ideas
- Fundamental movement skills**
- locomotor movements – adding and combining more complex movements, for example, running, galloping, sliding, crawling
 - non-locomotor movements – for example, rising, pulling, swinging, spinning, twisting, collapsing, curling
- Technical skills**
- body control
 - accuracy
 - body awareness
 - alignment
 - strength
 - balance and coordination
- Expressive skills**
- for example, projection and focus
- Safe dance practices**
- warming up their bodies before executing more complex and contrasting movement patterns in dance sequences and cooling/calming down afterwards
 - removing socks if the floor surface is slippery (and clean)
- Choreographic devices**
- contrast
 - repetition.

Years 3 and 4 Achievement Standard

By the end of Year 4, students describe and discuss similarities and differences between dances they make, perform and view. They discuss how they and others use the elements of dance, production elements and choreographic devices.

Students structure movements into dance sequences and use the elements of dance and choreographic devices to communicate ideas. They collaborate to make dances and perform with control, accuracy, projection and focus.

Years 5 and 6

Band description

In Years 5 and 6, learning in Dance builds on the experience of the previous band. It involves students making and responding to dance independently, and with their classmates, teachers and communities.

Students extend their awareness of the body as they combine movements that use body parts and actions with those involving body zones and bases. They extend their understanding and use of space, time, dynamics and relationships including performing in groups of varying sizes. They extend their use of various combinations of fundamental movement skills and technical skills developing competence, body control and accuracy.

As they experience dance, students draw on dances from a range of cultures, times and locations. They explore the dances and influences of Aboriginal and Torres Strait Islander Peoples, and those of the Asia region. Students learn about dance in and beyond their local community. Students explore Aboriginal and Torres Strait Islander dances and learn how movement communicates meaning.

As they make and respond to dance, students explore meaning and interpretation, forms and elements of dance, including the use of space and energy in dances, and social and cultural contexts of dance. They evaluate the use of elements of dance in dances they view and perform.

Students extend the understanding of safe dance practice, identifying appropriate warm-up and cool down procedures, performing within their own body capabilities and working safely in groups. Their understanding of the roles of artists and audiences builds upon previous bands as they engage with more diverse performances.

Content descriptions	Content elaborations
<p>6.1 Experiment with movement and choreographic devices, using the elements of dance to choreograph dances that communicate meaning <i>General capabilities: Lit, Num, CCT, PSC, ICU</i> <i>Cross-curriculum priorities: NA</i></p>	<p>6.1.1 improvising new movement to communicate ideas in response to stimulus, for example, exploring the relationship of close proximity of dancers grouped together to represent overcrowded cities</p> <p>6.1.2 exploring stimulus or analysing other dances to devise a variety of movement possibilities, for example, different ways to jump and land, roll and stand or spiral down to the ground</p> <p>6.1.3 exploring character and mood by experimenting with elements of dance in a range of set, teacher-directed or student-devised dances</p> <p>Considering viewpoints – meanings and interpretations: For example – How is the movement of the body used to represent a story, character or idea? How did the choreographer use space, costume and/or multimedia to communicate meaning in this dance? Why did they/you make this dance?</p> <p>6.1.4 selecting, combining, arranging and refining movement using choreographic devices such as canon and unison</p>
<p>6.2 Develop technical and expressive skills in fundamental movements <i>General capabilities: Lit, Num, CCT, PSC</i> <i>Cross-curriculum priorities: SUST</i></p>	<p>6.2.1 rehearsing a combination of fundamental movements with or without accompaniment to refine technical and expressive skills, for example, galloping, jumping, sliding, rolling, slithering, spinning, shrinking, exploding, collapsing</p> <p>6.2.2 practising and refining technical skills in movements with increasing body control, accuracy, alignment, strength, balance and coordination in response to teacher's and peers' feedback</p> <p>6.2.3 rehearsing a range of learnt and devised dances with an awareness and appreciation of their body capabilities</p> <p>Considering viewpoints – meanings and interpretations: For example – How is the movement of the body used to represent a story, character or idea? How does the use of space, costume and/or multimedia communicate meaning in this dance? Why did they/you make this dance?</p>
<p>6.3 Perform dances using</p>	<p>6.3.1 developing expressive skills of focus, clarity of the movement,</p>

Content descriptions	Content elaborations
<p>expressive skills to communicate a choreographer's ideas, including performing dances of cultural groups in the community</p> <p><i>General capabilities: Lit, ICT, PSC, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>confidence and facial expression/character to present dance ideas in performance for an intended audience</p> <p>Considering viewpoints – forms and elements: For example – How did the dancers/you use space and energy to create a feeling of strength/isolation/happiness? What is the relationship between the dancers and the audience? What relationship are you aiming to create between the dancers and the audience?</p> <p>6.3.2 applying the elements of dance in dance contexts to communicate ideas to audience, for example, stop and start/percussive arm and upper body movements to express basketball actions in a game, or rhythmic and accented movement to express the passage of time or the actions of a clock</p> <p>Considering viewpoints – forms and elements: For example – How did the dancers/you use space and energy to create a feeling of strength/isolation/happiness? What is the relationship between the dancers and the audience? What relationship are you aiming to create between the dancers and the audience?</p> <p>6.3.3 presenting dances, using costumes and/or props where appropriate to enhance different contexts, such as performing dances with representatives of the cultural group from the community</p> <p>6.3.4 presenting their performances using internet-based technologies, including social media</p>
<p>6.4 Explain how the elements of dance and production elements communicate meaning by comparing dances from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander dance</p> <p><i>General capabilities: Lit, ICT, CCT, PSC, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>6.4.1 discussing the purpose of movements, elements of dance, production elements, and use of projection and focus, and how these affect the mood of audience and the relationship between dancers and the audience</p> <p>Considering viewpoints – evaluations: For example – Which dance elements were used well and for which purpose? How was your mood changed by this dance? (refer to: the energy, shapes, tempo, music, staging in your answer)</p> <p>6.4.2 identifying and discussing meanings and significance intended by the choreographer's use of movement, space and energy, referring to their knowledge of the context in which the dance was created, for example, an Aboriginal or Torres Strait Islander dance, a Chinese ribbon dance, or a Sumatran tambourine dance</p> <p>Considering viewpoints – meanings and interpretations: For example – How is the movement of the body used to represent a story, character or idea? How does did you use space, costume and/or multimedia to communicate meaning in this dance?</p> <p>6.4.3 discussing social and cultural influences to recognise the role of dance and dancers in societies, cultures, environments and times, for example, conventions of a Kecak dance from Bali, or the protocols for performing Aboriginal and Torres Strait Islander dance, including when it is not able to be viewed</p> <p>Considering viewpoints – societies and cultures: For example – What are the traditions, customs and conventions of this dance? What different performance spaces are used for dances and why?</p> <p>6.4.4 accessing real or virtual performances that are representative of different times and places and comparing how elements of dance and production elements communicate meaning in each</p>

[In the online version of the curriculum, the information below will be hyperlinked from content descriptions.]

Examples of knowledge and skills appropriate for students in Dance at Years 5 and 6

In this band students develop their knowledge of how ideas and intentions are communicated in and through Dance. They build on and refine their knowledge, understanding and skills through dance practices focusing on:

Examples of knowledge and skills appropriate for students in Dance at Years 5 and 6

Body

- body zones/parts/actions – for example, arm and leg gestures that lead toward, away from and around own body

Elements of dance

Space

- shapes – for example, complementary and contrasting, centred and off-centre
- dimension – amount of space, for example, big/little, narrow/wide
- group formations– for example, small or large groups of dancers in lines, circles, diagonals, clusters, squares throughout the space
- pathways – patterns on the floor (feet on ground), for example, curved, straight, zigzag, random; patterns in the air (arms or legs in the air), for example, straight, angular, twisting, etc.

Time

- rhythm – for example, combinations of regular, irregular
- duration – for example, short, long movements
- acceleration/deceleration
- accent – emphasis placed on a movement

Dynamics

- varying dynamics within a sequence/dance
- force – for example, slash, press, flick

Relationships

- groupings – solo, connections between one or more dancers (duet, ensemble)
- spatial relationships – for example, using a partner as support
- interaction – for example, performing movement in canon in a group, meeting and parting
- manipulation of objects/props

Fundamental movement skills

- combining locomotor movements and non-locomotor movements and incorporating spatial and dynamic changes, for example, galloping, jumping, sliding, rolling, slithering, spinning, shrinking, exploding, collapsing

Technical skills

- developing technical competence in relation to body control, accuracy, alignment, strength, balance and coordination

Expressive skills

- projection
- focus
- clarity of movement
- confidence and facial expression/character

Safe dance practices

- identifying and following appropriate warm-up and cool down procedures
- performing dance movement with an awareness of own body capabilities
- developing an understanding of body alignment when dancing
- working safely in groups
- preparing for dance by bringing appropriate clothing for moving

Choreographic devices

- canon
- unison.

Years 5 and 6 Achievement Standard

By the end of Year 6, students explain how the elements of dance, choreographic devices and production elements communicate meaning in dances they make, perform and view. They describe characteristics of dances from different social, historical and cultural contexts that influence their dance making.

Students use the elements of dance to make dances that communicate meaning. They work collaboratively to perform dances for audiences, demonstrating technical and expressive skills.

Years 7 and 8

Band description

In Years 7 and 8, learning in Dance builds on the experience of the previous band. It involves students making and responding to dance independently, and with their classmates, teachers and communities. They explore dance as an art form through choreography, performance and appreciation.

Students build on their awareness of the body through body part articulation. They extend their understanding and use of space, time, dynamics and relationships including performing in groups, spatial relationships and using interaction to communicate their choreographic intention. They extend the combinations of fundamental movement skills to explore dance styles. They extend technical skills from the previous band increasing their confidence, accuracy, clarity of movement and projection.

As they experience dance, students draw on dances from a range of cultures, times and locations. They explore the dances and influences of Aboriginal and Torres Strait Islander Peoples, and of the Asia region. Students learn about style and choreographic intent in Aboriginal and Torres Strait Islander dances, and how these dances communicate social contexts and relationships. Students learn about sustainability through The Arts and sustainability of practices in The Arts.

As they make and respond to dance, students explore meaning and interpretation, forms and elements, and social, cultural and historical contexts of dance. They evaluate choreographers' intentions and expressive skills in dances they view and perform.

Students understand that safe dance practices underlie all experiences in the study of dance. They perform within their own body capabilities and work safely in groups.

Content descriptions	Content elaborations
<p>8.1 Combine elements of dance and improvise by making literal movements into abstract movements</p> <p><i>General capabilities: Lit, CCT, ICU</i></p> <p><i>Cross-curriculum priorities: AAEA, SUST</i></p>	<p>8.1.1 experimenting with realistic movements, that is everyday movement, for example, exaggerating the movement of a single body part such as the arm in brushing hair or eating spaghetti, and blurring this into abstract movements, and responding to each other's movement ideas</p> <p>8.1.2 analysing dances from a range of times and locations, and considering how a single realistic movement can be manipulated from representational to symbolic</p> <p>8.1.3 using the elements of dance to develop new movements that still maintain the essence of the original movement</p> <p>Considering viewpoints – meanings and interpretations: For example – What was the choreographer's stated intent for this dance? What ideas did you think the dance expressed?</p>
<p>8.2 Develop their choreographic intent by applying the elements of dance to manipulate movement</p> <p><i>General capabilities: Lit, CCT, ICU</i></p> <p><i>Cross-curriculum priorities: SUST</i></p>	<p>8.2.1 experimenting with different elements of dance to explore ideas about their choreographic intent</p> <p>8.2.2 selecting movement from their improvisations that best communicates their choreographic intentions, for example, movement that communicates mood or emotion</p> <p>8.2.3 exploring movement that may have symbolic meaning within a social or cultural context, for example, communicate a specific idea by developing a recurring movement idea (motif)</p> <p>Considering viewpoints – cultures: For example – What is the cultural context in which this dance was developed, or in which it is viewed, and what does it signify? What are the stylistic differences in hip hop performances from different countries including Asia, Europe and the USA?</p>
<p>8.3 Practise and refine a wide range of technical skills in style-specific techniques</p>	<p>8.3.1 improving performance by extending their own movement vocabulary when learning dance styles, such as hip hop and street dance, jazz, and ballet</p> <p>Considering viewpoints – cultures: For example – What is the</p>

Content descriptions	Content elaborations
<p><i>General capabilities: PSC, CCT, ICU</i></p> <p><i>Cross-curriculum priorities: NA</i></p>	<p>cultural context in which this dance was developed, or in which it is viewed, and what does it signify? What are the stylistic differences in hip hop performances from different countries including Asia, Europe and the USA?</p> <p>8.3.2 extending technical competence such as control, coordination, accuracy, alignment, balance, flexibility, strength, endurance and articulation when moving, in response to self, peer and/or teacher feedback</p> <p>8.3.3 applying safe dance practice strategies in consideration of their own body's and others' capabilities when performing a specific dance style, for example, identifying the musculoskeletal system and linking to alignment</p> <p>8.3.4 analysing and practising technical skills used in dances from different cultures to develop and appreciate music used for dance and movements, and demonstrating an awareness of protocols</p>
<p>8.4 Structure dances using choreographic devices and form</p> <p><i>General capabilities: Lit, Num, ICT, PSC, CCT</i></p> <p><i>Cross-curriculum priorities: SUST</i></p>	<p>8.4.1 selecting, combining, refining and sequencing movement using choreographic devices such as transitions, variation and contrast and choreographic forms such as binary, ternary and narrative</p> <p>8.4.2 analysing and evaluating the structural choices made in their dance by documenting their process in records such as journals, blogs, and video or audio recording, securing permission where appropriate</p> <p>8.4.3 reflecting on the creative process of choreography to clarify their choreographic intent and refine their dance</p> <p>Considering viewpoints – forms and elements: For example – How have the elements of dance been used by the choreographer to express his/her stated intent? What choreographic devices were evident in this dance? What choreographic form was used by the choreographer?</p> <p>8.4.4 responding to feedback by changing the order and pattern of dance movement, phrases or sequences, using choreographic devices</p>
<p>8.5 Perform with confidence, clarity and expressive skills appropriate to style and/or choreographic intent in a range of dances, including cultural dances that communicate social context and relationships</p> <p><i>General capabilities: Lit, CCT, PSC, EU, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC</i></p>	<p>8.5.1 identifying and demonstrating distinct stylistic characteristics of dance, for example, body posture and attitude within various styles such as contemporary, musical theatre and hip hop (including Asian examples)</p> <p>8.5.2 using evaluation and rehearsal strategies to enhance confidence, clarity of movement, projection, focus and musicality in performance</p> <p>8.5.3 linking the application of the elements of dance to the communication of the choreographer's intent in teacher-set dances</p> <p>8.5.4 experimenting with alternative expressive skills to enhance performance presence and mood, such as facial expression changes in musical theatre</p> <p>Considering viewpoints – evaluations: For example – How successful was the choreographer in expressing his/her stated intent clearly to the audience? How well did the dancers use expressive skills in the performance?</p> <p>8.5.5 experimenting with representing social relationships through cultural dance</p>
<p>8.6 Analyse how choreographers use elements of dance and production elements to communicate intent</p> <p><i>General capabilities: Lit, ICT, CCT, PSC,, ICU</i></p> <p><i>Cross-curriculum priorities: SUST</i></p>	<p>8.6.1 deconstructing sections of a dance, for example, identifying and describing recurring movement within sequences and the use of the elements of dance and production elements such as lighting, performance space, music and costume</p> <p>8.6.2 identifying and interpreting how interrelating elements, choreographic devices such as variation, contrast and transitions, and forms are used to communicate intent</p> <p>Considering viewpoints – philosophies and ideologies: What philosophical, ideological or political perspectives does the dance work represent, or how do these perspectives affect the audience's</p>

Content descriptions	Content elaborations
	<p>interpretation?</p> <p>8.6.3 expressing responses using descriptive style-specific dance terminology</p> <p>8.6.4 accessing and researching choreographers' works through real or virtual performances to analyse choreographers' intentions</p>
<p>8.7 Identify and connect specific features and purposes of dance from contemporary and past times to explore viewpoints and enrich their dance making, starting with dance in Australia and including dance of Aboriginal and Torres Strait Islander Peoples</p> <p><i>General capabilities: Lit, CCT, EU, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, SUST</i></p>	<p>8.7.1 identifying the distinguishing stylistic features of different dances and considering how this can inform their choreography</p> <p>Considering viewpoints – cultures: For example – What is the cultural context in which this dance was developed, or in which it is viewed, and what does it signify? What are the stylistic differences in hip hop performances from different countries including Asia, Europe and the USA?</p> <p>8.7.2 comparing dance styles in different artistic, social, environmental, historical and cultural contexts</p> <p>Considering viewpoints – societies: For example – How does this dance relate to its social context and that of its audience? What are the protocols for viewing and performing Aboriginal and Torres Strait Islander dances?</p> <p>8.7.3 observing and identifying stylistic similarities and differences in both traditional and contemporary dances, for example, dances from Aboriginal people and Torres Strait Islander people and Asian communities</p> <p>8.7.4 investigating the development of dance styles and the influence of histories, societies, cultures and environments</p> <p>8.7.5 investigating the role of dance in transmitting cultural information, such as advocating change in relation to contemporary issues (for example, land degradation)</p> <p>Considering viewpoints – histories: For example – What historical forces and influences are evident in the dance work? How do the costumes and movements in this dance reflect the era in which it was created?</p> <p>8.7.6 recognising ethical issues including acknowledging sources and respecting the intellectual property rights of others in dance</p>

[In the online version of the curriculum, the information below will be hyperlinked from content descriptions.]

Examples of knowledge and skills appropriate for students in Dance at Years 7 and 8
<p>In this band students develop their knowledge of how ideas and intentions are communicated in and through Dance. They build on and refine their knowledge, understanding and skills through dance practices focusing on:</p> <p>Body</p> <ul style="list-style-type: none"> - body part articulations - for example, isolation of body parts in combination with each other - weight transfer - for example, lunge, leap, roll - body awareness, body bases, body parts, body zones <p>Elements of dance</p> <p>Space</p> <ul style="list-style-type: none"> - using performance space - for example, confined, large - using level, dimension, direction, shape, active space, positive space, negative space, planes, pathways, general space and personal space with increasing complexity/combinations <p>Time</p> <ul style="list-style-type: none"> - using metre, tempo, momentum, accent, duration, phrasing, rhythmic patterns, stillness and beat with increasing complexity/combinations <p>Dynamics</p> <ul style="list-style-type: none"> - inaction versus action, percussion, fluidity - for example, wring, dab, mould, flow, bind - using weight, force, energy and movement qualities with increasing complexity/combinations <p>Relationships</p> <ul style="list-style-type: none"> - groupings – for example, large and small groups, meet/part, follow/lead - spatial relationships – dancers to objects, between dancers

Examples of knowledge and skills appropriate for students in Dance at Years 7 and 8

- interaction – emotional connections between dancers
- style-specific use of props
- opposition of body parts
- using groupings, spatial relationships, interaction with increasing complexity/combinations

Fundamental movement skills

- combining fundamental movements in increasingly complex ways
- considering conventions and vocabulary of selected dance styles and applying this knowledge to developing movement vocabulary and dance techniques, for example, theatrical styles: modern dance, jazz, street dance, musical theatre

Technical skills

- increasing technical competence in control, accuracy, alignment, strength, balance, coordination, placement, flexibility, endurance and articulation

Expressive skills

- increasing confidence, clarity of movement and intention, projection, focus and musicality

Safe dance practices

- awareness of their own and others' physical capabilities when performing a specific dance style;
- knowledge of the musculoskeletal system

Choreographic devices

- unison
- contrast
- repetition
- sequence
- variation
- abstraction
- transition
- canon

Choreographic forms

- binary
- ternary
- narrative.

Years 7 and 8 Achievement Standard

By the end of Year 8, students identify and analyse the elements of dance, choreographic devices and production elements in dances in different styles and apply this knowledge in dances they make and perform. They evaluate how they and others from different cultures, times and places communicate meaning and intent through dance.

Students choreograph dances demonstrating manipulation of the elements of dance, choreographic devices and form to communicate choreographic intent. They perform dances which they choreograph and learn with technical and expressive skills appropriate to the dance style.

Years 9 and 10

Band description

In Years 9 and 10, learning in Dance builds on the experience of the previous band. It involves students making and responding to dance, independently and in small groups, and with their teachers and communities. They explore dance as an art form through choreography, performance and appreciation.

Students build on their awareness of the body and how it is used in particular dance styles. They extend their understanding and use space, time, dynamics and relationships to expand their choreographic intentions. They extend the combinations of fundamental movement skills to include dance style-specific movement skills. They extend technical skills from the previous band increasing their confidence, accuracy, clarity of movement and projection.

As they experience dance, students draw on dances from a range of cultures, times and locations. They explore the dances and influences of Aboriginal and Torres Strait Islander Peoples, and those of the Asia region. Students reflect on the development of traditional and contemporary styles of dance and how choreographers can be identified through the style of their choreography. Students learn about sustainability through The Arts and sustainability of practices in The Arts.

As they make and respond to dance, students explore meaning and interpretation, forms and elements and social, cultural and historical contexts of dance. They evaluate dancers' success in expressing the choreographers' intentions and the use of expressive skills in dances they view and perform.

Students understand that safe dance practices underlie all experiences in the study of dance. They perform within their own body capabilities and work safely in groups.

Content descriptions	Content elaborations
<p>10.1 Improvise to find new movement possibilities and explore personal style by combining elements of dance <i>General capabilities: Lit, PSC, CCT, ICU</i> <i>Cross-curriculum priorities: AAEA</i></p>	<p>10.1.1 extending their movement vocabulary to explore their own stylistic preferences and personal identity, for example, using analysis of dance styles from a range of cultures and times to inform their choreographic practice</p> <p>10.1.2 exploring use of elements of dance in different dance styles, including those from other cultures and times, as a stimulus for improvisation</p> <p>10.1.3 developing a personal movement vocabulary by combining elements of dance with finding new ways of moving, and establishing a personal style</p> <p>10.1.4 investigating the use of elements of dance in works of artists, including those from the Asia region, and adapting dance ideas to create movements that represent a synthesis of influences</p> <p>Considering viewpoints – meanings and interpretations: For example – What meanings are intended by the choreographer?</p>
<p>10.2 Manipulate combinations of the elements of dance and choreographic devices to communicate their choreographic intent <i>General capabilities: Lit, PSC, CCT</i> <i>Cross-curriculum priorities: SUST</i></p>	<p>10.2.1 improvising with the elements of dance and analysing movement choices to reflect their individuality and to clarify their choreographic intent</p> <p>Considering viewpoints – forms and elements: For example – How have the elements of space and dynamics been manipulated in your work to convey your ideas?</p> <p>10.2.2 manipulating a variety of style-specific movements safely to support their intent</p> <p>10.2.3 setting choreographic goals and developing their own movement vocabulary and style</p>
<p>10.3 Practise and refine technical skills to develop proficiency in a variety of genre- and style-specific techniques <i>General capabilities: PSC, CCT,</i></p>	<p>10.3.1 practising techniques used to perform increasingly complex dances of different genres and styles</p> <p>10.3.2 identifying and analysing dance styles and traditions and applying knowledge of the structure and function of the musculoskeletal system to execute movements safely and prevent</p>

Content descriptions	Content elaborations
<p><i>ICU</i> <i>Cross-curriculum priorities: AAEA</i></p>	<p>injury to themselves and others 10.3.3 refining technical skills in response to self-reflection to develop control, accuracy, strength, balance, alignment, flexibility, endurance, coordination and articulation Considering viewpoints – evaluations: For example – How successful were the dancers in conveying the choreographer’s stated intent?</p>
<p>10.4 Structure dances using movement motifs, choreographic devices and form <i>General capabilities: Lit, Num, PSC, CCT</i> <i>Cross-curriculum priorities: SUST</i></p>	<p>10.4.1 structuring dance using devices such as chance theory (for example, dice) and changing the order and pattern of dance movement, phrases or sequences 10.4.2 developing movement motifs by manipulating the elements of dance to communicate their choreographic intent 10.4.3 selecting choreographic devices and form appropriate to their choreographic intent 10.4.4 documenting their creative process, including use of analysis and evaluation strategies, in reflective records Considering viewpoints – psychology: For example – What emotion did you feel most strongly as you viewed the dance? 10.4.5 responding to feedback and using self-evaluation to vary and modify motifs, structure and form</p>
<p>10.5 Perform dances using a range of genre- and style-specific techniques and expressive skills to communicate a choreographer’s intent, including dance forms developed by contemporary Aboriginal and Torres Strait Islander choreographers <i>General capabilities: Lit, PSC, CCT, ICU</i> <i>Cross-curriculum priorities: ATSIHC</i></p>	<p>10.5.1 performing dances with an awareness of a choreographer’s intent and style, including contemporary Australian choreographers such as Frances Rings or Stephen Page (Bangarra Dance Theatre) Considering viewpoints – cultures: For example – What culturally symbolic movements are evident in this dance? 10.5.2 refining confidence, clarity of the movement, projection and focus to communicate the choreographer’s intent 10.5.3 manipulating the elements of dance in performance to interpret a choreographer’s style and intent in contemporary styles, such as Aboriginal hip hop 10.5.4 identifying and refining expressive skills in performance, and selecting appropriate expressive skills to sensitively connect with varying social and cultural contexts and audiences Considering viewpoints – societies: For example – How does the dance relate to the social context in which it was created?</p>
<p>10.6 Evaluate their own choreography and performance and that of others to inform and refine future work <i>General capabilities: PSC, CCT</i> <i>Cross-curriculum priorities: SUST</i></p>	<p>10.6.1 considering the feedback received from others to develop objective self-evaluation skills and assess if they have been successful in conveying their choreographic intent 10.6.2 recognising personal capabilities and identifying next steps needed to improve and refine choreographing and performing 10.6.3 responding to other students’ dances to provide feedback 10.6.4 developing criteria to use when evaluating the quality of their own and others’ choreography and performance</p>
<p>10.7 Analyse a range of dance from contemporary and past times to explore differing viewpoints and enrich their dance making, starting with dance from Australia and including dance of Aboriginal and Torres Strait Islander Peoples, and consider dance in international contexts <i>General capabilities: ICT, CCT, EU, ICU</i></p>	<p>10.7.1 investigating the influence of Australian dance artists, companies and practices, including Australians who identify as Aboriginal and Torres Strait Islanders and those of Asian heritage Considering viewpoints – histories: For example – What historical influences have impacted on this dance? 10.7.2 considering how global trends in dance influence the development of dance in Australia Considering viewpoints – critical theories: For example – How are global trends in street dance influencing Australian dance? How effectively have ballet conventions been manipulated in this work to communicate meaning? 10.7.3 identifying the impact of media and social and technological</p>

Content descriptions	Content elaborations
<p><i>Cross-curriculum priorities:</i> <i>ATSIHC, AAEA, SUST</i></p>	<p>changes on dance practice, for example, interactions between kinaesthetic and visual aspects of dance in forms that incorporate digital components</p> <p>10.7.4 investigating the practices and traditions in dance and how people are influenced by their histories, societies, cultures and environments</p> <p>10.7.5 exploring dance from different viewpoints, for example, analysing philosophies and ideologies that inform dance making in various societies and cultures</p> <p>Considering viewpoints – philosophies and ideologies: For example – What political statement is this dance work making?</p> <p>10.7.6 identifying how research and new ideas might enhance their own creating and performing practices</p>

[In the online version of the curriculum, the information below will be hyperlinked from content descriptions.]

<p>Examples of knowledge and skills appropriate for students in Dance at Years 9 and 10</p>
<p>In this band students develop their knowledge of how ideas and intentions are communicated in and through Dance. They build on and refine their knowledge, understanding and skills through dance practices focusing on:</p> <p>Body</p> <ul style="list-style-type: none"> - body part articulations, weight transfer, body awareness, body bases, body parts and body zones particular to specific dance styles <p>Elements of dance</p> <p>Space</p> <ul style="list-style-type: none"> - level, direction, dimension, shape, active space, positive space, negative space, planes, pathways, general space and personal space, and performance space applied to specific dance styles and used with increasing complexity/combinations and contexts <p>Time</p> <ul style="list-style-type: none"> - time (metre, tempo, momentum, accent, duration, phrasing, rhythmic patterns, stillness and beat) applied to specific dance styles and contexts <p>Dynamics</p> <ul style="list-style-type: none"> - weight, force, energy and movement qualities applied to specific dance styles and contexts <p>Relationships</p> <ul style="list-style-type: none"> - groupings, spatial relationships and interaction applied to specific dance styles and contexts - style-specific movement skills - dance techniques from different genres and styles <p>Technical skills</p> <ul style="list-style-type: none"> - extending technical competence in control, accuracy, alignment, strength, balance, coordination, placement, flexibility, endurance and articulation <p>Expressive skills</p> <ul style="list-style-type: none"> - extending confidence, clarity of movement and intention, projection, focus and musicality <p>Safe dance practices</p> <ul style="list-style-type: none"> - knowledge of the structure and function of the musculoskeletal system - explaining the cause and prevention of common dance injuries - identifying potential safety hazards in a dance studio or venue <p>Choreographic devices</p> <ul style="list-style-type: none"> - abstraction - motif - as appropriate to choreographic intent <p>Choreographic forms</p> <ul style="list-style-type: none"> - as appropriate to structure movement ideas to communicate choreographic intent.

Years 9 and 10 Achievement Standard

By the end of Year 10, students analyse the choreographer's' use of the elements of dance, choreographic devices, form and production elements to communicate choreographic intent in dances they make, perform and view. They evaluate the impact of dance from different cultures, places and times on Australian dance.

Students choreograph dances by manipulating and combining the elements of dance, choreographic devices, form and production elements to communicate their choreographic intent. They choreograph, rehearse and perform dances, demonstrating technical and expressive skills appropriate to the genre and style.

Drama

Rationale

This rationale complements and extends the rationale for The Arts learning area.

Drama is the expression and exploration of personal, cultural and social worlds through role and situation that engages, entertains and challenges. Students create meaning as drama makers, performers and audiences as they enjoy and analyse their own and others' stories and points of view. Like all art forms, drama has the capacity to engage, inspire and enrich all students, excite the imagination and encourage students to reach their creative and expressive potential.

Drama enables students to imagine and participate in exploration of their worlds, individually and collaboratively. Students actively use body, gesture, movement, voice and language, taking on roles to explore and depict real and imagined worlds. They create, rehearse, perform and respond using the elements and conventions of drama and emerging and existing technologies available to them.

Students learn to think, move, speak and act with confidence. In making and staging drama they learn how to be focused, innovative and resourceful, and collaborate and take on responsibilities for drama presentations. They are excited by exploring their imagination and taking risks in storytelling through role and dramatic action.

Students develop a sense of inquiry and empathy by exploring the diversity of drama in the contemporary world and in other times, traditions, places and cultures.

Aims

In addition to the overarching aims of the Australian Curriculum: The Arts, Drama knowledge, understanding and skills ensure that, individually and collaboratively, students develop:

- confidence and self-esteem to explore, depict and celebrate human experience, take risks and challenge their own creativity through drama
- knowledge and understanding in controlling, applying and analysing the elements, skills, processes, forms, styles and techniques of drama to engage audiences and create meaning
- a sense of curiosity, aesthetic knowledge, enjoyment and achievement through exploring and playing roles, and imagining situations, actions and ideas as drama makers and audiences
- knowledge and understanding of traditional and contemporary drama as critical and active participants and audiences.

Learning in Drama

Learning in Drama involves students making, performing, analysing and responding to drama, drawing on human experience as a source of ideas. Students engage with the knowledge of drama, develop skills, techniques and processes, and use materials as they explore a range of forms, styles and contexts.

Through Drama, students learn to reflect critically on their own experiences and responses and further their own aesthetic knowledge and preferences. They learn with growing sophistication to express and communicate experiences through and about drama.

Making in Drama involves improvising, devising, playing, acting, directing, comparing and contrasting, refining, interpreting, scripting, practising, rehearsing, presenting and performing. Students use movement and voice along with language and ideas to explore roles, characters, relationships and situations. They learn to shape and structure drama including use of contrast, juxtaposition, dramatic symbol, cause and effect, and linear and episodic plot forms.

Responding in Drama involves students being audience members and listening to, enjoying, reflecting, analysing, appreciating and evaluating their own and others' drama works.

Both *Making* and *Responding* involve developing practical and critical understanding of how the elements of drama can be used to shape and structure drama that engages audiences and communicates meaning. Learning in Drama is based on two fundamental building blocks: the elements of drama and the ways that narrative shapes and structures dramatic action. The elements of drama work dynamically together to create and focus dramatic action and dramatic meaning. Dramatic action is shaped by dramatic tension, space and time, and mood and atmosphere to symbolically present and share human experiences for audiences.

Knowledge and skills of Drama

In Drama, students physically inhabit an imagined role in a situation. By being in role and responding to role, students explore behaviour in the symbolic form of dramatic storytelling and dramatic action. In purposeful play, students' exploration of role sharpens their perceptions and enables personal expression and response. Their intellectual and emotional capacity grows, specifically the capacity to feel and manage empathy. As audiences, students learn to critically respond to and contextualise the dramatic action and stories they view and perceive.

Creating, performing and viewing drama enables the exploration of ideas and feelings. The exploration of dramatic forms and styles, and associated cultural, social and historical contexts, diversifies students' expression, understanding and experience of their world.

Students discover and explore the elements of drama, applying principles and making and responding to drama in various forms.

The information below outlines the knowledge and skills that students need to develop in Drama. Terms specific to this curriculum are defined in the Glossary and a hyperlink to examples of band-appropriate knowledge and skills is provided after the content descriptions.

Knowledge

The elements of drama

The elements of drama work dynamically together to create and focus dramatic action and dramatic meaning.

Principles of narrative (story)

The elements of drama are combined to shape narrative (story) through using contrast, juxtaposition, dramatic symbol and other devices of story.

Viewpoints

In both *Making* and *Responding*, students learn that meanings can be generated from different viewpoints and that these shift according to different world encounters. As students make, investigate or critique drama as actors, directors and audiences, they may ask and answer questions to interrogate the playwrights' and actors' meanings and the audiences' interpretations. Meanings and interpretations are informed by social, cultural and historical contexts, and an understanding of how elements, materials, skills and processes are used. These questions provide the basis for making informed critical judgments about their own drama and the drama they see as audiences. The complexity and sophistication of such questions will change across Foundation to Year 10. In the later years, students will consider the interests and concerns of artists and audiences regarding philosophies and ideologies, critical theories, institutions and psychology.

Forms

In Drama, form is the way drama is structured and students are taught the forms of devised and scripted drama. Drama forms are shaped by the application of the elements of drama within particular social, cultural and historical contexts.

In all years, students draw on, use and analyse drama genres, forms and styles from a range of historical and cultural contexts. They begin with the drama in their immediate lives and community and identify the purposes of drama. They draw on the histories, traditions and conventions of drama from other places and times including drama from Australia, Aboriginal and Torres Strait Islander cultures, Asia and other world cultures. As students learn drama, particularly in secondary schools, they broaden their experiences of particular places and times, forms and representational and presentational styles as a springboard for their making and responding.

In their drama, students use a variety of sources including stories, personal experiences and historical and current events to create meaning through situations and characters. They also draw on their experiences in other Arts subjects and learning areas.

Skills, techniques and processes

Through *Making and Responding*, students develop knowledge, skills and understanding of their drama making, developing the capacity to use proficiently the techniques of voice and movement to make drama. Students learn the skills of working collaboratively, recognising that imaginative, creative and critically analytic teamwork is central to drama. They apply the elements of drama and principles of story. They interpret and perform texts, devise drama and develop scripts and scriptwriting skills. They apply design elements and production components.

In their drama, students develop their understanding of the processes of dramatic playing, role-playing, improvising, process drama, playbuilding, interpreting scripts, rehearsing and directing, and responding to drama as audience. As students progress, particularly in secondary school, they add specific skills and processes of drama practice: acting, directing, scriptwriting, dramaturgy, designing, producing, managing and critical analysis.

Materials

In developing knowledge and skills of drama, students use the materials of their voices and bodies (movement, facial expression, gesture, posture). They also use the production components of props, costumes, lighting, sound and staging equipment and performance spaces.

Foundation to Year 2

Band description

In Foundation to Year 2, students explore drama. They learn about how drama can represent the world and that they can make drama to represent their ideas about the world. They share their drama with peers and experience drama as audiences.

In Foundation to Year 2, learning in Drama builds on the Early Years Learning Framework. Students are engaged through purposeful play in structured activities, fostering a strong sense of wellbeing and developing students' connection with and contribution to the world.

Students become aware of role and situation as they listen and respond as fictional characters. They explore voice and movement to create role. They learn about focus and identifying the main idea of the drama. As audiences they recognise that the purpose of drama is to share it with others.

In the Foundation Year, students undertake drama suitable to their level of development.

As they experience drama, students draw on drama from a range of cultures, times and locations. They explore the drama and influences of Aboriginal and Torres Strait Islander Peoples, and of the Asia region. While drama in the local community should be the initial focus for learning, young students are also aware of and interested in drama from more distant locations and the curriculum provides opportunities to build on this curiosity. Students will learn that drama is used by Aboriginal and Torres Strait Islander people for different purposes.

As they make and respond to drama, students explore meaning and interpretation, forms and elements and social and cultural contexts of drama. They make simple evaluations of drama expressing what they like and why.

Students learn about safety in dramatic play and in interaction with other actors. They experience the role of artist and they respond to feedback in their drama making. As an audience they learn to focus their attention on the performance and to respond at the end of the performance.

Content descriptions	Content elaborations
<p>2.1 Explore role and dramatic action in dramatic play, improvisation and process drama</p> <p><i>General capabilities: Lit, ICT, CCT, PSC, EU</i></p> <p><i>Cross-curriculum priorities: SUST</i></p>	<p>2.1.1 taking part in purposeful dramatic play focusing on experiencing the roles and situations they create</p> <p>2.1.2 taking turns in offering and accepting ideas, and staying in role in short improvisations</p> <p>2.1.3 exploring possibilities for role and situation when participating in whole group teacher-led process drama and roleplay</p> <p>2.1.4 taking photos or videoing drama they devise to view and extend their drama ideas</p> <p>Considering viewpoints – forms and elements: For example – How did the performers use their voices? What sort of movements did the performers use? What voice and movement have you noticed in others' performances that you might consider in making your own drama and why?</p>
<p>2.2 Use voice, facial expression, movement and space to imagine and establish role and situation</p> <p><i>General capabilities: Lit, Num, PSC</i></p> <p><i>Cross-curriculum priorities: SUST</i></p>	<p>2.2.1 communicating verbally by using the voice to explore and show role and situation</p> <p>2.2.2 communicating non-verbally by using facial expression and movement to explore and show role and situation</p> <p>2.2.3 practising movement within a space to create the difference between their performance space and the audience space</p> <p>2.2.4 manipulating objects, puppets, 2D images and available technologies to create stories</p>
<p>2.3 Present drama that communicates ideas,</p>	<p>2.3.1 presenting scenes in which they apply story structures to set the scene, link action and create an ending, such as a cultural or</p>

Content descriptions	Content elaborations
<p>including stories from their community, to an audience <i>General capabilities: Lit, CCT, PSC, ICU</i> <i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>community story with the assistance of representatives from the community 2.3.2 following cues and using voice and movement to link action, ideas and stories in their drama 2.3.3 rehearsing and performing sequences of ideas to communicate stories through drama 2.3.4 enhancing ideas and stories in their drama by using available software and technologies, for example, using a mobile device to add sound effects to a performance Considering viewpoints – meanings and interpretations: For example – What do you want your audience to think about your drama? What did this drama make you think about? How did you feel when making/watching the drama? evaluations: What did you like best in the drama? Why?</p>
<p>2.4 Respond to a range of drama and consider where and why people make drama, starting with drama from Australia including drama of Aboriginal and Torres Strait Islander people <i>General capabilities: Lit, ICT, CCT, PSC, EU, ICU</i> <i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>2.4.1 identifying where they might see and hear drama in their lives and communities, for example, sharing experiences of attending drama performances or taking part in drama in their communities, and considering how drama sustains and communicates cultural knowledge 2.4.2 talking about how voices, movement and space are used in drama they make and see 2.4.3 connecting to and sharing drama experiences through available digital access 2.4.4 recognising that drama can show that people have different feelings about the world based on their experiences of the environment and other people Considering viewpoints – societies and cultures: For example – Why are these people making drama? Where are they making drama?</p>

[In the online version of the curriculum, the information below will be hyperlinked from content descriptions.]

Examples of knowledge and skills appropriate for students in Drama at Foundation to Year 2
<p>In this band students are introduced to the ways that ideas and intentions are communicated in and through Drama. They develop knowledge, understanding and skills through drama practices focusing on:</p> <p>Elements of drama</p> <ul style="list-style-type: none"> - Role, character and relationships <p>Role</p> <ul style="list-style-type: none"> - taking on the point of view of a fictional character and listening and responding in role to others in role <p>Situation</p> <ul style="list-style-type: none"> - establishing a fictional setting and relating to it in role <p>Voice and movement</p> <ul style="list-style-type: none"> - using voice, for example, varying loudness/softness, pace and pitch, and body language, for example, using posture, gestures, facial expressions, to create role and situation <p>Focus</p> <ul style="list-style-type: none"> - identifying the main idea of the drama <p>Audience</p> <ul style="list-style-type: none"> - recognising that the purpose of drama is to communicate and share ideas with others.

Foundation to Year 2 Achievement Standard

By the end of Year 2, students communicate about what happens in drama they make, perform and view and where and why there is drama.

Students make drama using role, situation and focus in dramatic play and improvisation.

Years 3 and 4

Band description

In Years 3 and 4, learning in Drama builds on the experience of the previous band. It involves students making and responding to drama independently and with their classmates and teachers.

Students extend their understanding of role and situation as they offer, accept and extend their ideas in improvisation. They vary voice and movement to create role. They learn about focus, tension, space and time in their own and others' drama. They use language and ideas to shape dramatic action. They use story structures to shape drama for audiences.

As they experience drama, students draw on drama from a range of cultures, times and locations. They explore the drama and influences of Aboriginal and Torres Strait Islander Peoples, and of the Asia region. Students learn about drama in their community. They also learn about drama from more distant locations that may be represented in their community. Students learn that Aboriginal and Torres Strait Islander drama uses dramatic action and narrative structure to communicate ideas.

As they make and respond to drama, students explore meaning and interpretation, forms and elements including voice, movement, situation, time and place, and tension. They explore social and cultural contexts of drama. They make personal evaluations of their own and others' drama.

Students maintain safety in dramatic play and in interaction with other actors. Their understanding of the role of the artist and of the audience builds upon their experience from the previous band. As an audience, students focus their attention on the performance and respond to the performance. They consider why and how audiences respond to performance.

Content descriptions	Content elaborations
<p>4.1 Investigate ideas and narrative structures through roles and situations and use empathy in their own improvisations and devised drama</p> <p><i>General capabilities: Lit, CCT, PSC, EU, ICU</i></p> <p><i>Cross-curriculum priorities: SUST</i></p>	<p>4.1.1 exploring and experiencing a range of roles and situations that they initiate and develop</p> <p>4.1.2 making improvisations that explore issues and ideas using empathy</p> <p>4.1.3 using elements of drama and the principles of stories to shape improvisations to communicate their intentions as drama makers, for example, establishing time and place and the roles and characters in the drama</p> <p>4.1.4 experimenting with tension, and creating dramatic meaning to sustain improvisations and process dramas</p> <p>Considering viewpoints – forms and elements: For example – How did the drama begin? Develop? Conclude? How did the performers vary their voices, movement and gestures to create and share believable characters? How are elements of drama such as role, situation, time and place part of the action? How is the dramatic tension developed in the drama?</p>
<p>4.2 Use voice, body, movement and language to sustain role and relationships and create dramatic action with a sense of time and place</p> <p><i>General capabilities: Lit, Num, CCT, PSC</i></p> <p><i>Cross-curriculum priorities: SUST, AAEA</i></p>	<p>4.2.1 experimenting with the loudness/softness, pace and pitch of their voices to create roles and situations, time and place</p> <p>4.2.2 varying their facial expressions and movements to create roles and situations</p> <p>4.2.3 exploring roles and situations by trialling the use of language, such as choice of words, expressions and tone</p> <p>4.2.4 developing sensory and spatial awareness when creating dramatic action</p> <p>4.2.5 experimenting with body language and gesture from different cultures and times</p>
<p>4.3 Shape and perform dramatic action using narrative structures and tension in devised and scripted drama, including</p>	<p>4.3.1 applying story structures in their drama, including roles and events linked through cause and effect and dramatic tension</p> <p>Considering viewpoints – meanings and interpretations: For</p>

Content descriptions	Content elaborations
<p>exploration of Aboriginal and Torres Strait Islander drama <i>General capabilities: Lit, Num, CCT, PSC, ICU</i> <i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>example – What are the stories and the ideas in the drama you watch and listen to? Which of the characters do you identify with? What relationships and situations do you recognise (or not recognise) in the drama you watch and listen to?</p> <p>4.3.2 performing their improvised sections of process drama and playbuilding</p> <p>4.3.3 sharing with others dramatic action that is structured through dramatic tension, in real or virtual spaces</p> <p>4.3.4 performing short scripted drama with a sense of role, situation and dramatic tension</p> <p>Considering viewpoints – evaluations: For example – How well did you collaborate to make drama? What worked best in the drama?</p> <p>4.3.5 planning and rehearsing their drama for a live or virtual performance</p> <p>4.3.6 exploring Aboriginal and Torres Strait Islander stories and how they are dramatically portrayed as a reference for shaping their own drama</p> <p>4.3.7 exploring dramatic traditions and practices from one or more Asian societies in their drama</p>
<p>4.4 Observe and identify intended purposes and meaning of drama, starting with drama in Australia including drama of Aboriginal and Torres Strait Islander people, using the elements of drama to make comparisons <i>General capabilities: Lit, PSC, EU, ICU</i> <i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>4.4.1 identifying meaning and describing purposes in drama from different social, cultural or historical contexts</p> <p>Considering viewpoints – societies and cultures: For example – What features and ideas in the drama come from other cultures, times and places? How have you used these ideas and features in your own drama? Why do you think people from all different cultures make and respond to drama?</p> <p>4.4.2 comparing the expectations and requirements of performers and audience in different cultural settings and applying learning in their own performances</p> <p>4.4.3 examining drama in their community and comparing it to other drama of different people, times and cultures</p> <p>Considering viewpoints – meanings and interpretations: For example – What are the stories and the ideas in the drama you watch and listen to? Which of the characters do you identify with? What relationships and situations do you recognise (or not recognise) in the drama you watch and listen to?</p> <p>4.4.4 writing about and discussing with others the meaning and intended purposes of their own drama using drama terminology</p>

[In the online version of the curriculum, the information below will be hyperlinked from content descriptions.]

Examples of knowledge and skills appropriate for students in Drama at Years 3 and 4
<p>In this band students develop their knowledge of how ideas and intentions are communicated in and through Drama. They build on and refine their knowledge, understanding and skills through drama practices focusing on:</p> <p>Elements of drama</p> <ul style="list-style-type: none"> - Role, character and relationships <p>Role</p> <ul style="list-style-type: none"> - adopting a role and maintaining focus in role - character - communicating role traits - relationships - developing relationships between characters in a drama, for example, using dialogue to show relationships <p>Situation</p>

Examples of knowledge and skills appropriate for students in Drama at Years 3 and 4

- establishing a fictional setting using space and time; exploring how drama uses story structures

Voice and movement

- varying voice, for example, clarity, pace, volume and projection, and using movement and gesture to create belief in character and situation

Focus

- framing point of view, situation and characters in drama

Tension

- factors that contribute to tension or mystery in a drama; what's happening next in the drama

Space and time

- establishing a clear setting and sense of time to create belief in the drama

Language, ideas and dramatic action

- central ideas or themes that give drama consistency

Audience

- shaping drama for others using story structures.

Years 3 and 4 Achievement Standard

By the end of Year 4, students describe and discuss similarities and differences between drama they make, perform and view. They discuss how they and others use the elements of drama and story structures.

Students collaborate to plan, make and perform drama that communicates ideas. They use relationships, tension, time and place and narrative structure when improvising and performing devised and scripted drama.

Years 5 and 6

Band description

In Years 5 and 6, learning in Drama builds on the experience of the previous band. It involves students making and responding to drama independently, and with their classmates, teachers and communities.

Students develop character through voice and movement and extend their understanding and use of situation, focus, tension, space and time. They explore language and ideas to create dramatic action and consider mood and atmosphere in performance. They use conventions of story and other devices such as dramatic symbol to communicate meaning and shape and sustain drama for audiences.

As they experience drama, students draw on drama from a range of cultures, times and locations. They explore the drama and influences of Aboriginal and Torres Strait Islander Peoples, and those of the Asia region. Students learn about drama in and beyond their local community. Students explore how Aboriginal and Torres Strait Islander drama develops narrative, drives dramatic tension and uses performance styles and symbolism to communicate ideas.

As they make and respond to drama, students explore meaning and interpretation, forms and elements including voice, movement, situation, space and time, and tension. They explore the social, cultural and historical contexts of drama. They evaluate the use of elements of drama in drama they view and perform.

Students maintain safety in dramatic play and in interaction with other actors. Their understanding of the roles of artists and audiences builds upon previous bands as students engage with more diverse performances.

Content descriptions	Content elaborations
<p>6.1 Experiment with dramatic action, empathy and space in improvisations, playbuilding and scripted drama to develop characters and situations</p> <p><i>General capabilities: Lit, Num, CCT, PSC, EU, ICU</i> <i>Cross-curriculum priorities: ATSIHC, AAEA</i></p>	<p>6.1.1 experimenting with empathy to develop characters and relationships in drama and considering perspectives, exploring responses and challenging stereotypes</p> <p>6.1.2 exploring physical, fictional and emotional space to create characters and situations and imagined feelings</p> <p>6.1.3 manipulating dramatic action and use of available theatre technologies to create different meanings</p> <p>6.1.4 comparing different ways improvisation and scripted drama create characters and action, and evaluating drama from other cultures and considering how they can use specific techniques in their own work</p> <p>Considering viewpoints – forms and elements: For example – How is the voice, movement, gesture and the body used to represent a character, situation or idea? How did the performers use the elements of drama? How can the devised drama be developed to communicate meaning?</p>
<p>6.2 Develop skills and techniques of voice and movement to create character, mood and atmosphere and focus dramatic action</p> <p><i>General capabilities: Lit, Num, CCT, PSC</i> <i>Cross-curriculum priorities: NA</i></p>	<p>6.2.1 varying use of voice, for example, projection, dynamics, pace, pause and pitch, to create and communicate characters' intentions</p> <p>6.2.2 trialling different ways to move in character and situations</p> <p>Considering viewpoints – evaluations: For example – How did the performers use the elements of drama and design elements effectively? For what purposes did they make drama? What evidence supports your judgment about the drama?</p> <p>6.2.3 adjusting the weight (heaviness or lightness of movement), speed, use of stillness, levels and movement through space to focus on character and situation and create dramatic action</p> <p>6.2.4 altering voice and movement to show change in mood and atmosphere, and to create images, effects and an engaging delivery</p> <p>6.2.5 rehearsing, interacting and negotiating with others in interpretation of scripts to create characters and their relationships</p>
<p>6.3 Rehearse and perform devised and</p>	<p>6.3.1 creating narrative and tension to communicate dramatic meaning</p>

Content descriptions	Content elaborations
<p>scripted drama that develops narrative, drives dramatic tension, and uses dramatic symbol, performance styles and design elements to share community and cultural stories and engage an audience</p> <p><i>General capabilities: Lit, Num, ICT, CCT, PSC, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>Considering viewpoints – meanings and interpretations: For example – What did the performer intend audiences to experience and understand from the drama? Why did you make this drama?</p> <p>6.3.2 exploring and applying different performance styles, and drawing on drama from other locations, cultures and times as sources of ideas in their own drama, and considering any protocols for representing community or cultural stories in performance</p> <p>6.3.3 focusing communication with the audience by, for example, remembering lines, moves and cues in rehearsal and performance</p> <p>6.3.4 showing understanding of the purpose of rehearsing drama and the need for collaboration and group work</p> <p>6.3.5 using props, costumes, instruments and available technologies such as light, sound and multimedia to create dramatic symbols and enhance dramatic action</p> <p>6.3.6 planning and designing elements of their performance, for example, creating a stage design and interpreting diagrams and locations and using proximity and directional stage language in performance spaces during rehearsal</p> <p>6.3.7 presenting their performances using internet-based technologies, including social media, and considering the place of a real or virtual audience and their effect on the performance</p> <p>6.3.8 using available software and applications to plan for playbuilding and to create scripts</p>
<p>6.4 Explain how the elements of drama and production elements communicate meaning by comparing drama from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander drama</p> <p><i>General capabilities: Lit, CCT, PSC, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>6.4.1 reviewing their own drama, outlining how they used elements of drama and narrative structures and the consequences of collaborative processes</p> <p>6.4.2 identifying and discussing different performance styles and the portrayal of different roles and relationships in the drama</p> <p>6.4.3 talking and writing about drama from other places and times and how it might or does contribute to their own drama, and how cultural understandings shape meanings in drama</p> <p>Considering viewpoints – societies and cultures: For example – What are the traditions, customs and conventions of this drama? How does this drama draw from other cultures, times and places? How have you used drama of other times, places and cultures in your own drama?</p> <p>6.4.4 identifying the features of drama from other contexts, including investigating traditional and contemporary drama from Asia</p> <p>6.4.5 understanding that the drama of Aboriginal and Torres Strait Islander Peoples is unique to the Country and/or Place of a particular group or groups, while also considering the protocols for particular performance styles and traditions such as Aboriginal and Torres Strait Islander customary practices</p>

[In the online version of the curriculum, the information below will be hyperlinked from content descriptions.]

Examples of knowledge and skills appropriate for students in Drama at Years 5 and 6
<p>In this band students develop their knowledge of how ideas and intentions are communicated in and through Drama. They build on and refine their knowledge, understanding and skills through drama practices focusing on:</p> <p>Elements of drama</p> <ul style="list-style-type: none"> - Role, character and relationships <p>Role and character</p> <ul style="list-style-type: none"> - for example, creating the inner and outer world of a character ; differentiating between characters and stereotypes <p>Relationships</p> <ul style="list-style-type: none"> - analysing and portraying how relationships influence character development <p>Situation</p> <ul style="list-style-type: none"> - sustaining a fictional setting using space and time

Examples of knowledge and skills appropriate for students in Drama at Years 5 and 6

Voice and movement

- varying voice, for example, clarity, pace, volume and projection, and using movement, facial expression and gestures to create and sustain belief in character and situation

Focus

- framing drama to highlight and communicate key story elements and character s' motivations

Tension

- factors that contribute to tension or suspense in stories and tension in character s' relationships, for example, using sound, light and technology to heighten tension/suspense

Space and time

- sustaining a clear setting and sense of time to create belief in the drama

Language, ideas and dramatic action

- central ideas or themes that give perspectives and ideas to the audience

Mood and atmosphere

- the feeling or tone of physical space and the dramatic action created by or emerging from the performance

Audience

- shaping and sustaining drama for others using the conventions of story within drama to communicate meanings.

Years 5 and 6 Achievement Standard

By the end of Year 6, students explain how dramatic action and meaning is communicated in drama they make, perform and view. They explain how drama from different cultures, times and places influences their own drama making.

Students work collaboratively as they manipulate the elements of drama to shape character, voice and movement in improvisation, playbuilding and performances of devised and scripted drama for audiences.

Years 7 and 8

Band description

In Years 7 and 8, learning in Drama builds on the experience of the previous band. It involves students making and responding to drama independently, and with their classmates, teachers and communities. They explore drama as an art form.

Students build on their understanding of role, character and relationships. They use voice and movement to sustain character and situation. They use focus, tension, space and time to enhance drama. They incorporate language and ideas and use devices such as dramatic symbol to create dramatic action and extend mood and atmosphere in performance. They shape drama for audiences using narrative and non-narrative dramatic forms and production elements.

As they experience drama, students draw on drama from a range of cultures, times and locations. They explore the drama and influences of Aboriginal and Torres Strait Islander Peoples, and those of the Asia region. Students learn that Aboriginal and Torres Strait Islander people have converted oral records to other technologies. As they explore drama forms, students learn that over time there has been further development of different traditional and contemporary styles of drama, including contemporary styles developed by Aboriginal and Torres Strait Islander dramatists.

As they make and respond to drama, students explore meaning and interpretation, forms and elements including voice, movement, situation, space and time, and tension. They consider social, cultural and historical influences of drama. They evaluate the directors' intentions and expressive skills used by actors in drama they view and perform.

Students maintain safety in dramatic play and in interaction with other actors. Their understanding of the roles of artists and audiences builds upon previous bands as students engage with more diverse performances.

Content descriptions	Content elaborations
<p>8.1 Combine the elements of drama in devised and scripted drama to explore and develop issues, ideas and themes <i>General capabilities: Lit, CCT</i> <i>Cross-curriculum priorities: SUST</i></p>	<p>8.1.1 investigating and researching starting points for drama, for example, using analysis of performance styles or evaluating their peers' responses to questions about an issue or image</p> <p>8.1.2 working with different combinations of the elements of drama to create and sustain dramatic situations and show contrast</p> <p>8.1.3 experimenting with linear and non-linear narrative to focus dramatic action and tension</p>
<p>8.2 Develop roles and characters consistent with situation, dramatic forms and performance styles to convey status, relationships and intentions <i>General capabilities: Lit, PSC, EU, ICU</i> <i>Cross-curriculum priorities: SUST</i></p>	<p>8.2.1 creating role and character by understanding and managing the underlying structure and intent of the drama</p> <p>8.2.2 developing techniques of dramatic forms according to their established conventions and traditions</p> <p>8.2.3 understanding human behaviour, emotions and empathy to convey roles and characters</p> <p>Considering viewpoints – meanings and interpretations: For example – What were the actor/director's intentions in this drama? What are your intentions in the drama you are making? What ideas did you think the drama expressed? How did you engage with the drama?</p>
<p>8.3 Plan, structure and rehearse drama, exploring ways to communicate and refine dramatic meaning for theatrical effect <i>General capabilities: Lit, ICT, CCT</i> <i>Cross-curriculum priorities: NA</i></p>	<p>8.3.1 planning, organising and rehearsing dramatic action to stage devised and scripted drama, for example, arranging use of available theatre technologies and collaborating in rehearsal to stage drama for a clear and intended purpose and effect</p> <p>8.3.2 using feedback and evaluation when rehearsing, devising and scripting drama</p> <p>Considering viewpoints – elements, materials, skills and</p>

Content descriptions	Content elaborations
	<p>processes: For example – What elements, forms and styles have been used? How have the elements and materials been used and organised to create meaning in different forms and styles? What elements, forms and styles are you using in your drama and why? How have design elements been used and why?</p> <p>8.3.3 analysing and evaluating the structural choices made in their devised drama by documenting their process in records such as journals, blogs, and video or audio recording (with consent of participants)</p> <p>8.3.4 interpreting and directing scripted drama and considering the use of design elements for theatrical effect</p>
<p>8.4 Develop and refine expressive skills in voice and movement to communicate ideas and dramatic action in different performance styles and conventions, including contemporary Australian drama styles developed by Aboriginal and Torres Strait Islander dramatists</p> <p><i>General capabilities: Lit, Num, CCT</i> <i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>8.4.1 developing and refining vocal qualities of audibility, clarity and contrast through control of pace, pitch, dynamics and use of pause and silence</p> <p>8.4.2 developing use of performance techniques and conventions relevant to selected performance styles, for example, refining use of the body to communicate through movement and stillness, and through realistic and non-realistic movement; and exploring ways to transition between scenes</p> <p>8.4.3 employing voice and movement appropriate to situation and manipulating space and time in dramatic action to heighten tension, focus action and shape meaning in a scripted drama</p> <p>8.4.4 adapting facial expression, posture, gesture, movement and voice (including accent) to portray age, power and disposition in a specific performance style, such as contemporary Australian styles of Aboriginal and Torres Strait Islander dramatists</p> <p>8.4.5 developing techniques to engage an audience, for example, by expressing and experiencing character relationships through vocal dynamics and tone, eye contact, proximity and space</p> <p>Considering viewpoints – evaluations: For example – How successful was the director in expressing the intent clearly to the audience? How well did the performers create role or character and use expressive skills?</p>
<p>8.5 Perform devised and scripted drama maintaining commitment to role</p> <p><i>General capabilities: Lit, PSC</i> <i>Cross-curriculum priorities: NA</i></p>	<p>8.5.1 performing roles using conventions relevant to the performance style</p> <p>8.5.2 using audience feedback to enhance future performance, for example, adjusting performance based on audience responses to characters' portrayal of emotions and empathy</p> <p>Considering viewpoints – evaluations: For example – How successful was the director in expressing the intent clearly to the audience? How well did the performers create role or character and use expressive skills?</p> <p>8.5.3 performing the role within the underlying dramatic structure</p>
<p>8.6 Analyse how the elements of drama have been combined in devised and scripted drama to convey different forms, performance styles and dramatic meaning</p> <p><i>General capabilities: ICT, CCT, ICU</i> <i>Cross-curriculum priorities: SUST</i></p>	<p>8.6.1 identifying and analysing how the elements of drama are combined to focus and drive the dramatic action for an audience</p> <p>8.6.2 identifying and analysing how the elements of drama are used in the historical and contemporary conventions of particular forms and styles</p> <p>8.6.3 discussing how the elements of drama have been used in a performance they have seen</p> <p>Considering viewpoints – meanings and interpretations: For</p>

Content descriptions	Content elaborations
	<p>example – What were the actor/director’s intentions in this drama? What are your intentions in the drama you are making? What ideas did you think the drama expressed? How did you engage with the drama?</p> <p>8.6.4 accessing and researching directors’ works through real or virtual performances to analyse directors’ interpretations of scripted drama and considering implications for their own work</p>
<p>8.7 Identify and connect specific features and purposes of drama from contemporary and past times to explore viewpoints and enrich their drama making, starting with drama in Australia and including drama of Aboriginal and Torres Strait Islander Peoples</p> <p><i>General capabilities: Lit, CCT, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>8.7.1 identifying the social, historical and cultural contexts of the forms and styles represented in their drama</p> <p>8.7.2 locating and exploring specific examples of contemporary Australian, Asian and other world drama</p> <p>8.7.3 describing the role of drama in different cultures and using this information when they plan their own drama</p> <p>Considering viewpoints – contexts: For example – What is the cultural context in which the drama was developed, or in which it is viewed, and what does it signify? How does this drama relate to its social context and that of its makers and audiences? What are the appropriate protocols for viewing Aboriginal and Torres Strait Islander drama and other culturally specific performance? What historical forces and influences are evident in the drama? How does this style of drama vary from those seen in other traditions and other parts of the world?</p>

[In the online version of the curriculum, the information below will be hyperlinked from content descriptions.]

Examples of knowledge and skills appropriate for students in Drama at Years 7 and 8
<p>In this band students develop their knowledge of how ideas and intentions are communicated in and through Drama. They build on and refine their knowledge, understanding and skills through drama practices focusing on:</p> <p>Elements of drama</p> <ul style="list-style-type: none"> - Role, character and relationships <p>Role and character</p> <ul style="list-style-type: none"> - for example, maintaining commitment to role; exploring motivations and various facets of multidimensional characters; developing and analysing multidimensional relationships in the drama <p>Situation</p> <ul style="list-style-type: none"> - for example, improvising with/adapting available materials and technologies to establish setting; using conventions of story in drama <p>Voice and movement</p> <ul style="list-style-type: none"> - for example, sustaining belief in character and situation through voice and movement; revealing character and situation through the use of voice, movement/blocking and props <p>Focus</p> <ul style="list-style-type: none"> - for example, using a range of devices and effects to highlight specific aspects of the performance for the audience <p>Tension</p> <ul style="list-style-type: none"> - for example, using foreshadowing and information withholding to create suspense and emphasis <p>Space and time</p> <ul style="list-style-type: none"> - for example, using rhythm and pace to enhance drama; using blocking (for example, when and where to move) and stage areas (such as upstage right, downstage centre) in planning and performance <p>Language, ideas and dramatic action</p> <ul style="list-style-type: none"> - for example, manipulating central ideas or themes to give perspectives and ideas to the audience <p>Mood and atmosphere</p> <ul style="list-style-type: none"> - the feeling or tone of physical space and the dramatic action created by or emerging from the performance <p>Audience</p> <ul style="list-style-type: none"> - using narrative and non-narrative dramatic forms and production elements to shape and sustain drama for formal and informal audiences.

Years 7 and 8 Achievement Standard

By the end of Year 8, students identify and analyse how the elements of drama are used, combined and manipulated in different styles. They apply this knowledge in drama they make and perform. They evaluate how they and others from different cultures, times and places communicate meaning and intent through drama.

Students collaborate to devise, interpret and perform drama. They manipulate the elements of drama, narrative and structure to control and communicate meaning. They apply different performance styles and conventions to convey status, relationships and intentions. They use performance skills and design elements to shape and focus theatrical effect for an audience.

Years 9 and 10

Band description

In Years 9 and 10, learning in Drama builds on the experience of the previous band. It involves students making and responding to drama independently and in small groups, and with their teachers and communities. They explore drama as an art form through improvisation, scripted drama, rehearsal and performance.

Students refine and extend their understanding and use of role, character, relationships and situation. They extend the use of voice and movement to sustain belief in character. They maintain focus and manipulate space and time, language, ideas and dramatic action. They experiment with mood and atmosphere, use devices such as contrast, juxtaposition and dramatic symbol and modify production elements to suit different audiences.

As they experience drama, students draw on drama from a range of cultures, times and locations. They explore the drama and influences of Aboriginal and Torres Strait Islander Peoples, and those of the Asia region. Students learn that Aboriginal and Torres Strait Islander people have converted oral records to other technologies. As they explore drama forms, students learn that over time there has been further development of different traditional and contemporary styles of drama and that dramatists can be identified through the style of their work.

As they make and respond to drama, students explore meaning and interpretation, forms and elements and social, cultural and historical influences of drama. They evaluate actors' success in expressing the directors' intentions and the use of expressive skills in drama they view and perform.

Students maintain safety in drama and in interaction with other actors. Their understanding of the roles of artists and audiences builds upon previous bands as students engage with more diverse performances.

Content descriptions	Content elaborations
<p>10.1 Improvise with the elements of drama and narrative structure to develop ideas, and explore subtext to shape devised and scripted drama</p> <p><i>General capabilities: Lit, CCT</i> <i>Cross-curriculum priorities: NA</i></p>	<p>10.1.1 communicating meaning through realistic and non-realistic performance styles and dramatic forms by manipulating the elements of drama</p> <p>10.1.2 establishing aspects of the dramatic action as symbolic, such as a suitcase being a person's memories, a light symbolising hope</p> <p>Considering viewpoints – meanings and interpretations: For example – What personal meaning is intended? What political statement is this work making? How have you used critical theories about drama to make your own drama? What emotion was most strongly felt as you viewed the drama?</p> <p>10.1.3 exploring the implied or underlying aspects of character and dramatic action</p>
<p>10.2 Manipulate combinations of the elements of drama to develop and convey the physical and psychological aspects of roles and characters consistent with intentions in dramatic forms and performance styles</p> <p><i>General capabilities: Lit, CCT</i> <i>Cross-curriculum priorities: SUST</i></p>	<p>10.2.1 analysing and creating performance highlighting subtext, dramatic tension, atmosphere and mood based on the story, setting, dialogue and stage directions</p> <p>10.2.2 applying the conventions of character in particular forms and performance styles, using research to develop understanding of the conventions and refining use of relevant techniques</p> <p>Considering viewpoints – contexts: For example – How does the drama relate to its social context in which it was created? What culturally symbolic movements are evident in this drama? What historical influences have impacted on this drama? How are global trends in drama influencing Australian drama?</p>
<p>10.3 Practise and refine the expressive capacity of voice and movement to communicate ideas</p>	<p>10.3.1 adapting expressive voice and movement skills for performance of different forms and styles and to enhance actor–</p>

Content descriptions	Content elaborations
<p>and dramatic action in a range of forms, styles and performance spaces, including exploration of those developed by Aboriginal and Torres Strait Islander dramatists</p> <p><i>General capabilities: Lit, PSC, CCT, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC</i></p>	<p>audience relationships</p> <p>10.3.2 conveying through voice and movement the tensions in stories, ideas, characters, relationships, actions and dialogue to engage audience expectations</p> <p>10.3.3 exploring, reworking and refining the dramatic action through rehearsal and honing expressive performance skills for effective audience engagement</p> <p>10.3.4 exploring and rehearsing forms and styles recognised as contemporary styles developed by Aboriginal and Torres Strait Islander dramatists for storytelling</p> <p>Considering viewpoints – meanings and interpretations: For example – What personal meaning is intended? What political statement is this work making? How have you used critical theories about drama to make your own drama? What emotion was most strongly felt as you viewed the drama?</p>
<p>10.4 Structure drama to engage an audience through manipulation of dramatic action, forms and performance styles and by using design elements</p> <p><i>General capabilities: Lit, ICT, CCT</i></p> <p><i>Cross-curriculum priorities: SUST</i></p>	<p>10.4.1 learning and applying the basic concepts for interpreting texts and contexts, directing dramatic action, and using available theatre technologies</p> <p>10.4.2 focusing and strengthening the dramatic action by manipulating pace in movement and dialogue, cues, vocal tone, physical proximity between characters and transitions</p> <p>10.4.3 structuring the performance space to convey dramatic meaning and sense of style for an audience</p> <p>10.4.4 exploring realistic, non-realistic, innovative and hybrid dramatic forms and performance styles</p> <p>Considering viewpoints – elements, materials, skills and processes: For example – How have the elements of drama been used in your work to convey your ideas? How are materials manipulated in this drama? How have the director and performers shaped skills and processes to make and communicate meaning? How have design elements been used?</p>
<p>10.5 Perform devised and scripted drama making deliberate artistic choices and shaping design elements to unify dramatic meaning for an audience</p> <p><i>General capabilities: Lit, PSC, CCT</i></p> <p><i>Cross-curriculum priorities: SUST</i></p>	<p>10.5.1 collaborating as a member of a drama team by directing the blocking and staging of dramatic action to communicate intended meaning(s) for an audience</p> <p>Considering viewpoints – elements, materials, skills and processes: For example – How have the elements of drama been used in your work to convey your ideas? How are materials manipulated in this drama? How have the director and performers shaped skills and processes to make and communicate meaning? How have design elements been used?</p> <p>10.5.2 collaborating to undertake responsibilities in interpreting, rehearsing and performing drama such as stage manager, designer, etc.</p> <p>10.5.3 exploring the impact of design elements and technology on dramatic meaning by using costumes, props, sound, multimedia and lighting, and considering impact of drama they view and evaluating options for their own work</p> <p>10.5.4 taking part in a range of roles in sustained production work</p>
<p>10.6 Evaluate how the elements of drama, forms and performance styles in devised and scripted drama convey meaning and aesthetic effect</p> <p><i>General capabilities: Lit, CCT</i></p> <p><i>Cross-curriculum priorities: AAEA, SUST</i></p>	<p>10.6.1 analysing how the elements of drama are manipulated to focus the dramatic action for audiences and using this information to refine drama they make</p> <p>10.6.2 evaluating how the features and conventions of forms and styles create dramatic meaning and theatrical effect</p> <p>Considering viewpoints – philosophies and ideologies: For example – How has drama theory been used in creating and performing this text?</p>

Content descriptions	Content elaborations
	<p>10.6.3 evaluating how ideas and emotions shape the expressive qualities and staging of forms and styles in their own and others' drama</p> <p>Considering viewpoints – evaluations: For example – How successful were the actors and director in conveying the playwright's stated intent? How successfully have the design elements been incorporated into the drama?</p>
<p>10.7 Analyse a range of drama from contemporary and past times to explore differing viewpoints and enrich their drama making, starting with drama from Australia and including drama of Aboriginal and Torres Strait Islander Peoples, and consider drama in international contexts</p> <p><i>General capabilities: Lit, CCT, EU, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>10.7.1 evaluating conventions from past forms and styles to consider incorporating into their own drama and contemporary practice</p> <p>10.7.2 identifying and describing the actor–audience relationship in different dramatic contexts, forms and styles</p> <p>10.7.3 linking conventions from different forms and styles with purposes, origins and contexts</p> <p>Considering viewpoints – evaluations: For example – How successful were the actors and director in conveying the playwright's stated intent? How successfully have the design elements been incorporated into the drama?</p>

[In the online version of the curriculum, the information below will be hyperlinked from content descriptions.]

Examples of knowledge and skills appropriate for students in Drama at Years 9 and 10
<p>In this band students develop their knowledge of how ideas and intentions are communicated in and through Drama. They build on and refine their knowledge, understanding and skills through drama practices focusing on:</p> <p>Elements of drama</p> <ul style="list-style-type: none"> - Role, character and relationships <p>Role and character</p> <ul style="list-style-type: none"> - for example, analysing and using background, motivation, words and actions of characters to build roles; sustaining multidimensional relationships in the drama to develop the interplay between characters <p>Situation</p> <ul style="list-style-type: none"> - for example, using props, costumes and furniture to establish situation; using conventions of story in drama <p>Voice and movement</p> <ul style="list-style-type: none"> - for example, sustaining belief in character and situation through voice and movement; revealing character and situation through the use of voice, movement/blocking and props <p>Focus</p> <ul style="list-style-type: none"> - for example, using a range of devices and effects to highlight the central themes for an audience; making deliberate artistic choices to sharpen focus <p>Tension</p> <ul style="list-style-type: none"> - for example, using various physical and digital stage effects to produce specific audience reactions through tension <p>Space and time</p> <ul style="list-style-type: none"> - manipulating time in drama; using blocking (for example, when and where to move) and stage areas (for example, upstage right, downstage centre) in planning and performance <p>Language, ideas and dramatic action</p> <ul style="list-style-type: none"> - for example, using conventions relevant to selected performance styles to manipulate central ideas or themes and offer perspectives to the audience <p>Mood and atmosphere</p> <ul style="list-style-type: none"> - for example, using stage design to manipulate the feeling or tone of physical space and the dramatic action emerging from the performance <p>Audience</p> <ul style="list-style-type: none"> - for example, modifying production elements to suit different audiences.

Years 9 and 10 Achievement Standard

By the end of Year 10, students analyse the elements of drama, forms and performance styles and evaluate meaning and aesthetic effect in drama they devise, interpret, perform and view.

They use their experiences of drama practices from different cultures, places and times to evaluate drama from different viewpoints.

Students develop and sustain different roles and characters for given circumstances and intentions. They perform devised and scripted drama in different forms, styles and performance spaces. They collaborate with others to plan, direct, produce, rehearse and refine performances. They select and use the elements of drama, narrative and structure in directing and acting in order to engage audiences. They refine performance and expressive skills in voice and movement to convey dramatic action.

Media Arts

Rationale

This rationale complements and extends the rationale for The Arts learning area.

Media Arts involves creating representations of the world and telling stories through communications technologies such as television, film, video, newspapers, radio, video games, the internet and mobile media. Media Arts connects audiences, purposes and ideas, exploring concepts and viewpoints through the creative use of materials and technologies. Like all art forms, media arts has the capacity to engage, inspire and enrich all students, exciting the imagination and encouraging students to reach their creative and expressive potential.

Media Arts enables students to create and communicate representations of diverse worlds and investigate the impact and influence of media artworks on those worlds, both individually and collaboratively. As an art form evolving in the twenty-first century, Media Arts enables students to use existing and emerging technologies as they explore imagery, text and sound and create meaning as they participate in, experiment with and interpret diverse cultures and communications practices.

Students learn to be critically aware of ways that the media are culturally used and negotiated, and are dynamic and central to the way they make sense of the world and of themselves. They learn to interpret, analyse and develop media practices through their media arts making experiences. They are inspired to imagine, collaborate and take on responsibilities in planning, designing and producing media artworks.

Students explore and interpret diverse and dynamic cultural, social, historical and institutional factors that shape contemporary communication through media technologies and globally networked communications.

Aims

In addition to the overarching aims for the Australian Curriculum: The Arts, Media Arts knowledge, understanding and skills ensure that, individually and collaboratively, students develop:

- enjoyment and confidence to participate in, experiment with and interpret the media-rich culture and communications practices that surround them
- creative and critical thinking, and exploring perspectives in media as producers and consumers
- aesthetic knowledge and a sense of curiosity and discovery as they explore imagery, text and sound to express ideas, concepts and stories for different audiences
- knowledge and understanding of their active participation in existing and evolving local and global media cultures.

Learning in Media Arts

Learning in Media Arts involves students learning to engage with communications technologies and cross-disciplinary art forms to design, produce, distribute and interact with a range of print, audio, screen-based or hybrid artworks. Students explore, view, analyse and participate in media culture from a range of viewpoints and contexts. They acquire skills and processes to work in a range of forms and styles. Students learn to reflect critically on their own and others' media arts experiences and evaluate media artworks, cultures and contexts. They express, conceptualise and communicate through their media artworks with increasing complexity and aesthetic understanding.

Making in Media Arts involves using communications technologies to design, produce and distribute media artworks.

Responding in Media Arts involves students learning to explore, view, analyse and participate in media culture.

In both *Making* and *Responding* students engage with the key concepts, story principles and elements of media (technical and symbolic). The five interrelated key concepts provide a framework for students to create and analyse media artworks. They develop understanding of how the five key concepts explore media artworks representations – that is constructed realities – of the world, communicated through languages and technology for an audience in community and institutional contexts.

Knowledge and skills of Media Arts

In Media Arts, students learn to clarify, intensify and interpret human experience through representations in images, sounds and text. By creating media artworks they engage the senses, the imagination and the intellect, and they learn to express and challenge constructs of the world. Through creative and critical use of language and technology, students develop aesthetic control that allows them to communicate with clarity and impact through the media they both create and consume.

In Media Arts, both technical and symbolic elements work together within established and emerging media conventions and technologies to inform, persuade, entertain and educate through story structures and ideas.

In the experience of making and responding to media artworks, students develop identity and learn to understand themselves and others through aesthetic processes that promote critical perception, personal expression and collaboration. Designing and creating media artworks involves the development of technical, physical and communication skills.

The development of aesthetic knowledge in Media Arts rewards students' curiosity and creative exploits. This development increases their engagement with and understanding of how images, sounds and text create experiences consumers recognise and respond to physically, emotionally and intellectually.

The information below outlines the knowledge and skills that students need to develop in Media Arts. Terms specific to this curriculum are defined in the Glossary and a hyperlink to examples of band-appropriate knowledge and skills is provided after the content descriptions.

Knowledge

Students discover and explore the key concepts and elements of media arts, applying story principles and making and responding to media arts in various forms.

Key concepts

Students develop knowledge and understanding of five key concepts: the media **languages** used to tell stories; the **technologies** which are essential for producing, accessing and distributing media; the various **institutions** that enable and constrain media production and use; the **audiences** for whom media arts products are made and who respond as consumers, citizens and creative individuals; and the constructed **representations** of the world, which rely on shared social values and beliefs.

The elements of media arts (technical and symbolic elements)

The technical and symbolic elements of media arts, including composition, space, time, movement, sound and lighting, work together to create meaning in different contexts and forms for different purposes.

Story principles

The elements of media arts are combined and shaped using story principles of structure, intent, characters, settings, points of view and genre conventions.

Viewpoints

In both *Making* and *Responding*, students learn that meanings can be generated from different viewpoints and that these shift according to different world encounters. As students make, investigate or critique media artworks as producers and consumers of media arts, they may ask and answer questions to interrogate the producers' meanings and the consumers' interpretations. Meanings and interpretations are informed by contexts of societies, cultures and histories, and an understanding of how elements, materials, skills and processes are used. These questions provide the basis for making informed critical judgments about their own media artworks and the media artworks they see, hear, interact with and consume as audience s. The complexity and sophistication of such questions will change across Foundation to Year 10. In the later years, students will consider the interests and concerns of artists and audiences regarding philosophies and ideologies, critical theories, institutions and psychology.

Forms

As they learn in Media Arts, students create and analyse forms such as film, news report, documentary, advertisement, music video, animation, video games and/or a combination of these. From contemporary and personal experiences of media culture they learn how forms, styles and contexts of media artworks are shaped by histories, purpose, traditions and communications technologies. Students explore stylistic forms from local and global contexts including those from Aboriginal and Torres Strait Islander and Asian cultures. They produce artworks in narrative and non-narrative forms that reach audiences through specific media contexts that include but are not limited to radio, print, cinema, television, internet, mobile devices or new and emerging contexts.

Skills, techniques and processes

The skills, techniques and processes to create media artworks are developed through the three stages of production: pre-production (including scriptwriting, storyboarding, sketching designs, planning, research); production (including capturing, recording, directing); and post-production (including mixing, editing, assembling, laying out, distributing). Students learn through critical thinking and creative processes in media arts practice. They learn to collaborate in creative teams and analytically respond to, and interact with, context and audience. Students learn to apply key concepts, story principles, and elements of media (symbolic and technical) as they design, produce, distribute and analyse media artworks. Students learn and use the established and emerging techniques and practices (media conventions) for creating within different media forms.

As students' learning progresses, they learn about safe practice in media arts and develop digital citizenship through processes that respect rights, responsibilities and protocols in the creating of their media artworks.

Materials

In developing knowledge and skills in Media Arts, students use images, sounds and text and the technologies used to create them. Students may also use equipment, props, costumes and sets during production, depending on what is suitable to the form of the media artwork and the intention of the artist.

Foundation to Year 2

Band description

In Foundation to Year 2, students explore media arts. They learn how media artworks can represent the world and that they can make media artworks to represent their ideas about the world. They share their media artworks with peers and experience media artworks as audience s.

In Foundation to Year 2, learning in Media Arts builds on the Early Years Learning Framework. Students are engaged through purposeful play in structured activities, fostering a strong sense of wellbeing and developing students' connection with and contribution to the world.

Students become aware of structure, intent, character and settings as they explore ideas and construct stories. They learn about composition, sound and technologies. They learn about different audience groups and identify that they are an audience.

In the Foundation Year, students undertake media arts suitable to their level of development.

As they experience media arts, students draw on media arts from a range of cultures, times and locations. They explore the media arts and influences of Aboriginal and Torres Strait Islander Peoples, and those of the Asia region. While media arts in the local community should be the initial focus for learning, young students are also aware of and interested in media arts from more distant locations and the curriculum provides opportunities to build on this curiosity. Students will learn that Aboriginal and Torres Strait Islander representation of stories is presented in different ways through media arts.

As they make and respond to media artworks, students explore meaning and interpretation, forms and elements and social and cultural contexts of media arts. They make simple evaluations of media artworks expressing what they like and why.

Students learn about safety in using technologies and in interaction with others. They experience the role of artist and they respond to feedback in their media arts making. As an audience they learn to focus their attention on the media artwork and to respond at the end of the viewing.

Content descriptions	Content elaborations
<p>2.1 Explore ideas, characters and settings in the community through stories in images, sounds and text</p> <p><i>General capabilities: Lit, Num, ICT, CCT, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, SUST, AAEA</i></p>	<p>2.1.1 exploring sound to communicate ideas, for example, creating sound effects to enhance the mood or main idea of a story</p> <p>2.1.2 experimenting with image, for example, retelling a story of the school day in a series of captioned images</p> <p>Considering viewpoints – forms and elements: For example – What images will represent my story or the ideas in the song?</p> <p>2.1.3 experimenting with technologies to capture images, sounds and text</p> <p>2.1.4 exploring composition by selecting and editing images and/or sounds to create the characters in well-known stories or songs</p>
<p>2.2 Use media technologies to capture and edit images, sounds and text for a purpose</p> <p><i>General capabilities: Lit, ICT, CCT</i></p> <p><i>Cross-curriculum priorities: SUST</i></p>	<p>2.2.1 experimenting with and managing a digital camera to capture still or moving images, for example, reviewing captured images, zooming in and out and deleting unwanted images</p> <p>2.2.2 experimenting with sound recording technology and found objects to create and record sound effects to support a story</p> <p>Considering viewpoints – elements, content: For example – What images will I keep or delete? Which image interests me and why?</p> <p>2.2.3 practising using computer software to add captions to images to enhance meaning in a photo story</p> <p>2.2.4 trialling the selection and arrangement of images, sounds and text to organise important features of an idea or story</p>
<p>2.3 Create and present media</p>	<p>2.3.1 capturing and sequencing images and text to create comic</p>

Content descriptions	Content elaborations
<p>artworks that communicate ideas and stories to an audience</p> <p><i>General capabilities: Lit, Num, ICT, CCT, PSC, EU</i></p> <p><i>Cross-curriculum priorities: AAEA, SUST</i></p>	<p>books that retell familiar and traditional stories to share with the class</p> <p>Considering viewpoints – societies and cultures: For example – What images will I use to tell my traditional story?</p> <p>2.3.2 collecting and sharing, with permission of the people involved, class stories and presenting them in the form of a class news bulletin.</p> <p>2.3.3 creating, rehearsing and recording a radio play and seeking permission to share it with another class</p> <p>2.3.4 producing and presenting a media artwork for a particular purpose, for example, creating an advertisement that recommends appropriate behaviour when using cameras in the room</p>
<p>2.4 Respond to a range of media artworks and consider where, why and how people make media artworks, starting with media artworks of Aboriginal and Torres Strait Islander people</p> <p><i>General capabilities: Lit, Num, ICT, CCT, PSC, EU, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>2.4.1 identifying where they might experience media artworks in their lives and communities, for example, considering how media artworks sustain and communicate cultural knowledge</p> <p>Considering viewpoints – societies and cultures: For example – What story is this media artwork telling? Who made this media artwork? Where is this media artwork from?</p> <p>2.4.2 identifying interests and preferences in media artworks they make and view</p> <p>2.4.3 identifying features in media artworks, such as shot types, for example, long shot, mid shot and close-up, and discussing what the shots tell the audience about the story</p> <p>2.4.4 discussing the roles of media artists and what permission means, for example, deciding on a class set of rules for using and creating images, sounds and text in media artworks</p>

[In the online version of the curriculum, the information below will be hyperlinked from content descriptions.]

Examples of knowledge and skills appropriate for students in Media Arts at Foundation to Year 2

In this band students are introduced to the ways that ideas and intentions are communicated in and through Media Arts. They develop knowledge, understanding and skills through media arts practices focusing on:

Representation and story principles

Structure

- representing experience through the construction of stories and ideas

Intent

- communicating ideas from their imagination or experience

Character

- the characteristics of fictional and non-fictional people such as story characters, newsreaders, presenters, actors

Settings

- familiar, local and imagined environments and situations

Languages: elements of media arts (technical and symbolic)

Composition

- the selection and arrangement of images, sounds and text to highlight and organise important features of an idea or story, for example, by deciding what is in the frame, audio sequence or layout

Sound

- loudness, softness
- background noise

Technologies

- capturing and combining images, sounds and text or a combination of these with available technology

Audience

- identifying themselves as an audience
- recognising different audience groups
- recognising how meaning is made for and by an audience.

Foundation to Year 2 Achievement Standard

By the end of Year 2, students communicate about media artworks they make and view, and where and why media artworks are made.

Students make and share media artworks using story principles, composition, sound and technologies.

Years 3 and 4

Band description

In Years 3 and 4, learning in Media Arts builds on the experience of the previous band. It involves students making and responding to media arts independently and with their classmates and teachers.

Students extend their understanding of structure, intent, character and settings. They use composition, sound and technologies. They consider themselves as audiences and explore other audience groups. They explore institutions (individuals, communities and organisations) to understand purpose and process when producing media artworks.

As they make and respond to media artworks, students explore meaning and interpretation, and forms and elements including structure, intent, character, settings, composition, time, space and sound. They explore social and cultural contexts of media arts. They make personal evaluations of their own and others' media artworks.

As they experience media arts, students draw on media arts from a range of cultures, times and locations. They explore the media arts and influences of Aboriginal and Torres Strait Islander Peoples, and those of the Asia region. Students learn about media arts in their community. They also learn about media arts from more distant locations that may be represented in their community. Students learn that Aboriginal and Torres Strait Islander people represent themselves, their stories and locations through media arts in different ways.

Students maintain safety in using technologies and in interaction with others. They recognise appropriate and inappropriate use of other people's images and work in the making of media artworks. Their understanding of the role of the artist and of the audience builds upon their experience from the previous band. As an audience, students focus their attention on the media artwork and respond to the media artwork. They consider why and how audiences respond.

Content descriptions	Content elaborations
<p>4.1 Investigate and manipulate representations of people in their community, including themselves, through settings, ideas and story structure in images, sounds and text</p> <p><i>General capabilities: Lit, Num, ICT, CCT, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA</i></p>	<p>4.1.1 creating a sequence of images, sounds and text or a combination of these to clearly establish the beginning, middle and end of a story or event</p> <p>4.1.2 taking a series of photographs that show themselves and their friends as comic superheroes and villains through setting, costume and body language</p> <p>4.1.3 constructing realistic representations of the classroom or other community locations and then constructing fictional versions of the same space</p> <p>4.1.4 experimenting with tension to create meaning and sustain representations</p> <p>Considering viewpoints – forms and elements: For example – What images will I use and in what order?</p>
<p>4.2 Use media technologies to create space and time through the manipulation of images, sounds and text to tell stories</p> <p><i>General capabilities: Lit, Num, ICT, CCT</i></p> <p><i>Cross-curriculum priorities: SUST</i></p>	<p>4.2.1 experimenting with the camera and framing the subject, using basic shot types, angles and lighting to control picture space</p> <p>4.2.2 experimenting with applying text to accompany still or moving images, such as credits in a title sequence, and selecting appropriate fonts, colour and length of time for display suitable to the purpose of the artwork</p> <p>4.2.3 practising recording sound on a variety of devices to explore volume, layering and the use of voice to create a sense of environment</p> <p>4.2.4 experimenting with ways of formatting and laying out a story using available software and appropriate text conventions for a front page news story</p>
<p>4.3 Collaborate to plan, create and present media artworks for</p>	<p>4.3.1 storyboarding and filming a short sequence showing a conflict, selecting camera angles, lighting and costume to convey meaning</p>

Content descriptions	Content elaborations
<p>specific purposes with awareness of responsible media practice</p> <p><i>General capabilities: Lit, Num, ICT, CCT, PSC</i></p> <p><i>Cross-curriculum priorities: ATSIHC, SUST, AAEA</i></p>	<p>without dialogue</p> <p>4.3.2 planning and scripting a radio advertisement for a school event with respect for the rules and image the school seeks to promote</p> <p>Considering viewpoints – societies and cultures: For example – What school event could I make an advertisement for?</p> <p>4.3.3 seeking permission to take photos of class members, to document a school excursion, for publication on the school intranet</p>
<p>4.4 Observe and identify intended purposes and meanings of media artworks, using media arts key concepts, starting with media artworks in Australia including media artworks of Aboriginal and Torres Strait Islander people</p> <p><i>General capabilities: Lit, ICT, CCT, PSC, EU, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA</i></p>	<p>4.4.1 identifying meaning and describing representations in media artworks from different social, cultural or historical contexts, for example, different ways traditional stories are retold using media technologies</p> <p>4.4.2 comparing media artworks made for different purposes using appropriate language, and identifying possible differences in audience s' interpretations</p> <p>Considering viewpoints – evaluations: For example – What is similar or different to my school/home in a television representation of school/home?</p> <p>4.4.3 examining media artworks in their community and comparing these to other media artworks commemorating different people, times and cultures</p> <p>4.4.4 writing about and discussing with others the meaning of their own media artworks using appropriate language</p>

[In the online version of the curriculum, the information below will be hyperlinked from content descriptions.]

Examples of knowledge and skills appropriate for students in Media Arts at Years 3 and 4
<p>In this band students develop their knowledge of how ideas and intentions are communicated in and through Media Arts. They build on and refine their knowledge, understanding and skills through media arts practices focusing on:</p> <p>Representation and story principles</p> <p>Structure</p> <ul style="list-style-type: none"> - using story structures and organising ideas to make clear meaning for an audience <p>Intent</p> <ul style="list-style-type: none"> - conveying ideas about self, others and stereotypes <p>Character</p> <ul style="list-style-type: none"> - the characteristics and portrayal of self and others in fictional and non-fictional roles, for example, being identified through physicality, voice, costumes and props <p>Settings</p> <ul style="list-style-type: none"> - familiar, local and imagined environments and situations for character s <p>Languages: elements of media arts (technical and symbolic)</p> <p>Composition</p> <ul style="list-style-type: none"> - the arrangement and sequence of images and text to organise events in stories - creating relationships between ideas and focusing on important features using framing, editing and layout <p>Time</p> <ul style="list-style-type: none"> - the order and duration of ideas and events <p>Space</p> <ul style="list-style-type: none"> - the distance between objects, sounds or text - the depiction of place <p>Sound</p> <ul style="list-style-type: none"> - loudness, softness - background noise - sound effects - music <p>Technologies</p> <ul style="list-style-type: none"> - editing images, sounds and text or a combination of these with available technology <p>Audience</p> <ul style="list-style-type: none"> - identifying themselves as a target audience group

Examples of knowledge and skills appropriate for students in Media Arts at Years 3 and 4

- recognising the different interests of audience groups
- recognising how meaning is made for audiences

Institutions: individuals, communities and organisations

- understanding purposes and processes for producing media artworks
- recognising appropriate and inappropriate use of other people's images and works in the making of media artworks.

Years 3 and 4 Achievement Standard

By the end of Year 4, students describe and discuss similarities and differences between media artworks they make and view. They discuss how and why they and others make and distribute media artworks.

Students collaborate to use story principles, time, space and technologies to make and share media artworks that communicate ideas to an audience.

Years 5 and 6

Band description

In Years 5 and 6, learning in Media Arts builds on the experience of the previous band. It involves students making and responding to media arts independently, and with their classmates, teachers and communities.

Students develop their use of structure, intent, character and settings by incorporating points of view and genre conventions in their compositions. They explore and use time, space, sound, movement, lighting and technologies. They identify the variety of audiences for which media artworks are made. They explain the purpose and processes for producing media artworks.

As they experience media arts, students draw on media arts from a range of cultures, times and locations. They explore the media arts and influences of Aboriginal and Torres Strait Islander Peoples, and those of the Asia region. Students learn about media arts in and beyond their local community. Students explore how representation, characteristics and points of view of Aboriginal and Torres Strait Islander Peoples can be presented in media artworks.

As they make and respond to media artworks, students explore meaning and interpretation, and forms and elements including structure, intent, character and settings. They explore the social, cultural and historical contexts of media arts. They evaluate the use of elements of media in media artworks they view and present.

Students maintain safety in use of technologies and in interaction with others, including the use of images and works of others. They consider the ethical behaviour and role of communities and organisations in regulating access to media artworks. Their understanding of the roles of artists and audiences builds upon previous bands as students engage with more diverse media artworks.

Content descriptions	Content elaborations
<p>6.1 Experiment with representations, characterisations and points of view of people in their community, including themselves, using settings, ideas, stories and genre structures in images, sounds and text</p> <p><i>General capabilities: Lit, ICT, CCT, PSC, EU, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>6.1.1 applying the conventions of an established genre to an ordinary everyday event to create humour, for example, a visit to the library as an action movie or lunch as a sports commentary on the radio</p> <p>6.1.2 exploring different power relationships and showing different perspectives on character by framing images, for example, representing a relationship from their school or community</p> <p>6.1.3 designing and drawing a game character for a particular genre, considering the appropriate costume, mannerisms and typical dialogue</p> <p>6.1.4 selecting combinations of media materials to represent the same person, location or idea in different ways, for example, using different music or sound effects to change the meaning of a story</p> <p>Considering viewpoints – forms and elements: For example – How can I change the meaning of a story by adding or changing a soundtrack to my images? How can I use framing to demonstrate a power relationship?</p>
<p>6.2 Develop skills with media technologies to shape space, time, movement and lighting within images, sounds and text</p> <p><i>General capabilities: Lit, Num, ICT, CCT, PSC</i></p> <p><i>Cross-curriculum priorities: NA</i></p>	<p>6.2.1 creating a short digital sequence that uses camera angles such as close-ups and medium close-ups to focus on character relationships, power or mood</p> <p>6.2.2 designing and creating an animated sequence that personifies inanimate objects and creates smooth action</p> <p>6.2.3 identifying and applying the conventions and layout of web page design to engage and interact with a particular audience</p> <p>6.2.4 editing a chase sequence, adding music to heighten the action and tension</p> <p>Considering viewpoints – forms and elements: For example – How can I change the meaning of a story by adding or changing a soundtrack to my images? How can I use framing to demonstrate a power relationship?</p>
<p>6.3 Plan, produce and present</p>	<p>6.3.1 designing a storyboard that reflects a key scene in a sequence; for</p>

Content descriptions	Content elaborations
<p>media artworks for a variety of purposes and audiences using responsible media practice</p> <p><i>General capabilities: Lit, Num, ICT, CCT, EU, PSC</i></p> <p><i>Cross-curriculum priorities: AAEA, SUST</i></p>	<p>example, an opening scene of a film that shows the important camera angles, transitions, edits, voice and soundtrack</p> <p>6.3.2 designing a navigational plan for a game, using multiple levels and obstacles; for example, creating and designing problems to be solved in order to progress to a new level</p> <p>6.3.3 creating a script for a radio production and documenting the appropriate permissions required for music and voice talents if it were to be aired on community radio</p> <p>6.3.4 presenting their media artworks using internet-based technologies, including social media</p> <p>Considering viewpoints – evaluations: For example – What cultural images can or cannot be used when making and publishing my artwork?</p>
<p>6.4 Explain how the elements of media arts and story structures communicate meaning by comparing media artworks from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander media artworks</p> <p><i>General capabilities: Lit, ICT, CCT, PSC, EU, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>6.4.1 identifying story structures or particular technical or symbolic elements, such as shot type, sound quality, lighting or setting, that contribute to formation of genre in media artworks</p> <p>6.4.2 researching and comparing historical and contemporary media representations and explaining how context influences the characters, stories and values portrayed in the media artworks; for example, comparing TV representations of family</p> <p>6.4.3 discussing the role of media artworks in sharing cultural information about a group of people and their spirituality and enhancing the value placed on people and environment</p> <p>Considering viewpoints – societies and cultures: For example – How are values demonstrated in this media representation? Can we judge a culture from popular media images?</p> <p>6.4.4 describing protocols about acceptable and unacceptable use of borrowed material in making and publishing media artworks</p> <p>6.4.5 discussing issues around safety and sensitivity in relation to acceptable and unacceptable use and/or reference to personal and cultural images, sounds and texts when making and publishing media artworks</p>

[In the online version of the curriculum, the information below will be hyperlinked from content descriptions.]

Examples of knowledge and skills appropriate for students in Media Arts at Years 5 and 6
<p>In this band students develop their knowledge of how ideas and intentions are communicated in and through Media Arts. They build on and refine their knowledge, understanding and skills through media arts practices focusing on:</p> <p>Representation and story principles</p> <p>Structure</p> <ul style="list-style-type: none"> - organising ideas, and using story structures and tension to engage an audience <p>Intent</p> <ul style="list-style-type: none"> - communicating ideas and stories with a purpose <p>Character</p> <ul style="list-style-type: none"> - the characteristics of fictional and non-fictional roles portrayed through physicality, voice, costumes and props <p>Settings</p> <ul style="list-style-type: none"> - the real or imagined environments and situations for characters and ideas <p>Points of view</p> <ul style="list-style-type: none"> - the perspective of who tells the stories or constructs the ideas <p>Genre conventions</p> <ul style="list-style-type: none"> - the established and accepted rules for constructing stories and ideas in a particular style <p>Languages: elements of media arts (technical and symbolic)</p> <p>Composition</p> <ul style="list-style-type: none"> - the arrangement and sequence of images and text to support the purpose of communicating ideas or stories from different points of view using framing, editing and layout

<p>Time</p> <ul style="list-style-type: none"> - the order, duration and depiction of ideas and events <p>Space</p> <ul style="list-style-type: none"> - the distance and relationship between objects, sounds or text or the depiction of place <p>Sound</p> <ul style="list-style-type: none"> - loudness, softness - ambient noise - music for effect <p>Movement</p> <ul style="list-style-type: none"> - the way the eye discovers images or text; the suggestion of movement through sound <p>Lighting</p> <ul style="list-style-type: none"> - light, shade and colour for effect <p>Technologies</p> <ul style="list-style-type: none"> - edit and produce images, sounds and text or a combination of these with selected media technologies <p>Audience</p> <ul style="list-style-type: none"> - identifying the variety of audiences and purposes for which media artworks are made <p>Institutions: individuals, communities and organisations</p> <ul style="list-style-type: none"> - identifying purpose and processes for producing media artworks and considering individual ethical behaviour and the role of communities and organisations in regulating access to media artworks.

Years 5 and 6 Achievement Standard

By the end of Year 6, students explain how points of view, ideas and stories are shaped and portrayed in media artworks they make, share and view. They explain the purposes and audiences for media artworks made in different cultures, times and places.

Students work collaboratively using processes to shape points of view, genre conventions, movement, lighting and technologies in media artworks they make for specific audiences and purposes.

Years 7 and 8

Band description

In Years 7 and 8, learning in Media Arts builds on the experience of the previous band. It involves students making and responding to media arts independently, and with their classmates, teachers and communities. They explore media arts as an art form.

Students build on their understanding of structure, intent, character, settings, points of view and genre conventions and explore media conventions in their media artworks. They build on their understanding and use of time, space, sound, movement, lighting and technologies. They examine the ways in which audiences make meaning and how different audiences engage with and share media artworks.

As they experience media arts, students draw on media arts from a range of cultures, times and locations. They explore the media arts and influences of Aboriginal and Torres Strait Islander Peoples, and of the Asia region. Students learn that Aboriginal and Torres Strait Islander people have converted oral records to other technologies. Students explore social and cultural values and beliefs of Aboriginal and Torres Strait Islander Peoples as represented in media artworks and consider how these may influence the media artworks they make. As they explore media forms, students learn that over time there has been further development of different traditional and contemporary styles.

As they make and respond to media artworks, students explore meaning and interpretation, forms and elements including structure, intent, character, settings, points of view and genre conventions, and media conventions. They consider social, cultural and historical influences and representations in media arts. They evaluate how established behaviours or conventions influence media artworks they engage with and make.

Students maintain safety in use of technologies and in interaction with others, including the use of images and works of others. They develop ethical practices and consider regulatory issues when using technology. Their understanding of the roles of artists and audiences builds upon previous bands as students engage with more diverse media artworks.

Content descriptions	Content elaborations
<p>8.1 Explore ideas and structure stories through media conventions and genres to create points of view in images, sounds and text</p> <p><i>General capabilities: Lit, ICT, CCT, EU, ICU</i> <i>Cross-curriculum priorities: SUST</i></p>	<p>8.1.1 creating multiple representations of the same person, place or concept in different media and for different intentions</p> <p>8.1.2 experimenting with use of images, sounds and text and selected conventions to challenge existing stereotypes in society</p> <p>8.1.3 combining established genre conventions such as framing in still and moving image, sound in radio play or audiovisual artworks, and font size, shape and colour in print</p> <p>Considering viewpoints – forms and elements: For example – What elements define a genre? How can I create mood and setting through images/sound/framing?</p>
<p>8.2 Manipulate media representations to explore familiar or shared social and cultural values and beliefs, including those of Aboriginal and Torres Strait Islander Peoples, and to consider their own artistic intentions</p> <p><i>General capabilities: Lit, ICT, PSC, CCT, EU, ICU</i> <i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>8.2.1 investigating viewpoints when making decisions about how they will represent a theme, concept or idea, and considering media conventions and genres</p> <p>8.2.2 manipulating combinations of technical and symbolic elements (composition, time, space, sound, movement, lighting) to represent ideas and feelings in their media artworks</p> <p>8.2.3 discussing and documenting their choices of representation to strengthen meaning in their media artworks</p> <p>Considering viewpoints – philosophies and ideologies: For example – What ideological or political perspectives are evident in my artwork to engage a particular audience? What established behaviours or conventions have influenced the design of my artwork for a particular audience?</p> <p>8.2.4 exploring media artworks that provide different ideas and concepts based on points of view and institutional practice, including viewing and experimenting with the depiction of cultural groups and social values in Australian film and television</p>

Content descriptions	Content elaborations
<p>8.3 Develop and refine media production skills to shape the technical and symbolic elements of images, sounds and text for a specific purpose and meaning</p> <p><i>General capabilities: Lit, ICT, CCT</i></p> <p><i>Cross-curriculum priorities: SUST</i></p>	<p>8.3.1 creating their own media artworks that fulfil audience expectations because of the way the story is structured, such as including a point of conflict, building characters and achieving a resolution</p> <p>Considering viewpoints – forms and elements: For example – What elements define a genre? How can I create mood and setting through images/sound/framing?</p> <p>8.3.2 exploring genres such as narrative, non-narrative, experimental and documentary and making a trailer in a similar style</p> <p>8.3.3 telling a news story in print and for online publishing and discussing the differences in the structure of content, meaning and delivery between the two media</p> <p>8.3.4 analysing and evaluating the structural choices made in their media artworks by documenting their process in records such as journals, blogs, and video or audio recording</p> <p>Considering viewpoints – evaluations: For example – How are media artworks changed when viewed outside a cultural context? How effective is my image construction in terms of making meaning to me and to others? How can I undertake safe and ethical media practice in online spaces?</p>
<p>8.4 Plan, structure and design media artworks that engage audiences</p> <p><i>General capabilities: ICT, PSC, CCT</i></p> <p><i>Cross-curriculum priorities: SUST</i></p>	<p>8.4.1 selecting footage that has been captured on a camera, editing the footage into a sequence and applying a soundtrack that matches the edited sequence's pace, rhythm and style</p> <p>8.4.2 manipulating sound and camera angles to create mood and setting</p> <p>Considering viewpoints – forms and elements: For example – What elements define a genre? How can I create mood and setting through images/sound/framing?</p> <p>8.4.3 applying image manipulation software to manipulate contrast, correct colour and add filters or text to an image to enhance the mood or strengthen a point of view</p> <p>8.4.4 demonstrating awareness of responsible media practices</p> <p>8.5.4 understanding Aboriginal and Torres Strait Islander cultural protocols for using images of people</p>
<p>8.5 Present and distribute media artworks for different community and institutional contexts with consideration of ethical and regulatory issues</p> <p><i>General capabilities: Lit, ICT, EU, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>8.5.1 promoting a school event through different media and online formats, making decisions about time, technological access, and ethical and economic constraints</p> <p>8.5.2 distributing a media artwork designed to engage a specific audience and using appropriate rights and permissions to upload to the internet, for example, distributing a music video they have made</p> <p>8.5.3 justifying their choices for distribution of media artworks for a particular audience</p> <p>8.5.4 understanding Aboriginal and Torres Strait Islander cultural protocols for using images of people</p> <p>Considering viewpoints – societies and cultures: For example – What features have been omitted or exaggerated in a stereotype? What are the differences between the private sector and the public sector television programming?</p>
<p>8.6 Analyse how technical and symbolic elements are used in media artworks to create representations influenced by story, genre, values and points of view of particular audience s</p> <p><i>General capabilities: Lit, ICT, EU, ICU</i></p> <p><i>Cross-curriculum priorities:</i></p>	<p>8.6.1 analysing stereotypes looking at what features have been omitted or exaggerated, including stereotypical representations of Aboriginal and Torres Strait Islander Peoples</p> <p>Considering viewpoints – societies and cultures: For example – What features have been omitted or exaggerated in a stereotype? What are the differences between the private sector and the public sector television programming?</p> <p>8.6.2 investigating use of character types in fictional representations in comedies to see how selected features allow for quick communication</p> <p>8.6.3 deconstructing a magazine cover explaining how each of its</p>

Content descriptions	Content elaborations
<p>ATSIHC, AAEA</p>	<p>elements, for example, font, masthead and positioning of imagery, contribute to the overall reading</p> <p>8.6.4 analysing a still image on the basis of photographic composition, image effects (digital and non-digital), and framing, and how they influence meaning, for example, images representing different cultural groups or ethnicities in Australian society, including Aboriginal and Torres Strait Islander Peoples</p>
<p>8.7 Identify and connect specific features and purposes of media artworks from contemporary and past times to explore viewpoints and enrich their media arts making, starting with media artworks in Australia and including media artworks of Aboriginal and Torres Strait Islander Peoples</p> <p><i>General capabilities: Lit, ICT, PSC, CCT, EU, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>8.7.1 surveying the programming of public sector versus private sector television and commenting on differences</p> <p>8.7.2 comparing a media artwork (such as an animation) from a sole producer with one from an international organisation and commenting on differences in style</p> <p>8.7.3 analysing the role of media artworks and media artists in transmitting cultural information and creating awareness of contemporary issues, such as water quality</p> <p>8.7.4 conducting a case study of how the story from a Hollywood blockbuster film is adapted across media platforms to reach different audience s; for example, games players, social media users, television viewers</p> <p>Considering viewpoints – evaluations: For example – How are media artworks changed when viewed outside a cultural context? How effective is my image construction in terms of making meaning to me and to others? How can I undertake safe and ethical media practice in online spaces?</p> <p>8.7.5 debating an issue like the media’s intrusion on the individual’s right to privacy</p>

[In the online version of the curriculum, the information below will be hyperlinked from content descriptions.]

Examples of knowledge and skills appropriate for students in Media Arts at Years 7 and 8

In this band students develop their knowledge of how ideas and intentions are communicated in and through Media Arts. They build on and refine their knowledge, understanding and skills through media arts practices focusing on:

Representation and story principles

Structure

- developing ideas and story structures through media and genre conventions to shape understanding and experience for a particular audience

Intent

- imagining and communicating representations within a local context or popular culture for a specific purpose

Character

- the characteristics and motivations of fictional and non-fictional subjects portrayed through their physicality, voice, costumes, props and/or acting

Settings

- the real or imagined environments and situations, and their relationship to characters and ideas

Points of view

- perceiving and constructing stories and ideas from different perspectives

Genre conventions

- the established and accepted patterns for constructing meaning in a particular form or style

Media conventions

- the established techniques for creating within different media forms

Languages: elements of media arts (technical and symbolic)

Composition

- the arrangement, weight and focus of components in images, sounds and texts that are sequenced to communicate ideas and stories, using juxtaposition in framing, audio effects, editing and layout

Time

- the experience and construction of time through the ordering, duration and depiction of action, ideas and events

Space

- the depiction of place and environment through the relationship between subjects, objects, sounds

Examples of knowledge and skills appropriate for students in Media Arts at Years 7 and 8

or text and the surrounding or negative space in a two- or three-dimensional context

Sound

- loudness, softness
- ambient noise
- music for effect

Movement

- the perception and depiction of moving action, and the design of interactivity

Lighting

- intensity and direction of light, shadow and colour for texture, focus and mood

Technologies

- planning, controlling, editing and producing images, sounds and text or a combination of these using selected media technologies, processes and equipment

Audience

- examining the ways in which audiences make meaning and how particular audiences engage, interact and share different media artworks

Institutions: individuals, communities and organisations

- the local and cultural contexts shaping purpose and processes to produce media artworks
- the role and ethical behaviour of individuals, communities and organisations making, using and sharing media artworks, and the associated regulatory issues.

Years 7 and 8 Achievement Standard

By the end of Year 8, students identify and analyse how representations of social values and points of view are portrayed in the media artworks they make, distribute and view. They evaluate how they and other makers and users of media artworks from different cultures, times and places use genre and media conventions and technical and symbolic elements to make meaning. They identify and analyse the social and ethical responsibility of the makers and users of media artworks.

Students produce representations of social values and points of view in media artworks for particular audiences and contexts. They use genre and media conventions and shape technical and symbolic elements for specific purposes and meaning. They collaborate with others in design and production processes, and control equipment and technologies to achieve their intentions.

Years 9 and 10

Band description

In Years 9 and 10, learning in Media Arts builds on the experience of the previous band. It involves students making and responding to media arts independently and in small groups, and with their teachers and communities. They explore media arts as an art form through representation, manipulation of genre and media conventions and analysis of media artworks.

Students refine and extend their understanding and use of structure, intent, character, settings, points of view, genre conventions and media conventions in their compositions. They extend the use of time, space, sound, movement and lighting as they use technologies. They analyse the way in which audiences make meaning and how audiences interact with and share media artworks.

As they experience media arts, students draw on media arts from a range of cultures, times and locations. They explore the media arts and influences of Aboriginal and Torres Strait Islander Peoples, and from Asia. Students learn that Aboriginal and Torres Strait Islander people have converted oral records to other technologies. As they explore media forms, students learn that over time there has been further development of different traditional and contemporary styles. They explore the representation of relationships that have developed between Aboriginal and Torres Strait Islander Peoples and other cultures in Australia and how these may influence their own artistic intentions in making media artworks.

As they make and respond to media artworks, students explore meaning and interpretation, forms and elements and social, cultural and historical influences of media arts. They consider the local, global, social and cultural contexts that shape purpose and processes in production of media artworks. They evaluate the social and ethical implications of media arts.

Students maintain safety in use of technologies and in interaction with others, including the use of images and works of others. They maintain ethical practices and consider regulatory issues when using technology. Their understanding of the roles of artists and audiences builds upon previous bands as students engage with more diverse media artworks.

Content descriptions	Content elaborations
<p>10.1 Explore and create ideas and stories that manipulate media conventions and genres to construct new and alternative points of view through images, sounds and text</p> <p><i>General capabilities: Lit, ICT, CCT, EU</i> <i>Cross-curriculum priorities: SUST</i></p>	<p>10.1.1 combining different film trailers from different genres or styles, and editing them together to create a new film genre or style</p> <p>10.1.2 constructing characters for a computer game that appeals to diverse audiences and who use it for different purposes</p> <p>Considering viewpoints – forms and elements: For example – What genres and styles can I edit together to create a new genre or style?</p>
<p>10.2 Manipulate media representations to identify and examine social and cultural values and beliefs, including those of Aboriginal and Torres Strait Islander Peoples, and to understand their own artistic intentions</p> <p><i>General capabilities: Lit, ICT, CCT, EU, ICU</i> <i>Cross-curriculum priorities: ATSIHC, AAEA</i></p>	<p>10.2.1 exploring cultural, social and environmental issues represented in the media and re-imagining and remixing alternate versions to present a variety of viewpoints</p> <p>10.2.2 utilising the techniques of ‘culture jamming’ to change the meanings of well-known media artworks such as popular advertisements</p> <p>Considering viewpoints – evaluations: For example – How do the technical and symbolic elements in an artwork evoke a personal response? How can I change meaning through ‘culture jamming’?</p> <p>10.2.3 experimenting with images, sounds and text to develop representations of current social issues</p> <p>10.2.4 exploring the communication of cultural and social values in Australian music videos, such as those by Aboriginal and Torres Strait Islander artists, for consideration in their own work</p>
<p>10.3 Develop and refine media production skills to integrate and</p>	<p>10.3.1 refining use of production skills by working collaboratively to ensure that work meets expectations, for example, fulfilling a</p>

Content descriptions	Content elaborations
<p>shape the technical and symbolic elements in images, sounds and text for a specific purpose, meaning and style</p> <p><i>General capabilities: Lit, ICT, PSC, CCT, EU</i></p> <p><i>Cross-curriculum priorities: SUST</i></p>	<p>brief developed by in-school clients</p> <p>10.3.2 designing media artworks to communicate with a particular audience, for example, applying genre conventions or refining use of sound and movement</p> <p>10.3.3 trialling and refining different layouts, designs and platforms for a website or virtual world, keeping the content consistent with the expectations of the end user and with awareness of appropriate internet protocols</p> <p>Considering viewpoints – forms and elements: For example – What genres and styles can I edit together to create a new genre or style?</p>
<p>10.4 Plan and design media artworks for a range of purposes that challenge the expectations of specific audiences by particular use of production processes</p> <p><i>General capabilities: Lit, ICT, CCT, EU</i></p> <p><i>Cross-curriculum priorities: SUST</i></p>	<p>10.4.1 creating media artworks that reflect a refined understanding of how lenses, exposure and aperture work in photography and applying this knowledge in different lighting conditions</p> <p>10.4.2 creating and editing a soundscape for a specific audience and intention and creating their own Foley tracks to evoke a response in an intended audience</p> <p>10.4.3 refining use of software to create the layout for a magazine and selecting which fonts, colours, titles, photographs and articles are to be used, depending on the magazine's genre, style and audience</p> <p>10.4.4 creating fan remixes of popular video games to introduce the games to new audiences or creating mashups of existing media to comment on issues for different audiences</p> <p>Considering viewpoints – societies and cultures: For example – What social or cultural issue can I represent in my computer game?</p> <p>10.4.5 creating media artworks in a particular genre that intend to meet or manipulate the expectations of an audience.</p>
<p>10.5 Produce and distribute media artworks for a range of community and institutional contexts and consider social, ethical and regulatory issues</p> <p><i>General capabilities: Num, ICT, CCT, EU, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>10.5.1 producing media artworks for safe posting on suitable social media sharing sites, taking account of ethical and legal responsibilities</p> <p>Considering viewpoints – critical theories: For example – What are the social and ethical implications of a viral marketing campaign?</p> <p>10.5.2 investigating the production context of a media artwork and producing the work within a specified budget and timeline</p> <p>10.5.3 organising and curating a school media arts festival or exhibition</p>
<p>10.6 Evaluate how technical and symbolic elements are manipulated in media artworks to create and challenge representations framed by media conventions, social beliefs and values for a range of audience s</p> <p><i>General capabilities: Lit, ICT, CCT, EU, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>10.6.1 discussing film work they have made and viewed to identify and explain how technical and symbolic elements, such as camera techniques, editing, sound rhythm and mise-en-scène, evoke a personal response such as excitement or fear, or convey an issue or idea such as differing opinions about climate change</p> <p>10.6.2 reviewing a media artwork and adding to, disputing or endorsing the opinions expressed by another source</p> <p>Considering viewpoints – evaluations: For example – How do the technical and symbolic elements in an artwork evoke a personal response? How can I change meaning through 'culture jamming'?</p> <p>10.6.3 comparing the same idea, event or story presented in artworks in different media, explaining how different technical and symbolic elements are used to engage audiences and influence personal perceptions, for example, comparing two media artworks dealing with a current news event</p>

Content descriptions	Content elaborations
	10.6.4 deconstructing film or television work that includes representation of Aboriginal and Torres Strait Islander Peoples
<p>10.7 Analyse a range of media artworks from contemporary and past times to explore differing viewpoints and enrich their media arts making, starting with media artworks from Australia and including media artworks of Aboriginal and Torres Strait Islander Peoples, and consider media artworks in international contexts</p> <p><i>General capabilities: Lit, ICT, CCT, EU, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>10.7.1 examining NITV (National Indigenous TV) news and sports programs to explore how Aboriginal and Torres Strait Islander perspectives create and challenge views in mainstream stories</p> <p>10.7.2 investigating the differences between government regulation and self-regulation, for example, researching Australia's classification system and its relationship to audience, and explaining how it affects themselves and the production and reception of media artworks</p> <p>10.7.3 research viral marketing campaigns and examine the social and ethical implications that arise in relation to choice of different platforms as drivers of distribution</p> <p>Considering viewpoints – critical theories: For example – What are the social and ethical implications of a viral marketing campaign?</p> <p>10.7.4 explore the role of media makers in challenging prevailing views on issues of contemporary relevance, for example, social and cultural issues presented in Australian film and television</p> <p>10.7.5 identifying a variety of ways in which media can be produced, including through sole digital producers, cross-media organisations, public and private sector, and multinational organisations</p>

[In the online version of the curriculum, the information below will be hyperlinked from content descriptions.]

Examples of knowledge and skills appropriate for students in Media Arts at Years 9 and 10
<p>In this band students develop their knowledge of how ideas and intentions are communicated in and through Media Arts. They build on and refine their knowledge, understanding and skills through media arts practices focusing on:</p> <p>Representation and story principles</p> <p>Structure</p> <ul style="list-style-type: none"> - developing ideas and story structures through the manipulation of media and genre conventions for a specific audience experience and expectation <p>Intent</p> <ul style="list-style-type: none"> - constructing and communicating ideas, beliefs and values through representations in a personal, social and cultural context for a specific purpose <p>Character</p> <ul style="list-style-type: none"> - the characteristics and motivations of fictional and non-fictional identities portrayed through the manipulation of physicality, voice, costumes and props and using direction, design or actuality <p>Settings</p> <ul style="list-style-type: none"> - the chosen or constructed environment and the impact of that environment on situations and characters <p>Genre conventions</p> <ul style="list-style-type: none"> - the established and accepted system for constructing and deconstructing meaning in a particular form or style <p>Points of view</p> <ul style="list-style-type: none"> - perceiving and constructing stories and ideas from an alternative, objective or subjective perspective <p>Media conventions</p> <ul style="list-style-type: none"> - manipulating techniques within established media forms to create new and hybrid media artworks <p>Languages: elements of media arts (technical and symbolic)</p> <p>Composition</p> <ul style="list-style-type: none"> - the manipulation and combination of the technical and symbolic elements in images, sounds and text to affect audience expectation and experience through the control of production <p>Time</p> <ul style="list-style-type: none"> - the manipulation of the experience and perception of time through the ordering, duration and depiction of actions, ideas and events <p>Space</p>

Examples of knowledge and skills appropriate for students in Media Arts at Years 9 and 10

- the depiction of place and environment through the manipulation of subjects, objects, sounds or text and the surrounding or negative space in a two- or three-dimensional context

Sound

- manipulation of sounds, voice, dialogue, music and motifs for impact and effect

Movement

- the expression, perception and depiction of moving action and rhythm or design flow for effect
- the design of navigation and interaction with images and text
- the creation of movement through sound, continuity and rhythm

Lighting

- intensity and quality of light, shadow and colour to create surface, perspective, highlighting and atmosphere

Technologies

- designing, manipulating, editing and producing images, sounds and text or a combination of these using selected media technologies, processes and equipment

Audience

- analyse the ways audiences make meaning and how a range of audiences engage, interact and share different media artworks

Institutions: individuals, communities and organisations

- the social and cultural contexts, both locally and globally, shaping purpose and processes to produce media artworks
- the social and ethical role and behaviour of individuals, communities and organisations making, using and sharing media artworks, and the associated regulatory issues in a networked culture.

Years 9 and 10 Achievement Standard

By the end of Year 10, students analyse how social and cultural values and alternative points of view are portrayed in media artworks they make, interact with and distribute. They evaluate how genre and media conventions and technical and symbolic elements are manipulated to make representations and meaning. They evaluate how social, institutional and ethical issues influence the making and use of media artworks.

Students produce representations that communicate alternative points of view in media artworks for different community and institutional contexts. They manipulate genre and media conventions and integrate and shape the technical and symbolic elements for specific purposes, meaning and style. They collaboratively apply design, production and distribution processes.

Music

Rationale

This rationale complements and extends the rationale for The Arts learning area.

Music is uniquely an aural art form. The essential nature of music is abstract. Music encompasses existing sounds that are selected and shaped, new sounds created by composers and performers, and the placement of sounds in time and space. Composers, performers and listeners perceive and define these sounds as music.

Music exists distinctively in every culture and is a basic expression of human experience. Students' active participation in music fosters understanding of other times, places, cultures and contexts. Through continuous and sequential music learning, students listen to, compose and perform with increasing depth and complexity. Through performing, composing and listening with intent to music, students have access to knowledge, skills and understanding which can be gained in no other way. Learning in Music is aurally based and can be understood without any recourse to notation. Learning to read and write music in traditional and graphic forms enables students to access a wide range of music as independent learners.

Music has the capacity to engage, inspire and enrich all students, exciting the imagination and encouraging students to reach their creative and expressive potential. Skills and techniques developed through participation in music learning allow students to manipulate, express and share sound as listeners, composers and performers. Music learning has a significant impact on the cognitive, affective, motor, social and personal competencies of students.

As independent learners, students integrate listening, performing and composing activities. These activities, developed sequentially, enhance their capacity to perceive and understand music. As students' progress through studying Music, they learn to value and appreciate the power of music to transform the heart, soul, mind and spirit of the individual. In this way students develop an aesthetic appreciation and enjoyment of music.

Aims

In addition to the overarching aims of the Australian Curriculum: The Arts, Music knowledge, understanding and skills ensure that, individually and collaboratively, students develop:

- the confidence to be creative, innovative, thoughtful, skilful and informed musicians
- composing, performing, improvising, responding and listening with intent and purpose
- aesthetic knowledge and respect for music and music practices across global communities, cultures and musical traditions
- an understanding of music as an aural art form as they acquire skills to become independent music learners.

Learning in Music

Students learning music listen, perform and compose. They learn about the elements of music comprising rhythm, pitch, dynamics and expression, form and structure, timbre and texture. Aural skills, or ear training, are the particular listening skills students develop to identify and interpret the elements of music. Aural skills development is essential for making and responding to a range of music while listening, composing, and performing. Learning through Music is a continuous and sequential process, enabling the acquisition, development and revisiting of skills and knowledge with increasing depth and complexity.

Making in Music involves active listening, imitating, improvising, composing, arranging, conducting, singing, playing, comparing and contrasting, refining, interpreting, recording and notating, practising, rehearsing, presenting and performing.

Responding in Music involves students being audience members listening to, enjoying, reflecting, analysing, appreciating and evaluating their own and others' musical works.

Both *Making* and *Responding* involve developing aural understanding of the elements of music through experiences in listening, performing and composing. The elements of music work together and underpin all musical activity. Students learn to make music using the voice, body, instruments, found sound sources, and information and communication technology. Music is recorded and communicated as notation by a unique system of symbols and terminology, and as audio recordings using technology. With increasing experience of the elements of music, students develop analytical skills and aesthetic understanding.

Knowledge and skills of Music

In Music, students' exploration and understanding of the elements of music, musical conventions, styles and forms expands with their continued active engagement with music.

In listening to, performing and composing music from a broad range of styles, practices, traditions and contexts, students learn to recognise their subjective preferences and consider diverse perspectives of music. This, in turn, informs the way in which they interpret music as performers and how they respond to the music they listen to. Additionally students develop their own musical voice as composers and their own style as musicians.

The information below outlines the knowledge and skills that students need to develop in Music. Terms specific to this curriculum are defined in the Glossary and a hyperlink to examples of band-appropriate knowledge and skills is provided after the content descriptions.

Knowledge

The elements of music

Music is learned through developing skills and knowledge associated with the elements of music. Musical ideas are conceived, organised and shaped by aspects and combinations of rhythm, pitch, dynamics and expression, form and structure, timbre and texture.

Viewpoints

In both *Making* and *Responding*, students learn that meanings can be generated from different viewpoints and that these shift according to different world encounters. As students make, investigate or critique music as composers, performers and audiences, they may ask and

answer questions to interrogate, explore and investigate the composers' and performers' meanings, and the audiences' interpretations. Meanings and interpretations are informed by contexts of societies, cultures and histories, and an understanding of how elements, materials, skills and processes are used. These questions provide the basis for making informed critical judgments about their own music and the music they interpret as musicians and listen to as audiences. The complexity and sophistication of such questions will change across Foundation to Year 10. In the later years, students will consider the interests and concerns of composers, performers and audiences regarding philosophies and ideologies, critical theories, institutions and psychology.

Types of music

In each band, students learn about increasingly complex forms of music as they make and respond to different musical styles and genres, from a range of historical and cultural contexts. These may include different types of songs and instrumental genres, music in film and media, contemporary and new music trends, and folk and art music from varied cultures, traditions and times.

Students begin with music experienced in their own lives and community, and identify the purposes of music. They draw on the histories, traditions and conventions of music from other places and times including Australia, Aboriginal and Torres Strait Islander cultures, Asia and other world cultures.

Skills, techniques and processes

When making and responding, students' musical skills are best developed through activities which integrate the techniques and processes of music: listening, composing and performing. *Listening* is the process through which music is experienced and learnt. This includes listening to, analysing and comparing a range of repertoire. Developing aural skills (ear training) as the technique for discriminating, identifying, interpreting and applying musical concepts is essential for all listening, composition and performing activities.

Composing is a broad term for creating original music. In the classroom this involves improvising, organising musical ideas, creating accompaniment patterns, and arranging and writing original works, either individually or collaboratively.

Performing involves playing instruments, singing or manipulating sound using technology, either as an individual or ensemble member. This includes learning songs, instrumental pieces, accompaniments, and works composed by self and others. Audiences can include the teacher, peers in class, the wider school community and public audiences.

These learning experiences are supported by additional activities including learning and creating notation to record and communicate musical ideas; reading, writing and interpreting a range of terminology, notation and scores; making audio recordings of compositions and performances using technology; and developing skills and techniques to discuss their own music and the music of others.

Materials

The initial materials of music are the voice and body, instruments and other sound sources. Additional materials include recorded music and scores, technologies such as recording and playback equipment and software, and spaces for creating, practising and performing.

Foundation to Year 2

Band description

In Foundation to Year 2, students explore music. They listen to and explore sound and learn about how music can represent the world and that they can make music to represent their ideas about the world. They share their music with peers and experience music as audiences.

In Foundation to Year 2, learning in Music builds on the Early Years Learning Framework. Students are engaged through purposeful play in structured activities, fostering a strong sense of wellbeing and developing students' connection with and contribution to the world.

Students learn to listen to music and become aware of rhythm, pitch, dynamics and expression, form and structure, timbre and texture as they explore and make music. They learn to discriminate between sounds and silence, and loud and soft sounds. They learn to move and perform with beat and tempo.

In the Foundation Year, students undertake music suitable to their level of development.

As they experience music, students draw on music from a range of cultures, times and locations. They explore the music and influences of Aboriginal and Torres Strait Islander Peoples, and those of the Asia region. While music in the local community should be the initial focus for learning, young students are also aware of and interested in music from more distant locations and the curriculum provides opportunities to build on this curiosity. Students will learn that songs and music are used by Aboriginal and Torres Strait Islander people for different purposes.

As they make and respond to music, students explore meaning and interpretation, forms and elements and social and cultural contexts of music. They make simple evaluations of music expressing what they like and why.

Students learn about safety when using instruments and while interacting with others. They experience the role of artist and they respond to feedback in their music making. As an audience they learn to focus their attention on the performance and to respond at the end of the performance.

Content descriptions	Content elaborations
<p>2.1 Develop aural skills by exploring and imitating sounds, pitch and rhythm patterns using voice, movement and body percussion</p> <p><i>General capabilities: Lit, Num, ICT</i> <i>Cross-curriculum priorities: NA</i></p>	<p>2.1.1 matching pitch to sing in tune and experimenting with speaking and singing voice to recognise the differences</p> <p>2.1.2 imitating pitch and rhythm patterns to develop aural recognition skills, for example, echo clapping and call and response singing</p> <p>2.1.3 using voices and body percussion to experiment with the elements of music to identify same and different, for example, sound and silence, fast and slow, long and short, high and low, loud and soft, happy and sad</p> <p>2.1.4 recording music ideas using technologies and graphic notation</p>
<p>2.2 Sing and play instruments to improvise, practise a repertoire of chants, songs and rhymes, including songs used by cultural groups in the community, and explore Aboriginal and Torres Strait Islander songs</p> <p><i>General capabilities: Lit, ICT</i> <i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>2.2.1 practising and performing music, reading from notation (invented and learnt symbols)</p> <p>2.2.2 practising techniques for singing songs and playing classroom instruments</p> <p>2.2.3 singing and playing music to explore the expressive possibilities of their voices and instruments</p> <p>Considering viewpoints – meanings and interpretations: For example – What did this music make you think about and why?</p> <p>2.2.4 practising and performing music using accessible technologies</p> <p>2.2.5 learning a song used by groups in the local community, such as songs of Aboriginal and Torres Strait Islander people</p>
<p>2.3 Create, perform and record compositions with notation to communicate ideas to an audience</p>	<p>2.3.1 choosing and combining sounds to create compositions, for example, combining pitch and rhythm patterns</p> <p>Considering viewpoints – forms and elements: For example – What sounds or musical phrases are in my composition? What</p>

<p><i>General capabilities: Lit, Num, ICT, CCT, PSC</i></p> <p><i>Cross-curriculum priorities: NA</i></p>	<p>instruments were used in the music and how was their sound different? How was their sound made?</p> <p>2.3.2 improvising patterns of body movement, such as clapping or stamping, and creating accompaniments to familiar music</p> <p>2.3.3 improvising with voices and sound sources to express actions, thoughts and feelings</p> <p>2.3.4 recording music using notation and technologies so others can read the notation and listen to the recording</p> <p>2.3.5 creating and improvising music using technologies</p>
<p>2.4 Respond to a range of music and consider where and why people make music, starting with music from Australia, including music of Aboriginal and Torres Strait Islander Peoples</p> <p><i>General capabilities: Lit, Num, CCT, PSC, EU, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>2.4.1 identifying where they might experience music in their lives and communities, for example, considering how music sustains and communicates cultural knowledge</p> <p>Considering viewpoints – societies and cultures: For example – Where is this music from and why was it made?</p> <p>2.4.2 identifying the roles of an active performer and a reflective listener</p> <p>2.4.3 sharing constructive observations about music from a range of cultures as a performer and audience member</p> <p>2.4.4 describing shapes, patterns, form or mood of pieces of music using their own words and learnt music terminology</p> <p>2.4.5 listening to and talking about music and musical instruments from different contexts and cultures</p>




[In the online version of the curriculum, the information below will be hyperlinked from content descriptions.]

Examples of knowledge and skills appropriate for students in Music at Foundation to Year 2

In this band students are introduced to the ways that ideas and intentions are communicated in and through Music. They develop knowledge, understanding and skills through music practices focusing on:

Elements of music

Rhythm

- sound/silence, long/short, fast/slow, beat and rhythm, rest, ostinato, tempo, crotchet , crotchet rest , quavers in pairs , experience of duple and triple metres

Pitch

- high/low, pitch direction (going up or down), pitch matching, unison

Dynamics and expression

- loud (forte) *f* and soft (piano) *p*

Form

- same/different, patterns, repetition, echo, introduction, verse, chorus, round

Timbre

- every voice and instrument has its own distinct sound
- how sound is produced including hit, blown, plucked and shaken

Texture

- unison, melody and accompaniment, round, drone

Skills (including aural skills)

- discriminating between sounds and silence
- moving and performing with an understanding of beat and tempo
- demonstrating the difference between singing and speaking voice
- discriminating between loud and soft, long and short, high and low
- recognising familiar instrument timbres
- using technology as a tool for music learning
- holding and playing classroom instruments safely and correctly
- understanding turn-taking in group music making
- playing in time.

Foundation to Year 2 Achievement Standard

By the end of Year 2, students communicate about the music they make, listen to and perform and where and why people make music.

Students improvise, compose, arrange and perform music. They demonstrate aural skills when they sing and play.

Years 3 and 4

Band description

In Years 3 and 4, learning in Music builds on the experience of the previous band. It involves students making and responding to music independently and with their classmates and teachers.

Students extend their understanding of the elements of music as they develop their aural skills. They match pitch and show the direction of a tune with gesture or drawings. They recognise difference between notes moving by step and by leap. They recognise and discriminate between rhythm and beat.

As they experience music, students draw on music from a range of cultures, times and locations. They explore the music and influences of Aboriginal and Torres Strait Islander Peoples, and those of the Asia region. Students learn about music in their community. They also learn about music from more distant locations that may be represented in their community. Students learn that Aboriginal and Torres Strait Islander music uses rhythm, pitch, dynamics and form to share stories.

As they make and respond to music, students explore meaning and interpretation, forms, and elements including rhythm, pitch, dynamics and expression, form and structure, timbre and texture. They explore social and cultural contexts of music. They make personal evaluations of their own and others' music.

Students maintain safety in using instruments and technologies and in interaction with others. Their understanding of the role of the artist and of the audience builds upon their experience from the previous band. As an audience, students focus their attention on the performance and respond to the music. They consider why and how audiences respond.

Content descriptions	Content elaborations
<p>4.1 Develop aural skills by exploring, imitating and recognising dynamics, pitch and rhythm patterns using voice and body percussion <i>General capabilities: Lit, Num, CCT</i> <i>Cross-curriculum priorities: SUST</i></p>	<p>4.1.1 singing learnt pitch and rhythm patterns and varying elements of music within them to create different effects, for example, singing softer or louder, faster or slower, repeating phrases 4.1.2 exploring and varying instrumental timbres in isolation and combination, for example, playing softer or louder, faster or slower, repeating phrases 4.1.3 identifying and explaining features in music using terminology and a range of notation Considering viewpoints – forms and elements: For example – How did the music change? How many different sections are there in the music? 4.1.4 using movement to demonstrate an understanding of musical form, changing actions as the music changes</p>
<p>4.2 Practise singing, playing instruments and improvising music using rhythm, pitch, dynamics and form in a range of pieces, including in music from the local community <i>General capabilities: Lit, Num, ICT, CCT, ICU</i> <i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>4.2.1 practising singing and playing a range of music from different cultures, including various cultures within their local community Considering viewpoints – meanings and interpretations: For example – Why was this music written? 4.2.2 rehearsing and performing music in unison and with accompaniment patterns 4.2.3 experimenting with ways of singing and playing expressively, such as learning and practising a song with different dynamics and tempo 4.2.4 practising reading traditional and invented notation in music as they rehearse and perform 4.2.5 rehearsing and performing music using a range of technologies</p>
<p>4.3 Create, perform and record compositions by selecting and organising musical ideas <i>General capabilities: Lit, Num, ICT, CCT, PSC</i></p>	<p>4.3.1 experimenting with ways of using voices and instruments, combining sounds, silence, tempo and volume to create and perform music 4.3.2 exploring given rhythm and pitch patterns, structures or timbres to improvise and create music</p>

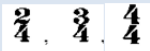
<p><i>Cross-curriculum priorities: SUST</i></p>	<p>4.3.3 using notation to represent sound and record ideas, such as inventing a graphic score to represent sounds of the environment</p> <p>4.3.4 improvising and trialling ideas to create compositions for specific audiences and purposes</p> <p>Considering viewpoints – evaluations: For example – How did the music make you feel and why?</p> <p>4.3.5 creating, sourcing and organising music using a range of accessible technologies</p>
<p>4.4 Listen to and identify intended purposes and meaning of music using the elements of music to compare music, starting with music in Australia including music of Aboriginal and Torres Strait Islander Peoples</p> <p><i>General capabilities: Lit, CCT, PSC, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>4.4.1 identifying meaning and describing purposes in music from different social, cultural or historical contexts</p> <p>4.4.2 comparing the expectations and requirements of performers and audiences in different cultural settings</p> <p>4.4.3 examining music in their community and comparing it to other music of different people, times and cultures</p> <p>4.4.4 writing about how they have used the elements of music when composing and performing and discussing with others the meaning and intended purposes of their compositions</p> <p>Considering viewpoints – evaluations: For example – How did the music make you feel and why?</p>





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Examples of knowledge and skills appropriate for students in Music at Years 3 and 4


In this band students develop their knowledge of how ideas and intentions are communicated in and through Music. They build on and refine their knowledge, understanding and skills through music practices focusing on:

Elements of music

Rhythm 

- simple metres, crotchet , crotchet rest , quaver , semiquaver ,

dotted crotchet , crotchet ,

quavers in groups of 3  and identical rests in repertoire studied, ostinato, tempo changes (faster and slower)

Pitch

- pentatonic patterns, melodic shape, recognising steps and leaps, treble clef, staff

Dynamics and expression

- very soft (pianissimo) *pp* and very loud (fortissimo) *ff*, gradually getting louder (crescendo), gradually getting softer (decrescendo), smoothly, short and detached

Form

- question and answer (call and response), repeat signs, binary (AB) and ternary (ABA) forms

Timbre

- recognising familiar instrumental timbres in isolation and combination

Texture

- combining two or more rhythmic or melodic patterns which occur simultaneously in different voices

Skills (including aural skills)

- matching pitch and showing the direction of a tune with gesture or drawings
- recognising the differences between notes moving by steps and leaps
- discriminating between rhythm and beat
- demonstrating beat and tempo changes
- matching and varying dynamics
- varying instrumental timbres to create expressive effects using instruments and voices safely and correctly in the classroom
- taking on different roles in group music making, for example, accompaniment, lead
- using technology as a tool for music making and performance.

Years 3 and 4 Achievement Standard

By the end of Year 4, students describe and discuss similarities and differences between music they listen to, compose and perform. They discuss how they and others use the elements of music in performance and composition.

Students collaborate to structure and record improvisations, compositions and arrangements that communicate ideas. They demonstrate aural skills when they sing and play instruments for different purposes and perform with accuracy and expression.

Years 5 and 6

Band description

In Years 5 and 6, learning in Music builds on the experience of the previous band. It involves students making and responding to music independently, and with their classmates, teachers and communities.

Students develop their aural skills by identifying rhythm, pitch, dynamics and expression, form and structure, timbre and texture in music. They sing and play independent parts against contrasting parts and recognise instrumental, vocal and digitally generated sounds. They explore and use rhythm, pitch, dynamics and expression, form and structure, timbre and texture in music they perform and compose. They identify a variety of audiences for which music is made.

As they experience music, students draw on music from a range of cultures, times and locations. They explore the music and influences of Aboriginal and Torres Strait Islander Peoples, and those of the Asia region. Students learn how rhythm, pitch and form are used to communicate meaning. Students learn about music in and beyond their local community.

As they make and respond to music, students explore meaning and interpretation, forms and elements of music. They explore the social, cultural and historical contexts of music. They evaluate the use of elements of music in music they listen to, perform and compose.

Students maintain safety in using instruments and technologies and in interaction with others. Their understanding of the roles of artists and audiences builds upon previous bands as students engage with more diverse music.

Content descriptions	Content elaborations
<p>6.1 Experiment with dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns</p> <p><i>General capabilities: Lit, Num, CCT</i> <i>Cross-curriculum priorities: AAEA, SUST</i></p>	<p>6.1.1 experimenting with elements of music by improvising patterns, phrases and melodies</p> <p>6.1.2 identifying and describing features of rhythm, melody and structure that create effects in their improvisations</p> <p>6.1.3 manipulating the timbre of a range of instruments and voices to create and vary mood or atmosphere</p> <p>6.1.4 interpreting dynamics and expression in a range of notated music by singing, playing and improvising</p> <p>Considering viewpoints – meanings and interpretations: For example – How does the composer indicate dynamics in this piece? How does the performer show emotion in this piece?</p>
<p>6.2 Develop skills and techniques for singing and playing with understanding of rhythm, pitch, and form in a range of pieces, including in music from the local community</p> <p><i>General capabilities: Lit, Num, ICT, CCT, ICU</i> <i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>6.2.1 rehearsing a range of unison and part music individually and in ensemble to develop contrast in music they sing and play</p> <p>6.2.2 practising their singing and playing to explore and develop technical skills in solo and ensemble music, for example, practising to accurately interpret rhythm and pitch</p> <p>6.2.3 rehearsing and refining performances in an expressive manner to communicate meaning, for example, songs from the community</p> <p>6.2.4 composing, rehearsing and performing songs and instrumental pieces using scores in a range of forms</p> <p>6.2.5 improvising, rehearsing and performing using technologies</p>
<p>6.3 Rehearse, perform and record music including music they have composed by inventing, sourcing and arranging ideas and making decisions to engage an audience</p> <p><i>General capabilities: Lit, Num, CCT, PSC</i> <i>Cross-curriculum priorities: SUST</i></p>	<p>6.3.1 improvising and experimenting with combinations of sounds and technologies to create moods and atmospheres</p> <p>6.3.2 organising, developing and refining ideas by experimenting with structure</p> <p>6.3.3 exploring rhythm, pitch and dynamics and expression to create contrast, repetition and balance to develop compositions for performance</p> <p>Considering viewpoints – forms and elements: For example –</p>




	<p>Which style of music is this? What musical clues helped you to decide?</p> <p>6.3.4 presenting performances using internet-based technologies, including social media</p>
<p>6.4 Explain how the elements of music communicate meaning by comparing music from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander music</p> <p><i>General capabilities: Lit, CCT, PSC, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>6.4.1 discussing personal preferences for music from a range of contexts and cultures, using music terminology</p> <p>6.4.2 participating in and responding to music from a variety of contexts and cultures as both audience members and performers</p> <p>6.4.3 providing and responding to feedback to refine performances and compositions</p> <p>Considering viewpoints – evaluations: For example – What do you like about this music and why?</p> <p>6.4.4 identifying and comparing how the elements of music are used and combined in different music styles from different cultures</p> <p>Considering viewpoints – societies and cultures: For example – How do different cultures use music? Why is this piece of music important in this culture?</p>








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


Examples of knowledge and skills appropriate for students in Music at Years 5 and 6



In this band students develop their knowledge of how ideas and intentions are communicated in and through Music. They build on and refine their knowledge, understanding and skills through music practices focusing on:

Elements of music

Rhythm
 simple metres and time signatures, bars and barlines
 simple metres ,  ,  , 

semibreve  , minim  , crotchet  , crotchet rest  , quaver  ,  and associated rests, semiquaver 

compound metre  , dotted crotchet  , crotchet  , quaver  , quavers in groups of 3 

semiquaver  , dotted crotchet rest 

Pitch

- pentatonic and major scales
- recognising pitch sequences such as an arpeggio or riff; treble and bass clef

Dynamics and expression

- smoothly (legato), detached (staccato), accent

Form

- theme/motif, phrase, rondo (ABACA), riff, ostinato

Timbre

- acoustic, electronic sounds; voice and instrument types

Texture

- contrast within layers of sound

Skills (including aural skills)

- identifying and notating metre and rhythmic groupings
- singing and playing independent parts against contrasting parts
- recognising instrumental and vocal timbres and digitally generated sounds
- using available technology and digital media as a tool for music learning
- holding and playing instruments and using their voices safely and correctly
- listening to others controlling volume and tone in ensemble activities.

Years 5 and 6 Achievement Standard

By the end of Year 6, students explain how the elements of music are used to communicate meaning in the music they listen to, compose and perform. They describe how their music making is influenced by music and performances from different cultures, times and places.

Students manipulate elements of music and use symbols and terminology to compose and perform music. They sing and play music in different styles, demonstrating aural, technical and expressive skills in performances for audiences.

Years 7 and 8

Band description

In Years 7 and 8, learning in Music builds on the experience of the previous band. It involves students making and responding to music independently, and with their classmates, teachers and communities. They explore music as an art form through listening, composing and performing.

Students build on their aural skills by identifying and manipulating rhythm, pitch, dynamics and expression, form and structure, timbre and texture in their listening, composing and performing. They aurally identify layers within a texture. They sing and play independent parts against contrasting parts. They recognise rhythmic, melodic and harmonic patterns and beat groupings. They understand their role within an ensemble and control tone and volume. They perform with expression and technical control. They identify a variety of audiences for which music is made.

As they experience music, students draw on music from a range of cultures, times and locations. They explore the music and influences of Aboriginal and Torres Strait Islander Peoples, and those of the Asia region. Students learn that Aboriginal and Torres Strait Islander people have converted oral records to other technologies. As they explore form in music, students learn that over time there has been further development of techniques used in traditional and contemporary styles of music.

As they make and respond to music, students explore meaning and interpretation, forms, and elements including rhythm, pitch, dynamics and expression, form and structure, timbre and texture. They consider social, cultural and historical contexts of music. They evaluate the expressive techniques used in music they listen to and experience in performance.

Students maintain safety, correct posture and technique in using instruments and technologies. Their understanding of the roles of artists and audiences builds upon previous bands as students engage with more diverse music.

Content descriptions	Content elaborations
<p>8.1 Explore the elements of music, apply aural skills and experiment with texture and timbre using a range of sound sources.</p> <p><i>General capabilities: Lit, Num, CCT</i></p> <p><i>Cross-curriculum priorities: SUST</i></p>	<p>8.1.1 experimenting with and transcribing pitch contour, beat patterns and rhythm sequences</p> <p>8.1.2 singing and recognising intervals and melodic patterns to extend music ideas in improvisation and composition</p> <p>Considering viewpoints – forms and elements: For example – How have the elements of music and instruments been used in this piece?</p> <p>8.1.3 identifying qualities of chords in isolation and experimenting with combinations to create chord progressions</p> <p>8.1.4 manipulating sound quality by exploring how sounds are produced by different instruments and voice types, for example, manipulating dynamics and timbre in voice or acoustic or digital instruments</p> <p>8.1.5 experimenting with texture by layering sound in different ways in composition, for example, by using looping software</p> <p>8.1.6 using aural skills to evaluate and improve interpretation of music they read and perform</p>
<p>8.2 Develop musical ideas, such as mood, by improvising, combining and manipulating the elements of music when composing and performing</p> <p><i>General capabilities: Lit, ICT, CCT, ICU</i></p> <p><i>Cross-curriculum priorities: AAEA, SUST</i></p>	<p>8.2.1 using technology to manipulate specific elements such as pitch and timbre to create intended effects in composition or performance</p> <p>8.2.2 manipulating their voices through timbre and expressive techniques to convey intended style</p> <p>Considering viewpoints – meanings and interpretations: For example – Why does the same piece sound different when different musicians play it?</p> <p>8.2.3 experimenting with technology to sequence and combine ideas to enhance intentions in compositions and performances</p> <p>8.2.4 listening to and interpreting different types of score conventions from different styles and traditions to develop their own style</p>

	<p>8.2.5 experimenting with different types of notation to communicate and record ideas</p>
<p>8.3 Practise and rehearse a variety of music, including Australian music by Aboriginal and Torres Strait Islander artists, to develop technical and expressive skills</p> <p><i>General capabilities: Lit, ICT, CCT, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>8.3.1 exploring and manipulating the elements of music within given parameters to create new music, and reflecting upon musical ideas used by Australian composers, including Aboriginal and Torres Strait Islander artists</p> <p>Considering viewpoints – societies, cultures and histories: For example – What is the social context of this piece and for whom would it be performed? What is the cultural context of this piece and what does it signify? What instruments and other features of the music indicate it is from a particular time and place?</p> <p>8.3.2 rehearsing a range of music in solo and ensemble activities for performance to a variety of audiences</p> <p>8.3.3 improvising, practising and rehearsing a range of music expressively and with attention to technique</p> <p>8.3.4 considering and investigating techniques for stylistic features when rehearsing</p> <p>8.3.5 practising interpretation of notation in a range of known and unknown repertoire</p>
<p>8.4 Structure compositions by combining and manipulating the elements of music, and recording ideas using notation</p> <p><i>General capabilities: Lit, PSC, CCT</i></p> <p><i>Cross-curriculum priorities: AAEA, SUST</i></p>	<p>8.4.1 combining and manipulating the elements of music to imitate a range of styles, using appropriate notation</p> <p>8.4.2 selecting, combining and manipulating sounds using technologies to create, develop and record music ideas</p> <p>Considering viewpoints – evaluations: For example – How effectively are the expressive techniques indicated in the notation of the composition? What are the strengths of this performance or composition?</p> <p>8.4.3 exploring technology as a tool for creating, notating, recording and sharing music ideas</p> <p>8.4.4 arranging a familiar piece into a different musical style by manipulating the elements of music</p> <p>Considering viewpoints – forms and elements: For example – What composition devices were used in your piece?</p> <p>8.4.5 creating an arrangement of a known melody</p> <p>8.4.6 using style-specific notation software to record compositions</p>
<p>8.5 Perform and present a range of music, using techniques and expression appropriate to style</p> <p><i>General capabilities: Lit, PSC, CCT</i></p> <p><i>Cross-curriculum priorities: AAEA, SUST</i></p>	<p>8.5.1 using the features and performance practices to interpret a specific musical style</p> <p>8.5.2 performing with correct posture, for example, standing or sitting in a way suitable to the instrument</p> <p>8.5.3 maintaining technical control throughout the performance of a piece of music</p> <p>8.5.4 experimenting with alternative dynamics and expression to enhance performance</p> <p>Considering viewpoints – forms and elements: For example – How have the elements of music and instruments been used in this piece? What composition devices were used in your piece?</p> <p>8.5.5 controlling tone and volume to create a balanced sound in ensemble performance</p>
<p>8.6 Analyse composers' use of the elements of music and stylistic features when listening to and interpreting music</p> <p><i>General capabilities: Lit, CCT, PSC, EU, ICU</i></p> <p><i>Cross-curriculum priorities: SUST</i></p>	<p>8.6.1 identifying elements of music aurally and then discussing how these elements, composition techniques and devices are used and manipulated to create a style</p> <p>8.6.2 identifying and describing the features and performance practices that help determine a specific musical style or culture</p> <p>Considering viewpoints – evaluations: For example – How effectively did the musicians use expressive techniques in their performance? What are the strengths of this performance or composition?</p> <p>8.6.3 following scores while listening to musical works and using these as a tool for interpreting music</p>

	8.6.4 accessing and researching music through real or virtual performances to analyse performers' interpretations of composers' intentions
8.7 Identify and connect specific features and purposes of music from contemporary and past times to explore viewpoints and enrich their music making, starting with music in Australia and including music of Aboriginal and Torres Strait Islander Peoples <i>General capabilities: Lit, PSC, CCT, EU, ICU</i> <i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i>	8.7.1 identifying roles and responsibilities in music-making activities and contexts as both performer and audience member 8.7.2 identifying personal preferences in the music they listen to and the reasons for them 8.7.3 making judgments about music as audience members and articulating the reasons for them 8.7.4 discussing different opinions and perspectives about music and strategies to improve and inform music making Considering viewpoints – evaluations: For example – How effectively did the musicians use expressive techniques in their performance? What are the strengths of this performance or composition?

[In the online version of the curriculum, the information below will be hyperlinked from content descriptions.]

Examples of knowledge and skills appropriate for students in Music at Years 7 and 8
<p>In this band students develop their knowledge of how ideas and intentions are communicated in and through Music. They build on and refine their knowledge, understanding and skills through music practices focusing on:</p> <p>Elements of music</p> <p>Rhythm</p> <ul style="list-style-type: none"> time signature, semiquaver subdivisions, dotted notes, minim and semibreve rests, quaver rest, dotted crotchet rest rhythmic devices such as anacrusis, syncopation, ties and pause <p>Pitch</p> <ul style="list-style-type: none"> melodic sequences based upon pentatonic, major and minor scales; key and key signatures; major and minor chords and primary triads (I, IV, V) in simple chord progressions; reading treble and bass clefs and ledger lines <p>Dynamics and expression</p> <ul style="list-style-type: none"> dynamic gradations including <i>mp</i> and <i>mf</i>; articulations relevant to style, for example, glissando, slide, slap, melismatic phrasing <p>Form and structure</p> <ul style="list-style-type: none"> repetition and contrast; call and response; digital sequences; theme and variation; 12 bar blues; popular song structures including verse, chorus, bridge, middle 8, intro and outro <p>Timbre</p> <ul style="list-style-type: none"> recognising instrumental types and groups; voice types; acoustic and electronic sound <p>Texture</p> <ul style="list-style-type: none"> identifying layers of sound and their role (accompaniment and melody); unison, homophonic (melody with chords), polyphonic (two or more independent layers played simultaneously) <p>Skills (including aural skills)</p> <ul style="list-style-type: none"> recognising rhythmic patterns and beat groupings discriminating between pitches, recognising intervals and familiar chord progressions identifying and notating metre and rhythmic groupings aurally identifying layers within a texture imitating simple melodies and rhythms using voice and instruments performing with expression and technical control, correct posture and safety understanding their role within an ensemble, balancing and controlling tone and volume using technology as a tool for music learning and to record their music holding and playing instruments and using their voices safely and correctly

Years 7 and 8 Achievement Standard

By the end of Year 8, students identify and analyse how the elements of music are used in different styles and apply this knowledge in their performances and compositions. They evaluate

musical choices they and others from different cultures, times and places make to communicate meaning as performers and composers.

Students manipulate the elements of music and stylistic conventions to compose music. They interpret, rehearse and perform songs and instrumental pieces in unison and in parts, demonstrating technical and expressive skills. They use aural skills, music terminology and symbols to recognise, memorise and notate features, such as melodic patterns in music they perform and compose.

Years 9 and 10

Band description

In Years 9 and 10, learning in Music builds on the experience of the previous band. It involves students making and responding to music independently and in small groups, and with their teachers and communities. They explore music as an art form through listening, composing and performing.

Students continue to develop their aural skills as they build on their understanding and use of the elements of music. They extend their understanding and use of more complex rhythms and diversity of pitch and incorporate dynamics and expression in different forms. They extend their use of and identification of timbre to discriminate between different instruments and different voice types.

They build on their understanding of their role within an ensemble as they control tone and volume in a range of styles using instrumental and vocal techniques. In performance they extend technical and expressive skills from the previous band.

As they experience music, students draw on music from a range of cultures, times and locations. They explore the music and influences of Aboriginal and Torres Strait Islander Peoples, and those of the Asia region. Students learn that Aboriginal and Torres Strait Islander people have converted oral records to other technologies. As they explore music forms, students learn that over time there has been further development of different traditional and contemporary styles. Students reflect on the development of traditional and contemporary styles of music and how musicians can be identified through the style of their music.

As they make and respond to music, students explore meaning and interpretation, forms and elements and social, cultural and historical contexts of music. They evaluate performers' success in expressing the composers' intentions and expressive skills in music they listen to and perform.

Students maintain safety, correct posture and technique in using instruments and technologies. Their understanding of the roles of artists and audiences builds upon previous bands as students engage with more diverse music.

Content descriptions	Content elaborations
<p>10.1 Improvise and arrange music, using aural skills and manipulation of the elements of music to develop personal style <i>General capabilities: Lit, Num, PSC, CCT, ICU</i> <i>Cross-curriculum priorities: AAEA</i></p>	<p>10.1.1 using aural skills and memory to identify, sing and notate pitch and rhythm patterns, intervals and familiar chord changes 10.1.2 improvising with instrumentation, dynamics and expressive techniques to develop the texture of a composition 10.1.3 experimenting with layering of sound to develop a personal style in improvisation and composition 10.1.4 applying an aural understanding of key and tonality when improvising and composing 10.1.5 exploring use of elements of music in different music styles, including those from other cultures and times, as a stimulus for improvisation</p>
<p>10.2 Manipulate combinations of the elements of music to communicate musical ideas in a range of styles, using technology and notation <i>General capabilities: Lit, ICT, CCT</i> <i>Cross-curriculum priorities: NA</i></p>	<p>10.2.1 manipulating sound sources and technology to suggest or replicate style 10.2.2 experimenting with and comparing how elements of music are used to communicate musical intentions in traditional, digital and graphic scores from different styles Considering viewpoints – meanings and interpretations: For example – How do changes in instrumentation and orchestration affect the interpretation of this piece? 10.2.3 creating symbols and using varied traditional and invented notation and technology to communicate how they used the elements of music in composition</p>
<p>10.3 Practise and rehearse to refine a variety of performance repertoire with</p>	<p>10.3.1 rehearsing solo and ensemble repertoire to develop</p>

<p>increasing technical and interpretative skill <i>General capabilities: ICT, PSC, CCT</i> <i>Cross-curriculum priorities: SUST</i></p>	<p>technical skill and musical sensitivity 10.3.2 rehearsing and refining solo and ensemble repertoire with an increasing stylistic understanding Considering viewpoints – cultures and histories: For example – How are the elements of music used in this piece to convey a cultural identity? What historical forces and influences are evident in this work? 10.3.3 working collaboratively to develop ensemble skills and an understanding of the role of each member of the ensemble in a performance. 10.3.4 recording and evaluating performances using digital technologies, for example, listening to a recording of their own performances and identifying areas for improvement</p>
<p>10.4 Plan and organise compositions with an understanding of style and convention, including drawing upon Australian music by Aboriginal and Torres Strait Islander artists <i>General capabilities: Lit, ICT, CCT, ICU</i> <i>Cross-curriculum priorities: ATSIHC</i></p>	<p>10.4.1 planning, recording and communicating ideas in different musical styles, including Australian music by Aboriginal and Torres Strait Islander artists, using specialised notation and terminology 10.4.2 combining and manipulating the elements of music using repetition, variation and contrast to shape compositions 10.4.3 composing and arranging music using the elements of music to communicate style and genre, and considering contemporary Australian styles and emerging genres such as Aboriginal hip hop and mash up and classical fusion of instrumentation such as symphonic orchestra and didgeridoo 10.4.4 exploring and manipulating combinations of electronic and acoustic sounds to create new works, using technology as a composition tool and sound source Considering viewpoints – psychology: For example – How does music used in games or film influence and stimulate an emotional response in an audience? 10.4.5 experimenting with contemporary media and recording techniques to create and refine original compositions and arrangements</p>
<p>10.5 Perform music applying style-specific techniques and expression to interpret the composers' use of elements of music <i>General capabilities: Lit, CCT, ICU</i> <i>Cross-curriculum priorities: SUST</i></p>	<p>10.5.1 performing music from scores made by themselves and others Considering viewpoints – evaluations: For example – How are these two performances different? Which one was more successful with audiences and why? 10.5.2 exploiting musical features of works across a range of styles and contexts in performance 10.5.3 recognising the influence of social, cultural and historical developments and incorporating these into their performance 10.5.4 using aural skills and reading notation to develop interpretation as they perform known and unknown repertoire in a range of styles</p>
<p>10.6 Evaluate a range of music and compositions to inform and refine their own composition and performances <i>General capabilities: Lit, CCT, ICU</i> <i>Cross-curriculum priorities: AAEA, SUST</i></p>	<p>10.6.1 analysing how the use and combination of the elements of music defines their developing personal style and how their style is influenced by cultural and historical styles 10.6.2 listening to, analysing and comparing the performance practices of others to shape and refine their interpretation of a piece of music 10.6.3 comparing music from different styles to identify and describe stylistic, cultural and historical practices and inform their own composition and performance practice 10.6.4 investigating why and how different traditions, styles and contexts affect the experience and interpretation of a piece of music and taking this into account when interpreting and</p>

	<p>composing music</p> <p>Considering viewpoints – societies: For example – How is this piece typical of the social context in which it was created? cultures: How are the elements of music used in this piece to convey a cultural identity? histories: What historical forces and influences are evident in this work?</p> <p>10.6.5 evaluating the use of the elements of music when listening to and interpreting music</p>
<p>10.7 Analyse a range of music from contemporary and past times to explore differing viewpoints and enrich their music making, starting with music from Australia and including music of Aboriginal and Torres Strait Islander Peoples, and consider music in international contexts</p> <p><i>General capabilities: Lit, ICT, CCT, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>10.7.1 evaluating and comparing stylistic interpretations of a range of music to develop aesthetic awareness</p> <p>10.7.2 comparing and evaluating audience responses and performer roles across a broad range of formal, informal, virtual and interactive settings</p> <p>10.7.3 evaluating their own and others' music, and applying feedback to refine and improve performances and compositions</p> <p>10.7.4 discussing the influence of music on the development of personal and cultural identity</p> <p>Considering viewpoints – critical theories: For example – How has the rise of technology changed the nature of music? How has technology impacted on audiences, the music industry and the way we consume music?</p>

[In the online version of the curriculum, the information below will be hyperlinked from content descriptions.]

<p>Examples of knowledge and skills appropriate for students in Music at Years 9 and 10</p>
<p>In this band students develop their knowledge of how ideas and intentions are communicated in and through Music. They build on and refine their knowledge, understanding and skills through music practices focusing on:</p> <p>Elements of music</p> <p>Rhythm</p> <ul style="list-style-type: none"> - regular and irregular time signature and beat subdivisions; triplets and duplets; further time signature - complex metres, required note groupings: $\frac{5}{4}$ $\frac{7}{8}$ $\frac{9}{8}$ - rhythmic devices including syncopation, rhythmic motif, rhythmic augmentation and diminution <p>Pitch</p> <ul style="list-style-type: none"> - melodies and chords based on major, minor and modal scales; tonal centres; modulation; consonance and dissonance; chromaticism; pitch devices including riff, ostinato and pedal note <p>Dynamics and expression</p> <ul style="list-style-type: none"> - dynamic gradations; expressive devices and articulations relevant to style such as rubato, ornamentation, terraced dynamics, pitch bending, vibrato, oscillation, filters and pedals <p>Form and structure</p> <ul style="list-style-type: none"> - structures appropriate to styles and repertoire studied including theme, hook, motivic development, head, sonata form, interlude and improvisation <p>Timbre</p> <ul style="list-style-type: none"> - identifying instruments and voice types by name and method of sound production; use of mutes, pedals, harmonics, digitally manipulated sound, distortion, and techniques appropriate to style <p>Texture</p> <ul style="list-style-type: none"> - horizontal and vertical layers appropriate to styles and repertoire studied; homophonic and polyphonic writing, counter melody and white noise <p>Skills (including aural skills)</p> <ul style="list-style-type: none"> - singing and playing music in two or more parts in a range of styles - performing with expression and technical control and an awareness of ensemble.

Years 9 and 10 Achievement Standard

By the end of Year 10, students analyse different scores and performances aurally and visually. They evaluate the use of elements of music and defining characteristics from different musical styles. They use their understanding of music making in different cultures, times and places to inform and shape their interpretations, performances and compositions.

Students interpret, rehearse and perform solo and ensemble repertoire in a range of forms and styles. They interpret and perform music with technical control, expression and stylistic understanding. They use aural skills to recognise elements of music and memorise aspects of music such as pitch and rhythm sequences. They use knowledge of the elements of music, style and notation to compose, document and share their music.

Visual Arts

Rationale

This rationale complements and extends the rationale for The Arts learning area.

Visual Arts includes the fields of art, craft and design. Learning in and through these fields, students create visual representations that communicate, challenge and express their own and others' ideas as artist and audience. They develop perceptual and conceptual understanding, critical reasoning and practical skills through exploring and expanding their understanding of their world, and other worlds. They learn about the role of the artist, craftsperson and designer, their contribution to society, and the significance of the creative industries. Similarly with the other art forms, the visual arts has the capacity to engage, inspire and enrich the lives of students, encouraging them to reach their creative and intellectual potential by igniting informed, imaginative and innovative thinking.

Through Visual Arts, students make and respond using visual arts knowledge, understanding and skills to represent meaning associated with personal and global views, and intrinsic and extrinsic worlds. Visual Arts engages students in a journey of discovery, experimentation and problem-solving relevant to visual perception and visual language. Students undertake this journey by utilising visual techniques, technologies, practices and processes. Learning in the Visual Arts, students become increasingly confident and proficient in achieving their personal visual aesthetic, and appreciate and value that of others.

Visual Arts supports students to view the world through various lenses and contexts. They recognise the significance of visual arts histories, theories and practices, exploring and responding to artists, craftspeople and designers and their artworks. They apply visual arts knowledge in order to make critical judgments about their own importance as artists and audiences. Learning in the Visual Arts helps students to develop understanding of world culture and their responsibilities as global citizens.

Aims

In addition to the overarching aims of the Australian Curriculum: The Arts, Visual Arts knowledge, understanding and skills ensure that, individually and collaboratively, students develop:

- conceptual and perceptual ideas and representations through design and inquiry processes
- visual arts techniques, materials, processes and technologies
- critical and creative thinking, using visual arts languages, theories and practices to apply aesthetic judgment
- respect for and acknowledgement of the diverse roles, innovations, traditions, histories and cultures of artists, craftspeople and designers; visual arts as social and cultural practices; and industry as artists and audiences
- confidence, curiosity, imagination and enjoyment and develop a personal aesthetic through engagement with visual arts making and ways of representing and communicating.

Learning in Visual Arts

Learning in Visual Arts involves students making and responding to artworks, drawing on the world as a source of ideas. Students engage with the knowledge of visual arts, develop skills, techniques and processes, and use materials as they explore a range of forms, styles and contexts.

Through Visual Arts, students learn to reflect critically on their own experiences and responses to the work of artists, craftspeople and designers and to develop their own arts knowledge and preferences. They learn with growing sophistication to express and communicate experiences through and about visual arts.

Making in Visual Arts involves students making representations of their ideas and intended meanings in different forms. Students select the visual effects they want to create through problem-solving and making decisions. They develop knowledge, understanding and skills as they learn and apply techniques and processes using materials to achieve their intentions in two-dimensional (2D), three-dimensional (3D) and four-dimensional (4D) forms.

Responding in Visual Arts involves students responding to their own artworks and being audience members as they view, manipulate, reflect, analyse, enjoy, appreciate and evaluate their own and others' visual artworks.

Both *Making* and *Responding* involve developing practical and critical understanding of how the artist uses an artwork to engage audiences and communicate meaning.

Knowledge and skills of Visual Arts

Students make new knowledge and develop their skills, techniques and processes as they explore a diversity of artists, visual imagery, representations, designed objects and environments, and viewpoints and practices.

Knowledge, understanding and skills are intrinsically linked and interact with each other constantly through and between *Making* and *Responding*. The following information serves to articulate the main parts of the broader conceptual areas of Knowledge and Skills. These are not an exclusive, exhaustive list, but an indication of the breadth of study within Visual Arts.

Terms specific to this curriculum are defined in the Glossary and a hyperlink to examples of band-appropriate knowledge and skills is provided after the content descriptions.

Knowledge

Students apply their knowledge and understanding through appropriate and skilful use of visual arts practices as artists and audience members. As students' progress through the band levels of Visual Arts, their knowledge and understanding as artists and audiences increase through experiencing a breadth of artists, craftspeople and designers and by engaging with their artworks, ideas, practices, viewpoints, histories and theories. Students discover new ways of representing and expressing their ideas, observations and imagination.

They select the knowledge and skills in order to realise their ideas, observations and imagination. As they make and investigate artworks, students consider the critical and affective potential of artworks. Students use this analysis to refine their own artistic endeavours, developing increasing expertise and aesthetic expression.

Through learning in Visual Arts, students consider how cultures and societies shape visual arts practice; how artists and audiences contribute to a creative society; and how historical forces and critical commentators recount the contribution of artistic ideas to society and culture. Students learn how formative contexts such as personal experience, family, education system, culture, class and society shape visual arts practices of artists and audiences.

Practices (as artist and audience)

Visual Arts practices involve students making, critically thinking and responding as an informed participant. The practices include representation, visual conventions and viewpoints – that is, how the artist achieves the intended meaning of the work. Students' work is informed by the study of other artworks from a variety of contexts.

Through Visual Arts, students develop critical and creative thinking and proficiency in selecting, manipulating and adapting materials and techniques to support their conceptual and perceptual understandings.

Learning in Visual Arts results in the combination of representation, visual conventions and viewpoints by students to make an artwork. Through these practices, students develop critical and creative thinking that supports their analysis and critique of others' artworks.

Representation

Students make artworks that represent their ideas and intended meanings about subject matter. They use a range of materials to make artworks in two-dimensional (2D), three-dimensional (3D) and four-dimensional (4D) forms.

Visual conventions

Students learn about and explore traditional, contemporary and evolving visual conventions used in artworks of diverse styles and composition. These may include combinations of conventions such as visual elements, design principles, composition and style.

Viewpoints

In both *Making* and *Responding*, students learn that meanings can be generated from different viewpoints and that these shift according to different world encounters. As students make, investigate or critique artworks as artists and audiences, they may ask and answer questions to interrogate the artists' meanings and the audiences' interpretations. Meanings and interpretations are informed by contexts of societies, cultures and histories, and an understanding of visual arts practices. These questions provide the basis for making informed critical judgments about their own art and design works and other artworks they see, hear and interact with as audiences.

The complexity and sophistication of such questions will change across Foundation to Year 10. In the later years, students will consider the interests and concerns of artists and audiences regarding time, place, philosophies and ideologies, critical theories, institutions and psychology.

Skills, techniques and processes

Through *Making* and *Responding*, students develop knowledge, skills and understanding of their art making by becoming increasingly proficient with art, craft and design techniques, processes, and ways of perceiving worlds. As they progress in Visual Arts, students develop perceptual skills in particular observation and the ability to notice, and learn to respond and view critically.

Students develop the conceptual capacity to develop a thought or an idea and represent it visually. They identify and analyse meaning in artworks from diverse contexts. They develop communication skills as they intentionally plan, design and make artworks for various audiences. As they progress through the bands, students develop technical proficiency and expertise with materials and techniques and become skilful practitioners.

Materials

In developing knowledge and skills in Visual Arts, students learn to manipulate and adapt a wide range of physical materials and technologies. These may include traditional materials from different contexts such as paint, dyes, charcoal and ink, and contemporary or emerging materials such as digital media, the body, sound, objects, sites and audience.

Foundation to Year 2

Band description

In Foundation to Year 2, students explore visual arts. They learn about how to make visual representations of their ideas, experiences, observations and imagination. They share their artworks with peers and experience visual arts as audiences.

In Foundation to Year 2, learning in Visual Arts builds on the Early Years Learning Framework. Students are engaged through purposeful play in structured activities, fostering a strong sense of wellbeing and developing students' connection with and contribution to the world.

Students become aware of how and why artists, craftspeople and designers present their ideas through different visual representations, practices, processes and viewpoints. They learn how their ideas or subject matter can be developed through different forms, styles, techniques, materials and technologies. They enhance their perception skills by learning to notice visual detail as they examine and represent familiar and new objects and events in their lives. They explore how and why artworks are created and become familiar with using and applying visual devices, such as line, shape, colour and texture. They develop and apply safe and sustainable practices when experimenting with different materials, techniques and technologies.

In the Foundation Year, students undertake visual arts suitable to their level of development.

As they experience visual arts, students draw on artworks from a range of cultures, times and locations. They explore the influences of Aboriginal and Torres Strait Islander Peoples, and of the Asia region. While visual arts in the local community should be the initial focus for learning, young students are also aware of and interested in visual arts from more distant locations and the curriculum provides opportunities to build on this curiosity. Students will learn that Aboriginal and Torres Strait Islander artworks represent particular ideas and stories.

As they make and respond to visual artworks, students explore meaning and interpretation, forms and styles through social and cultural contexts. They provide opinions about artworks expressing what they like and why. They experience the role of artist and audience and they respond to feedback in their visual arts making.

Content descriptions	Content elaborations
<p>2.1 Explore ideas, experiences, observations and imagination visually to create visual artworks and design, including considering ideas in artworks by Aboriginal and Torres Strait Islander artists</p> <p><i>General capabilities: Lit, Num, ICT, CCT, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>2.1.1 trialling different options for designing representation by looking at artworks about a theme or subject matter, such as a 'circus', and make their own interpretation based on their ideas, experiences, observations and/or imagination</p> <p>2.1.2 observing and recording the shapes, colours and textures of people, objects and concepts they experience in their daily lives, for example, drawing faces, insects, plants, food</p> <p>Considering viewpoints – forms and elements: For example – What colours were used? What is it made of? How is the colour used, and why is it used in this way?</p> <p>2.1.3 practising drawing images and making objects related to self, others and personal environments in different forms, for example, painting, sculpture, photography</p> <p>2.1.4 identifying and using visual devices conventions in their artworks after investigating different art, craft and design styles from other cultures and times, for example, Expressionism, Fauvism, Aboriginal and Torres Strait Islander Peoples, and Asia</p>
<p>2.2 Use and experiment with different materials, techniques, technologies and processes to make artworks</p> <p><i>General capabilities: Lit, Num, ICT, CCT, PSC</i></p> <p><i>Cross-curriculum priorities: AAEA, SUST</i></p>	<p>2.2.1 exploring a range of natural and man-made materials and technologies to visually express their experiences, for example, paint, pencils, ink, in sand, photography and graphically</p> <p>2.2.2 comparing the qualities and properties of materials such as paint, crayons, clay and found objects and select appropriate applications to represent something or someone they like</p> <p>2.2.3 using techniques to demonstrate various compositional effects, for example, overlapping or crosshatching</p>

	<p>2.2.4 following technical processes and safe practices to make artworks, for example, drawing onto Styrofoam to print on paper</p>
<p>2.3 Create and display artworks to communicate ideas to an audience <i>General capabilities: Lit, CCT, ICU, PSC</i> <i>Cross-curriculum priorities: ATSIHC, AAEA</i></p>	<p>2.3.1 sharing ideas with their classmates about the representational choices they made in their artwork</p> <p>2.3.2 talking about ideas such as themes when displaying artworks, for example, at the local gallery or in their classroom</p> <p>Considering viewpoints – meanings and interpretations: For example – What did this artwork or design make you think about and why? What figures/shapes can you see in the artwork? How has the artist treated the figures/shapes to convey their idea or meaning?</p> <p>2.3.3 making a decision about how to display their artwork to share their ideas</p>
<p>2.4 Respond to a range of visual artworks and consider where and why people make visual artworks, starting with visual artworks from Australia, including visual artworks of Aboriginal and Torres Strait Islander Peoples <i>General capabilities: Lit, CCT, PSC, ICU</i> <i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>2.4.1 identifying where they might experience art in their lives and communities, for example, keeping a diary of ‘art experiences’ and combining to create a class list and then discussing how visual artworks sustain and communicate cultural knowledge</p> <p>Considering viewpoints – societies and cultures: For example – For example – Where is this artwork from and why was it made? Who made the artworks? Where and how are they displayed?</p> <p>2.4.2 identifying how design elements, such as line, shape, colour or texture, are used in their artworks and in the artwork of others</p> <p>2.4.3 describing and interpreting representations in a selection of artworks, for example, considering the subject matter, styles and techniques of a selection of artworks, and how the artworks make them think and feel in response to the artists’ intentions</p> <p>2.4.4 acknowledging the role of artist and audience as they start to interpret meaning in artworks</p>

[In the online version of the curriculum, the information below will be hyperlinked from content descriptions.]

Examples of knowledge and skills appropriate for students in Visual Arts at Foundation to Year 2
<p>In this band students are introduced to the ways that ideas and intentions are communicated in and through Visual Arts. They develop knowledge, understanding and skills through visual arts practices focusing on:</p> <p>Representation</p> <p>Subject matter</p> <ul style="list-style-type: none"> - personal observations, sensory expression and imagination <p>Forms</p> <ul style="list-style-type: none"> - drawing, painting, sculpture, printmaking, fibre crafts and digital imaging <p>Techniques</p> <ul style="list-style-type: none"> - overlapping, patterns, colour mixing, collage, mixed media, wrapping, and paper mache <p>Visual devices</p> <ul style="list-style-type: none"> - identifying, using and interpreting line, shape, colour, texture, space, time, tone and value <p>Materials</p> <ul style="list-style-type: none"> - understanding of qualities and properties of a range of materials, for example, which material is good for making tall, thin animals <p>Technologies</p> <ul style="list-style-type: none"> - traditional and digital <p>Practices</p> <p>Spaces</p> <ul style="list-style-type: none"> - recognising the meaning of studio for visual artists and adopting appropriate behaviour in the studio as a specialised space, for example, cleaning up, organising materials, naming work and exhibiting work <p>Skills</p> <ul style="list-style-type: none"> - observational – seeing, noticing and viewing critically <p>Processes</p> <ul style="list-style-type: none"> - describing, explaining, exploring, questioning, selecting, interpreting, imagining, designing, experimenting, constructing, creating and displaying <p>Viewpoints</p> <ul style="list-style-type: none"> - contexts – recognising artworks from different cultures particularly Aboriginal and Torres Strait Islander

Foundation to Year 2 Achievement Standard

By the end of Year 2, students communicate about artworks they make and view and how and why artworks are made and displayed.

Students make artworks in different forms to express their ideas, observations and imagination, using different techniques and processes.

Years 3 and 4

Band description

In Years 3 and 4, learning in Visual Arts builds on the experience of the previous band. It involves students making and responding to visual arts independently, and with their classmates and teachers.

Students extend their awareness of how and why artists, craftspeople and designers realise their ideas through different visual representations, practices, processes and viewpoints. They explore and experiment with a greater diversity of materials, techniques and technologies. They further enhance their perceptual skills by observing closely the visual detail of the world around them and applying these observations through different practical applications of art making. Through observational, imaginative, cognitive and sensory investigations, students become more knowledgeable and discerning about their practices as a visual artist. They can determine and execute an individual approach to a theme or subject matter. They explore, predict outcomes, test and explain their experimentation. They use different physical and digital materials and techniques, technologies and processes in visual arts forms, such as painting, drawing, sculpture, design and digital media.

As they experience visual arts, students draw on artworks from a range of cultures, times and locations. They explore the influences of Aboriginal and Torres Strait Islander Peoples, and of the Asia region. Students learn about visual arts in their community. They also learn about visual arts from more distant locations that may be represented in their community. Students also explore different styles of art made by Aboriginal and Torres Strait Islander artists.

As they make and respond to visual artworks as artists and audiences, students explore visual representations based on their investigations of past histories, their heritage, and significant events and celebrations within their community. They make connections between their own artistic intentions and those of other artists, observing and identifying ideas and symbols used and adapted by artists in their artworks.

Students learn about safe visual arts practices. Their understanding of the roles of artists and audiences builds upon their experience from the previous band.

Content descriptions	Content elaborations
<p>4.1 Investigate ideas and artworks from different cultures and times, including artwork by Aboriginal and Torres Strait Islander artists, to use as inspiration for their own representations</p> <p><i>General capabilities: Lit, Num, CCT, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>4.1.1 researching artworks of different styles and artists from different times and cultures to inspire their own representations in forms such as printmaking and drawing, and styles such as realistic or expressive</p> <p>Considering viewpoints – meanings and interpretations: For example – What is this painting telling us about the past? How does the artwork use visual devices to convey meaning? How did the artist work within a space, and at this time? How and why did they innovate their practice?</p> <p>4.1.2 exploring ways to represent their ideas using visual conventions from different historical, social or cultural contexts</p> <p>4.1.3 experimenting with visual devices to create particular visual effects in representations</p> <p>4.1.4 identifying and explaining choices in art making, including forms, styles and visual conventions in their artworks, and influences of other artists on their artworks</p>
<p>4.2 Use materials, techniques and processes to experiment with visual conventions when making artworks</p> <p><i>General capabilities: Lit, ICT, CCT, PSC, ICU</i></p> <p><i>Cross-curriculum priorities: SUST</i></p>	<p>4.2.1 selecting and experimenting with forms, styles, materials and technologies to explore symbolic use of visual devices used by various cultures and times, for example, how colour and pattern are perceived as symbolic in different cultures</p> <p>Considering viewpoints – societies and cultures: For example – What clues in the artwork tell you where it was made, who made it, and why? What artworks are you familiar with? Which style of artworks represents your community?</p> <p>4.2.2 experimenting with alternative styles of representation from different cultures and times in their artworks, for example, realistic, symbolic, narrative, abstract</p>

	<p>Considering viewpoints – materials and technologies: For example – What is the artwork made of? How does the choice of material enhance the audience’s understanding of the artist’s intention? Can you develop your ideas using different materials?</p> <p>4.2.3 practising a variety of techniques and use various technologies to find different ways of interpreting a theme and/or subject matter, for example, making a simple animation or storybook</p> <p>4.2.4 manipulating and experimenting with combinations of various materials and technologies to create predictable effects, for example, using crosshatching to create tone or design elements to focus attention in a composition</p> <p>Considering viewpoints – materials and technologies: For example – What is the artwork made of? How does the choice of material enhance the audience’s understanding of the artist’s intention? Can you develop your ideas using different materials?</p> <p>4.2.5 applying art and design techniques effectively and safely, such as modelling and joining clay, marbling on paper, designing and printing a pattern</p>
<p>4.3 Present and explain artworks that represent their ideas using visual arts terminology</p> <p><i>General capabilities: Lit, ICT, CCT, PSC, EU</i></p> <p><i>Cross-curriculum priorities: SUST</i></p>	<p>4.3.1 making decisions about how their artwork could be displayed, for example, mounted and framed, in public spaces, on the internet, and in the media</p> <p>Considering viewpoints – materials and technologies: For example – What is the artwork made of? How does the choice of material enhance the audience’s understanding of the artist’s intention? Can you develop your ideas using different materials?</p> <p>4.3.2 explaining and discussing how visual devices are used in their artwork</p> <p>4.3.3 exploring different ways of presenting artworks in different locations, for example, in folios, digitally, in a public space in the school</p> <p>4.3.4 comparing the visual conventions in artworks made for specific purposes, for example, how the artist represents an idea to show the audience a particular viewpoint</p>
<p>4.4 Observe and identify intended purposes and meanings of artworks using visual arts terminology to compare artworks, starting with visual artworks in Australia including visual artworks of Aboriginal and Torres Strait Islander Peoples</p> <p><i>General capabilities: Lit, CCT, PSC, EU, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>4.4.1 identifying meaning and describing subject matter and form in artworks from different social, cultural or historical contexts</p> <p>Considering viewpoints – societies, cultures and histories: For example – What clues in the artwork tell us where it was made, who made it, and why? What artworks are you familiar with? Which style of artwork represents your community? What are the people in the painting doing? Can you draw what you did on Australia Day?</p> <p>4.4.2 comparing artworks made for different reasons, using appropriate visual conventions, and identifying possible differences in interpretations, for example, comparing contemporary representations of locations in their community with representations by Aboriginal and Torres Strait Islander artists</p> <p>4.4.3 examining public art in their community and comparing it to other artwork commemorating different people, times and cultures</p> <p>4.4.4 writing about and discussing with others the meaning of their own artworks</p> <p>Considering viewpoints – evaluations: For example – Did you enjoy looking at the artwork? Why? Which artwork do you like the most? Explain why you like it. What artworks do you like to make, and why? Compare these buildings and their relationship with the environment, e.g. the Uluru-Kata Tjuta Cultural Centre and the Temple of the Golden Pavilion, Kyoto</p>

[In the online version of the curriculum, the information below will be hyperlinked from content descriptions.]

<p>Examples of knowledge and skills appropriate for students in Visual Arts at Years 3 and 4</p> <p>In this band students develop their knowledge of how ideas and intentions are communicated in and through</p>
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Examples of knowledge and skills appropriate for students in Visual Arts at Years 3 and 4

Visual Arts. They build on and refine their knowledge, understanding and skills through visual arts practices focusing on:

Representation

Subject matter

- such as past histories, heritage, significant events and community celebrations

Forms

- drawing, design, painting, sculpture, printmaking, photography and film

Styles

- figurative, realism, expressionistic, impressionistic and others

Techniques

- photo-montage, weaving, block printing, digital imaging, wrapping, pottery and others

Visual devices

- identifying, using and interpreting a selection of design elements and design principles

Materials

- understanding qualities and properties of a range of materials

Technologies

- traditional and digital

Practices

Spaces

- recognising the meaning of studio, and adopting appropriate behaviour in the studio as a specialised space, for example, cleaning up, organising materials, naming work and exhibiting work

Investigative

- researching, discovering and reinterpreting artworks from various viewpoints as artist and audience

Skills

- observational – seeing, noticing and viewing critically
- practical – use of visual arts materials, equipment and instruments

Processes

- investigating, determining, conceiving, experimenting, questioning, predicting, testing, evaluating, comparing, analysing, observing, identifying and connecting

Viewpoints

- contexts – recognising artists and artworks from the past, and from different cultures, particularly Aboriginal and Torres Strait Islander Peoples, and from Asia.

Years 3 and 4 Achievement Standard

By the end of Year 4, students describe and discuss similarities and differences between artworks they make, display and view. They discuss how they and others communicate ideas visually.

Students collaborate to plan and make artworks that are influenced by traditions and practices of artworks they experience. They use a range of representational elements, techniques and processes to communicate their ideas and intentions.

Years 5 and 6

Band description

In Years 5 and 6, learning in Visual Arts builds on the experience of the previous band. It involves students making and responding to visual arts independently, and with their classmates, teachers and communities.

Students extend their awareness of how and why artists, craftspeople and designers realise their ideas through different visual representations, practices, processes and viewpoints. They further extend their perceptual skills and representational capabilities, developing some of their ideas on a conceptual basis. They use and apply appropriate visual language and visual devices with increasing complexity. Students test and innovate with properties and qualities of available materials, techniques, technologies and processes. The focus for this experimentation is on combining two or more visual arts forms to test the boundaries of representation.

As they experience visual arts, students draw on artworks from a range of cultures, times and locations. They explore the influences of Aboriginal and Torres Strait Islander Peoples, and those of the Asia region. Students explore the practices of Aboriginal and Torres Strait Islander artists to learn about how these artists communicate intention.

As they make and respond to visual artworks as artists and audiences, students explore a diversity of ideas, concepts and viewpoints. They draw ideas from other artists, artworks, symbol systems, and visual arts practices in other cultures, societies and times. Suggested topics for their inquiry could include examining how artists have explored the concept of 'environment' or 'sustainability' in different places and at different times.

Students extend their understanding of safe visual arts practices and choose to use sustainable materials, techniques and technologies. Their understanding of the roles of artists and audiences builds upon their experience from the previous band.

Content descriptions	Content elaborations
<p>6.1 Experiment with ideas and practices, including practices of Aboriginal and Torres Strait Islander artists, to represent different viewpoints</p> <p><i>General capabilities: Lit, CCT, EU, ICU</i></p> <p><i>Cross-curriculum priorities: SUST, ATSIHC, AAEA</i></p>	<p>6.1.1 selecting and manipulating combinations of materials and techniques</p> <p>6.1.2 exploring cross-media effects and characteristics of representation when making artworks inspired by observation or imagination, for example, Aboriginal and Torres Strait Islander art from the local community, graffiti art, graphic design, or manga art</p> <p>Considering viewpoints – materials and technologies: What is the artwork made of? How does the choice of material enhance the audience's understanding of the artist's intention? What made you want to touch this sculpture?</p> <p>6.1.3 trialling different ways to represent views, beliefs or opinions in their artworks in response to exploration of how artists, including Aboriginal and Torres Strait Islander artists, communicate their views, beliefs and opinions through art</p> <p>6.1.4 making aesthetic choices about representation and being able to explain their choices describing the visual conventions and processes</p>
<p>6.2 Develop and apply techniques and processes to predict and innovate when making their artworks</p> <p><i>General capabilities: CCT, ICT, PSC, ICU</i></p> <p><i>Cross-curriculum priorities: SUST</i></p>	<p>6.2.1 enhancing and practising their art making skills in using a range of materials and technologies</p> <p>Considering viewpoints – materials and technologies: What is the artwork made of? How does the choice of material enhance the audience's understanding of the artist's intention? What made you want to touch this sculpture?</p> <p>6.2.2 making informed choices about using various combinations of representational elements appropriate for a concept, theme or subject matter, for example, combining realistic drawing skills with an appropriated image from the past to create new meaning</p> <p>6.2.3 explaining influences of other artists on their own art making</p> <p>6.2.4 evaluating the characteristics of their work that are more successful,</p>

	and work to improve their knowledge and skills from this reflection
<p>6.3 Plan and display artworks to enhance their meaning for an audience</p> <p><i>General capabilities: Lit, ICT, PSC, EU, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>6.3.1 identifying reasons for the range of audience interpretations of the same artwork, for example, Considering viewpoints or the conceptual approach of the artwork</p> <p>Considering viewpoints – histories: For example – What did the artist want the audience to see and understand?</p> <p>6.3.2 recognising and evaluating how culture, gender, age, time and place, among other factors, impact on how an audience reads an artwork, for example, comparing the response of different age groups</p> <p>Considering viewpoints – societies and cultures: For example – What clues in the artwork tell us where it was made, who made it, and why? What artworks are you familiar with? Which style of artwork represents your community? How would you represent your neighbourhood?</p> <p>6.3.3 reflecting critically on how effectively their ideas or feelings have been expressed in their own artworks, and that of others</p> <p>Considering viewpoints – skills, techniques and processes: For example – How did the artist work within a space, and at this time? How have they innovated their practice?</p> <p>6.3.4 presenting their artworks using internet-based technologies, including social media</p>
<p>6.4 Explain how visual arts practices communicate meaning by comparing artworks from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander artworks</p> <p><i>General capabilities: Lit, CCT, PSC, EU, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>6.4.1 making discerning judgments about how they work as an artist, and what and why they design and create, using appropriate visual conventions, for example, a sculpture that expresses movement</p> <p>Considering viewpoints – critical theories: For example – Compare these paintings (one from India, one Australian). What do you recognise? What do you understand? What is new?</p> <p>6.4.2 explaining the artistic vision of artists from different contexts, particularly referencing the meaning their artworks convey, for example, Aboriginal rock art, graffiti art, Egyptian art</p> <p>Considering viewpoints – meanings and interpretations: For example – What is this artwork about? What visual devices have been used to convey meaning? How did the artist represent their subject matter? How does the artwork reflect the artist’s perspective about the environment? How did the audience react to the artwork when it was first displayed?</p> <p>6.4.3 analysing how symbolic meaning or metaphor is constructed in their own artworks and artworks of others</p> <p>Considering viewpoints – psychology: For example – What elements are used to show excitement in the sculpture? Make a scary monster.</p> <p>6.4.4 expressing an opinion about the way numerous artists communicate multiple viewpoints through their artwork</p> <p>Considering viewpoints – evaluations: For example – Did it make you think more seriously about the issue? Did the rest of the class understand your message?</p>

[In the online version of the curriculum, the information below will be hyperlinked from content descriptions.]

<p>Examples of knowledge and skills appropriate for students in Visual Arts at Years 5 and 6</p> <p>In this band students develop their knowledge of how ideas and intentions are communicated in and through Visual Arts. They build on and refine their knowledge, understanding and skills through visual arts practices focusing on:</p> <p>Representation</p> <p>Subject matter</p> <ul style="list-style-type: none"> - such as environment (macro/micro), physical and conceptual properties of materials and technologies <p>Forms</p> <ul style="list-style-type: none"> - cross-media – drawing, design, painting, sculpture, printmaking, photography, film, etc. <p>Styles</p> <ul style="list-style-type: none"> - figurative, expressionistic, abstract, surrealism, Dada, digital art, etc.
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Examples of knowledge and skills appropriate for students in Visual Arts at Years 5 and 6

Techniques

- collage, drawing, screen printing, digital imaging, construction and environmental sculpture

Visual devices

- identifying, using and interpreting a selection of design elements and design principles

Materials

- understanding of possibilities and restraints (qualities) of a range of materials

Technologies

- traditional and digital

Practices

Spaces

- recognising the meaning of studio, and adopting appropriate behaviour in the studio as a specialised space, for example, cleaning up, organising materials, naming work and exhibiting work
- presenting artworks in formal and informal spaces to enhance meaning; influence of viewpoints and audience on artworks; form and function

Expressive

- interpreting subject matter through various contexts and/or viewpoints to enhance understanding and create a personal response to stimuli

Skills

- conceptual: developing a thought or idea into a visual representation
- practical: using visual arts materials, equipment and instruments

Processes

- investigating, conceiving, experimenting, selecting, refining, predicting, testing, evaluating, comparing, analysing, identifying, evaluating, judging and displaying

Viewpoints

- expression – physical, psychological, sensory and intuitive
- contexts – recognising artists and artworks who work in cross-media and those who install their artworks in various locations. Refer to artists and audiences from different cultures, particularly Aboriginal and Torres Strait Islander Peoples, and from Asia.

Years 5 and 6 Achievement Standard

By the end of Year 6, students explain how ideas are represented in artworks they make and view. They describe the influences of artworks and practices from different cultures, times and places on their art making.

Students manipulate representational elements and visual arts practices to express a personal view in their artworks. They demonstrate and document different perceptual and practical skills in the design, construction and display of artworks.

Years 7 and 8

Band description

In Years 7 and 8, learning in Visual Arts builds on the experience of the previous band. It involves students making and responding to visual arts independently, and with their classmates, teachers and communities.

Students build on their awareness of how and why artists, craftspeople and designers realise their ideas through different visual representations, practices, processes and viewpoints. They extend their thinking, understanding and use of perceptual and conceptual skills. They continue to use and apply appropriate visual language and visual devices with increasing complexity. Students consider the qualities and sustainable properties of materials, techniques, technologies and processes and combine these to create and produce solutions to their artworks. They consider society and ethics, and economic, environmental and social factors. They exhibit their artworks individually or collaboratively, basing the selection on a concept or theme. Students document the evolution of selected art styles and associated theories and/or ideologies. They reflect on the 'cause and effect' of time periods, artists and art styles influencing later artists and their artworks.

As they experience visual arts, students draw on artworks from a range of cultures, times and locations. They explore the influences of Aboriginal and Torres Strait Islander Peoples, and those of the Asia region. Students learn that Aboriginal and Torres Strait Islander people have converted oral records to other technologies. As they explore different forms in visual arts, students learn that over time there has been further development of techniques used in traditional and contemporary styles. They identify social relationships that have developed between Aboriginal and Torres Strait Islander people and other cultures in Australia, and explore how these are reflected in developments in visual arts.

As they make and respond to visual artworks, students design, create and evaluate visual solutions to selected themes and/or concepts through a variety of visual arts forms, styles, techniques and/or processes. They develop an informed opinion about artworks based on their research of current and past artists. Students examine their own culture and develop a deeper understanding of their practices as an artist who holds individual views about the world and global issues. They acknowledge that artists and audiences hold different views about selected artworks, given contexts of time and place, and established ideologies.

Students extend their understanding of safe visual arts practices and choose to use sustainable materials, techniques and technologies. Their understanding of the roles of artists and audiences builds upon their experience from the previous band.

Content descriptions	Content elaborations
<p>8.1 Combine, adapt and manipulate visual arts conventions and techniques, including exploration of techniques used by Aboriginal and Torres Strait Islander artists, to represent a theme, concept or idea in their artwork</p> <p><i>General capabilities: Lit, ICT, CCT, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, SUST</i></p>	<p>8.1.1 combining and adapting materials, techniques, technologies and art making processes, reflecting upon techniques used by artists including Aboriginal and Torres Strait Islander artists</p> <p>8.1.2 investigating how different combinations of techniques can represent a theme, concept or idea, for example, applying paint with different tools to create different textures</p> <p>Considering viewpoints – psychology: For example – Why and how does an artwork make you feel emotional? Can you apply a similar technique to your artwork?</p> <p>8.1.3 observing how artists select and apply different visual arts techniques to represent themes, concepts and ideas and considering how they could use these in their own art making</p> <p>8.1.4 combining, adapting and manipulating images and objects from several sources</p> <p>Considering viewpoints – forms: For example – Why did the artist choose this style of representation? What other forms and styles suit this message?</p>
<p>8.2 Develop new ways of expressing meaning, through exploration of how artists' practices are</p>	<p>8.2.1 investigating the viewpoints of several artists when making decisions about how they will represent a theme, concept or subject matter, particularly focusing on different contexts, practices, techniques and styles</p>

<p>informed by manipulation of materials, techniques, technologies and processes, to enhance their intentions as artists</p> <p><i>General capabilities: Lit, CCT, ICT, EU, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>Considering viewpoints – meanings and interpretations: For example – Can you identify implied meaning from the symbols and codes within the artwork? What is a universal symbol that reflects contemporary youth culture, as you understand it? How important is it for symbols to translate across language?</p> <p>8.2.2 refining and selecting contextual information about artists, artworks and audiences to make connections between the significance of particular artworks on their art making</p> <p>8.2.3 discussing and documenting their choices of representation to strengthen meaning and viewpoints in their artwork</p> <p>8.2.4 researching artworks that provide different ideas and concepts based on ideological views and institutional theories of design and art practice, for example, the Bauhaus, Chinese social realist painting, Greek classical sculpture</p> <p>Considering viewpoints – critical theories: For example – Can you identify explicit and implicit meanings in artworks? What metaphor could you use to enhance the meaning of your artwork?</p>
<p>8.3 Structure and design artworks in different forms and styles by applying perceptual and practical skills, techniques and technologies</p> <p><i>General capabilities: Lit, Num, ICT, PSC, CCT</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>8.3.1 imagining and refining their visual and spatial representations of the world, combining a variety of technologies</p> <p>8.3.2 problem-solving and predicting outcomes with increasing confidence to expand their repertoire of visual arts practices and skills, for example, designing a mural for a local space</p> <p>Considering viewpoints – societies and cultures: For example – How does the context of time and place, culture and ideology influence the look and meaning of art in public spaces?</p> <p>8.3.3 developing and refining practical and technical skills when designing, fabricating and constructing visual arts images and objects, employing safe and sustainable practices</p> <p>8.3.4 annotating their own and others' art making intentions through, for example, keeping a written or digital journal, or portfolio</p>
<p>8.4 Practise and refine application of visual conventions, techniques and processes to enhance representation of ideas in their art making</p> <p><i>General capabilities: Lit, Num, ICT, PSC, CCT</i></p> <p><i>Cross-curriculum priorities: AAEA, SUST</i></p>	<p>8.4.1 reflecting, adjusting, modifying and evaluating their own artwork through consistent critical assessment, and refining intentions and viewpoints when making, responding to and displaying artworks</p> <p>Considering viewpoints – histories: For example – How did one artist influence the work of another? What is your favourite art style? When and where did it originate?</p> <p>8.4.2 extending technical competence when using selected techniques, such as printmaking, brush techniques in painting, digital editing, shaping 3D forms</p> <p>8.4.3 researching widely to find the most appropriate sources of information about visual arts skills, use of materials, traditional and contemporary styles, display options, and sources for ideas when developing their own artwork</p> <p>8.4.4 demonstrating awareness of safe studio practices, for example, designing safety posters, or producing film clips</p>
<p>8.5 Present artwork demonstrating consideration of how the artwork is displayed to enhance the artist's intention to an audience, reflecting social relationships between cultures in Australia</p> <p><i>General capabilities: Lit, ICT, PSC, CCT, EU, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>8.5.1 working individually and/or collaboratively to apply ethical, environmental and sustainable choices when developing and displaying a collection of visual artwork</p> <p>8.5.2 justifying their choices for display or presentation of ideas in artworks or designs appropriate for a particular audience, for example, mounted and framed exhibition, a website, or as a children's book</p> <p>8.5.3 researching ideas for display or presentation, reflecting on different times, places and cultures, and considering how these can be options for display of their own artworks</p> <p>8.5.4 exploring social relationships as subject matter within artworks and how the display of these artworks reflects, challenges or extends the relationships between the artist and the audience</p>
<p>8.6 Analyse how artists use</p>	<p>8.6.1 visiting and critiquing a physical or virtual exhibition of art, craft or</p>

<p>visual conventions in artworks <i>General capabilities: Lit, ICT, CCT, EU</i> <i>Cross-curriculum priorities: SUST</i></p>	<p>design, and reviewing how artists have used visual conventions in their artworks 8.6.2 critically analysing an artist's intention for an artwork and their use of visual conventions 8.6.3 presenting an informed opinion about a display of artworks as a written review, referring to previous and subsequent works by the same artist/group of artists Considering viewpoints – cultures: For example – How do artists from different cultures represent the concepts of Place/Country? Compare examples of street art found in Australia to street art from another country.</p>
<p>8.7 Identify and connect specific features and purposes of visual artworks from contemporary and past times to explore viewpoints and enrich their art making, starting with visual arts in Australia and including visual arts of Aboriginal and Torres Strait Islander Peoples <i>General capabilities: Lit, ICT, CCT, EU, ICU</i> <i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>8.7.1 comparing and contrasting different representations and interpretations of Country/Place from a range of viewpoints and contexts, for example, researching and comparing the representation of Aboriginal and Torres Strait Islander Peoples and colonists in artworks from and about 1788 8.7.2 respecting cultural practices and sensitivities as they research, analyse and examine the way an artist's cultural experiences have influenced the representation of their artworks 8.7.3 recognising how different factors contribute to the ways in which visual artworks are judged to be meaningful by an audience Considering viewpoints – philosophies and ideologies: For example – Do the artist's past experiences influence the work? Why do you prefer this form? 8.7.4 analysing how visual arts practices and processes and use of available technologies shape the practices of art, craft and design</p>

[In the online version of the curriculum, the information below will be hyperlinked from content descriptions.]

<p>Examples of knowledge and skills appropriate for students in Visual Arts at Years 7 and 8</p>
<p>In this band students develop their knowledge of how ideas and intentions are communicated in and through Visual Arts. They build on and refine their knowledge, understanding and skills through visual arts practices focusing on:</p> <p>Representation</p> <p>Subject matter</p> <ul style="list-style-type: none"> - such as contemporary culture, and historical and cultural representations of art, craft and design <p>Forms</p> <ul style="list-style-type: none"> - art, craft and design: including painting, sculpture, printmaking and photography <p>Styles</p> <ul style="list-style-type: none"> - Postmodernism, contemporary constructivism, Pop, street art, graphic/poster design, industrial design and digital art <p>Techniques</p> <ul style="list-style-type: none"> - manga, drawing, installation, digital imaging, graffiti and environmental sculpture <p>Visual devices</p> <ul style="list-style-type: none"> - select, apply and evaluate a range of design elements and design principles <p>Materials</p> <ul style="list-style-type: none"> - combining and manipulating a range of physical and digital materials <p>Technologies</p> <ul style="list-style-type: none"> - traditional and digital <p>Practices</p> <p>Spaces</p> <ul style="list-style-type: none"> - understanding role of the studio for artists: learning to share responsibility for preparation, cleaning and storing work <ul style="list-style-type: none"> • viewpoints - display – presenting artworks in formal and informal spaces to enhance meaning; considering the influence of viewpoints and audience on artworks; form and function <p>Expressive</p> <ul style="list-style-type: none"> - interpreting subject matter through various contexts and/or viewpoints to enhance understanding and create a personal response to stimuli

Examples of knowledge and skills appropriate for students in Visual Arts at Years 7 and 8

Skills

- conceptual – developing a thought or idea into a visual representation
- practical – use of visual arts materials, equipment and instruments
- multi-modal – to use a combination of two or more sensory modes

Processes

- investigating, elaborating, researching, experimenting, manipulating, documenting, enhancing, reflecting, acknowledging, comparing, analysing, identifying, evaluating, judging and displaying

Viewpoints

- expression – physical, psychological, sensory and intuitive
- recognising artists, artworks and audiences that promote a conceptual understanding. Refer to artists, artworks and audiences from different cultures, particularly Aboriginal and Torres Strait Islander Peoples, and from Asia.

Years 7 and 8 Achievement Standard

By the end of Year 8, students identify and analyse how other artists use visual arts practices, visual conventions and viewpoints to communicate ideas and apply this knowledge in their art making. They evaluate how they and others are impacted and influenced by artworks and practice from different cultures, times and places.

Students use a diverse range of representational elements, visual devices, techniques and processes to communicate meaning in their artworks. They identify the interrelationship between their own and others' artworks.

Years 9 and 10

Band description

In Years 9 and 10, learning in Visual Arts builds on the experience of the previous band. It involves students making and responding to visual arts independently and in small groups, and with their teachers and communities.

Students build on their awareness of how and why artists, craftspeople and designers realise their ideas through different visual representations, practices, processes and viewpoints. They refine their personal aesthetic through working and responding perceptively and conceptually as an artist, craftsperson, designer or audience. They identify and explain, using appropriate visual language, how artists and audiences interpret artworks through explorations of different viewpoints. They research and analyse the characteristics, qualities, properties and constraints of materials, technologies and processes across a range of forms, styles, practices and viewpoints. Students adapt, manipulate, deconstruct and reinvent techniques, styles and processes to make visual artworks that are cross-media or cross-form.

As they experience visual arts, students draw on artworks from a range of cultures, times and locations. They explore the influences of Aboriginal and Torres Strait Islander Peoples, and those of the Asia region. Students learn that Aboriginal and Torres Strait Islander people have converted oral records to other technologies. As they explore different forms in visual arts, students reflect on the development of different traditional and contemporary styles and how artists can be identified through the style of their artworks. They identify the social relationships that have developed between Aboriginal and Torres Strait Islander people and other cultures in Australia, and explore how these are reflected in developments of forms and styles in visual arts.

As they make and respond to visual artworks, students use historical and conceptual explanations to critically reflect on the contribution of visual arts practitioners. They adapt ideas, representations and practices from selected artists and use them to inform their own personal aesthetic when producing a series of artworks that are conceptually linked, and present their series to an audience.

Students extend their understanding of safe visual arts practices and choose to use sustainable materials, techniques and technologies. Their understanding of the roles of artists and audiences builds upon their experience from the previous band.

Content descriptions	Content elaborations
<p>10.1 Conceptualise and develop representations of themes, concepts or subject matter to explore their developing personal style, reflecting on the styles of artists including Aboriginal and Torres Strait Islander artists</p> <p><i>General capabilities: Lit, ICT, PSC, CCT, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, SUST, AAEA</i></p>	<p>10.1.1 developing representations by combining and adapting materials, techniques, technologies and art making processes</p> <p>10.1.2 exploring and applying ideas inspired by the style of other artists in their own artworks</p> <p>10.1.3 exploring and reflecting on the connections between their own artworks and artworks from different contexts, including Aboriginal and Torres Strait Islander artworks, for example, maintaining a reflective journal of their developing artwork</p> <p>10.1.4 experimenting with digital and virtual technologies in their artworks to enhance intended meaning</p> <p>Considering viewpoints – societies and cultures: For example – Can you understand and explain why the artist has developed their representation in this way? How can you represent homelessness in a way that is globally recognised?</p> <p>10.1.5 conceptualising how visual conventions can represent ideas in their artwork</p>
<p>10.2 Manipulate materials, techniques, technologies and processes and apply viewpoints to develop and represent their own artistic intentions</p> <p><i>General capabilities: Lit, ICT,</i></p>	<p>10.2.1 deconstruct and reconstruct a range of images, objects and/or spaces to synthesise viewpoints, concepts, purposes and/or meanings</p> <p>Considering viewpoints – psychology: For example – Why and how do you feel empathy for the character? How far could you reduce your work without losing meaning?</p> <p>10.2.2 using selected techniques, technologies and processes to explore personal representation of a theme, concept or subject matter</p>

<p><i>PSC, CCT, EU, ICU</i> <i>Cross-curriculum priorities:</i> <i>ATSIHC, AAEA, SUST</i></p>	<p>10.2.3 experimenting with a variety of techniques and processes when exploring their intentions as artist 10.2.4 selecting, testing and experimenting with materials, techniques, technologies and processes to synthesise an idea that is developed into multiple representations</p>
<p>10.3 Develop and refine use of visual conventions, perceptual and practical skills, and selected techniques, technologies and processes to represent ideas and subject matter <i>General capabilities: Lit, ICT, PSC, CCT</i> <i>Cross-curriculum priorities:</i> <i>ATSIHC, AAEA, SUST</i></p>	<p>10.3.1 developing technical proficiency in the resolution of designed, fabricated and constructed artworks, using safe and sustainable practices Considering viewpoints – histories: For example – How has the artist appropriated an artwork from another time? 10.3.2 using innovative thinking as they explore the capabilities of digital and virtual technologies to resolve design and planning problems 10.3.3 developing skills that can transfer to cross-media and inter-media domains of visual arts</p>
<p>10.4 Plan and design artworks that represent artistic intention <i>General capabilities: ICT, PSC, CCT</i> <i>Cross-curriculum priorities:</i> <i>AAEA, SUST</i></p>	<p>10.4.1 analysing and documenting the practices of selected visual artists and designers, including their use of materials, technologies, techniques and processes, when developing their art and design intentions for representation 10.4.2 developing an individual focus for a series of artworks based on a given theme, concept or subject matter Considering viewpoints – forms: For example – If it was made from different material or be produced in a different form, would the meaning of the artwork change? 10.4.3 applying their understanding of traditional art, craft and design practices to plan the use of materials, technologies and processes in a contemporary context 10.4.4 being imaginative when applying a personal aesthetic, for example, when planning to manipulate and/or appropriate images, objects and spaces into new contexts and meanings</p>
<p>10.5 Present and evaluate curatorial ideas for displaying artworks to enhance the relationship between the artist and audience, and to communicate with and challenge an audience <i>General capabilities: Lit, ICT, PSC, CCT, EU, ICU</i> <i>Cross-curriculum priorities:</i> <i>ATSIHC, AAEA</i></p>	<p>10.5.1 visiting galleries, art museums and public art displays, in formal and informal settings, to research the role of the curator and the elements of good display/exhibition, which they then apply to their own ideas for an exhibition of their own or others' artworks Considering viewpoints – philosophies and ideologies: For example – How does this artwork change your opinion on this issue? What art theory would you use to analyse this work? 10.5.2 developing representational ideas as images, objects and spaces to highlight the interconnection of making and display, and how the artwork establishes interaction between the artist and the audience 10.5.3 applying ethical understandings to innovation and invention of theme, concept or subject matter when making their collection of visual artworks for display, and consider exhibitions that include Aboriginal and Torres Strait Islander artworks Considering viewpoints – institutions: For example – Who sponsored this work? If you were commissioned to make an artwork for a commercial business, what would you want to know in order to produce what they want? Would you compromise your beliefs to complete a commissioned artwork? 10.5.4 documenting experiences and observations from visiting an exhibition/s and applying this information to develop a physical or virtual exhibition of their own or others' artworks Considering viewpoints – societies and cultures: For example Identify different viewpoints in these two interpretations of an historical event. How would you use symbolic images or objects to pass on advice about the environment to your future children?</p>
<p>10.6 Evaluate how</p>	<p>10.6.1 experimenting with, reflecting on and refining the connections in</p>

<p>representations communicate artistic intentions in artworks they make and view so as to inform their future art making</p> <p><i>General capabilities: Lit, PSC, CCT, EU, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>their own work between viewpoints, materials, techniques, technologies practices and processes</p> <p>Considering viewpoints – evaluations: For example – Who would you like to judge the success of your artwork? Why?</p> <p>10.6.2 working individually and/or collaboratively with others to test and document audience reactions to selected artworks, for example, a selection of artworks that represent different aspects of persuasion</p> <p>Considering viewpoints – meanings and interpretations: For example – Has the artist used visual metaphors to express meaning and persuasion? What metaphor/s could you use to express your ideas about persuasion?</p> <p>10.6.3 investigating the practices, techniques and viewpoints of artists from different cultural groups and their use of persuasive, communicative or expressive representation</p>
<p>10.7 Analyse a range of visual artworks from contemporary and past times to explore differing viewpoints and enrich their visual arts making, starting with visual artworks from Australia and including visual artworks of Aboriginal and Torres Strait Islander Peoples, and consider visual artworks in international contexts</p> <p><i>General capabilities: Lit, PSC, CCT, EU, ICU</i></p> <p><i>Cross-curriculum priorities: ATSIHC, AAEA, SUST</i></p>	<p>10.7.1 analysing the role of visual arts as a means of challenging prevailing issues of traditional and contemporary relevance, for example, the availability of resources for future generations</p> <p>10.7.2 identifying how visual arts professionals embed their values and beliefs, and how audiences react and interpret the meaning and intent of their artworks differently</p> <p>Considering viewpoints – critical theories: For example – Do you agree with the artist's point of view? Give reasons for your view.</p> <p>10.7.3 considering the responsibilities of visual arts practitioners when making commentaries about social, environmental and sustainability issues</p> <p>10.7.4 interrogating the cultural and societal roles and responsibilities of arts industries and recognising the power of the visual arts in advocating for, and being a catalyst for, change</p>

[In the online version of the curriculum, the information below will be hyperlinked from content descriptions.]

<p>Examples of knowledge and skills appropriate for students in Visual Arts at Years 9 and 10</p>
<p>In this band students develop their knowledge of how ideas and intentions are communicated in and through Visual Arts. They build on and refine their knowledge, understanding and skills through visual arts practices focusing on:</p> <p>Representation</p> <p>Subject matter</p> <ul style="list-style-type: none"> - such as conceptual art and emerging technological performances <p>Forms</p> <ul style="list-style-type: none"> - art, craft and design: including painting, sculpture, printmaking, performance, and installation <p>Styles</p> <ul style="list-style-type: none"> - contemporary trans-media, film as art, virtual collaborative art forms, animation, and interactive art <p>Techniques</p> <ul style="list-style-type: none"> - installation, digital imaging, environmental sculpture, performance, and virtual interactive games <p>Visual devices</p> <ul style="list-style-type: none"> - select, apply and evaluate a selection of design elements and design principles <p>Materials</p> <ul style="list-style-type: none"> - combining and manipulating a range of physical, digital and virtual materials <p>Technologies</p> <ul style="list-style-type: none"> - traditional, digital and virtual <p>Practices</p> <p>Spaces</p> <ul style="list-style-type: none"> • understanding the role of the studio for artists; learning to share responsibility for preparation, cleaning and storing work • display – presenting artworks in formal and informal spaces to enhance meaning; considering the influence of viewpoints and audience on artworks; form and function; artists and designers working individually or collaboratively

Examples of knowledge and skills appropriate for students in Visual Arts at Years 9 and 10

Expressive

- interpreting subject matter through various contexts and/or viewpoints to enhance understanding and create a personal response to stimuli

Critical

- deconstructing and interpreting the meaning and messages of an artwork, and responding to it through different contexts and/or viewpoints

Skills:

- conceptual – developing a thought or idea into a visual representation
- practical – use of visual arts materials, equipment and instruments
- multi-modal – to use a combination of two or more sensory modes

Processes

- conceptualising, challenging, researching, enquiring, manipulating, adapting, documenting, evaluating, interpreting, deconstructing, comparing, analysing, planning, judging and displaying

Viewpoints

- persuasion – recognising artists, artworks, and audiences that promote a conceptual understanding from a persuasive perspective. Refer to artists, artworks and audiences from different cultures particularly Aboriginal and Torres Strait Islander Peoples, and from Asia.

Years 9 and 10 Achievement Standard

By the end of Year 10, students evaluate artworks they make and view and analyse viewpoints and practices in visual arts making and display from different cultures, times and places. They analyse connections between visual conventions, practices and viewpoints that represent their own and others' ideas.

Students conceptualise their representational ideas to realise a personal style in their art making and display practices. They manipulate and adapt different representational elements to enhance meaning in their artworks.

Glossary

2D	artworks that exist on a flat surface, that have height and width, such as paintings and drawings
3D	artworks that have depth as well as height and width, such as sculpture and installation
4D	artworks that have depth, height, width and added temporal and spatial dimensions. For example, artworks that incorporate time, such as time-based installations, or artworks that incorporate performance on a moving image
aesthetic	<p>specific artistic awareness, or a deep appreciation of the meaning of an artistic experience through intellectual, emotional and sensual response to a work of art</p> <ul style="list-style-type: none"> • in Dance, standards of appropriateness and competency relevant to the genre/style/time/place • in Drama, involves subjective responses to non-verbal, affective and verbal devices which can be representative of genre/style/time/place • in Media Arts, involves engagement with and increasing understanding of how images, sounds and texts can be used to provoke responses • in Music, involves the subjective responses by which music is perceived and judged, which can be relevant to genre/style/time/place • in Visual Arts, the philosophical theory or set of principles governing the idea of beauty at a given time and place
art form	specific shape or quality an artistic expression takes, such as dance, drama, media arts, music and visual artworks
articulation	<ul style="list-style-type: none"> • in Dance, the manner in which movement of the body is clearly coordinated and differentiated. For example, lifting the arm with the elbow initiating the movement • in Drama, voice: to form clear, distinct and accurate sounds for dramatic purpose; movement: to isolate and move specific parts of the body for dramatic purpose • in Music, the way a note is sung or played, such as short and detached (staccato), smooth (legato) or accented, which contributes to the overall style and interpretation
artists	generic term for the maker of an artwork in each of the five Arts subjects
artwork	generic term for a performance or an artwork in each of the five Arts subjects. When referred to generically this curriculum uses the term 'artwork'. Within each Arts subject, the subject-specific terms are used. Artworks are frequently described with reference to forms or styles
atmosphere	the established mood or feeling conveyed in an artwork or performance
audience	individuals or groups of people who experience the arts in a range of settings and contexts (formal, informal, virtual or interactive) through intellectual, emotional and social engagement. The artist is audience to their own artwork.

aural skills	particular listening skills students develop to identify and discriminate between sounds in Music. Also referred to as ear training which involves focused listening activities through with students identify sounds such as rhythm, pitch and timbre
body awareness	focuses on the individual's own body shapes, body bases, body parts, locomotor and non-locomotor movements
body bases	body parts that support the rest of the body. For example, when standing, the feet are the body base; when kneeling, the knees are the body base
body language	non-verbal communications through movement, gesture, facial expression, posture and proxemics (non-verbal communication)
body parts	using isolated parts or sections of the body. For example, arms, legs, head, torso, feet or hands
body zones	body areas of right side, left side, front, back, upper half and lower half
character	identification and portrayal of a person's values, attitudes, intentions and actions as imagined relationships, situations and ideas in dramatic action
choreographic devices	the tools a choreographer selects and uses to communicate ideas, including: abstraction, sequence, repetition, transition, contrast, variation and canon
choreographic form	the arrangement of movement within the structure of a dance
codes	<ul style="list-style-type: none"> • in Media Arts, codes can be further broken down into technical codes (such as camera angles, brush strokes, body movement) and symbolic codes (such as the language, dress, actions of characters, visual symbols) • In Visual Arts, accepted ways of arranging materials into familiar forms, such as print, painting, moving image or sculpture
composition	the placement or arrangement of elements or parts in artworks
conventions	traditional or culturally accepted ways of doing things based on audience expectations. Each art form has hundreds of conventions built up over time and widely accepted by audiences
craft	an intellectual and physical activity where artists explore the materials and processes to produce unique objects for the purposes of: experimentation with form or function; exhibition; production; and personal or community need. Indigenous cultures draw no distinction between art and craft and, similarly, contemporary culture values the interplay between the art/craft, design/craft, the art/designer or the design/maker. The crafted and handmade sit alongside the manufactured design object as part of historical, national and cultural identities
design elements	include line, colour, shape, texture, space and form found in artworks, and incorporated in the design of performance spaces (including sets) for dance and drama

design principles	accepted conventions associated with organising design elements and can include unity, balance, hierarchy, scale, proportion, emphasis, similarity and contrast
dramatic action	the driving force and forward motion of drama to create dramatic meaning, tension, belief and audience engagement. The movement of the drama from the introduction, exposition of ideas and conflict to a resolution
dramatic meaning	a signified, intended purpose or effect interpreted from the communication of expressive dramatic action
dynamics	<ul style="list-style-type: none"> in Dance, refers to how movement is performed, and includes the weight, force, and/or energy that are applied to movement over time. For example, heavy to light weight, strong to gentle force, or fast to slow release of energy in Music, dynamics and expression refers to how the sound is performed, including sound qualities. For example, the relative volume and intensity of sound
elements of dance	<ul style="list-style-type: none"> space: where the body moves, including level, dimension, direction, shape, active space, positive space, negative space, planes, pathways, general space, personal space and performance space time: when dance occurs (how long it takes), including metre, tempo, momentum, accent, duration, phrasing, rhythmic patterns, stillness and beat dynamics: how dance is performed, including weight, force, energy and movement qualities relationships: associations or connections occurring when the body dances: between body parts (for example, right arm to left arm, hand to face); the body and the floor (for example, close to, away from); the body and objects (for example, a chair, fan, stick, scarf); the body and space (for example, an expansive or limited relationship); and the body and others (for example, dance to one or more dancers)
elements of drama	<ul style="list-style-type: none"> role, character and relationships: <i>role and character</i> : identification and portrayal of a person's values, attitudes, intentions and actions as imagined relationships, situations and ideas in dramatic action; role focus on type and stereotype; characters are detailed and specific <i>relationships</i>: the connections and interactions between people that affect the dramatic action <i>situation</i>: the setting and circumstances of the dramatic action – the who, what, where, when and what is at stake of the roles/characters voice and movement: <i>voice</i>: using voice expressively to create roles, situations, relationships, atmosphere and symbols <i>movement</i>: using facial expression, posture and action expressively in space and time to create roles, situations, relationships, atmosphere and symbols <i>focus</i>: directing and intensifying attention and framing moments of dramatic action <i>tension</i>: sense of anticipation or conflict within characters or character relationships, or problems, surprise and mystery in stories and ideas to propel dramatic action and create audience engagement space and time: <i>space</i>: the physical space of the performance and audience, fictional space of the dramatic action and the emotional space between characters <i>time</i>: fictional time in the narrative or setting; timing of one moment to the next contributing to the tension and rhythm of dramatic action

	<ul style="list-style-type: none"> • language, ideas, dramatic meaning, mood and atmosphere, and symbol: <i>language, ideas and dramatic meaning:</i> the choice of linguistic expression and ideas in drama used to create dramatic action <i>mood and atmosphere:</i> the feeling or tone of both the physical space and the dramatic action created by or emerging from the performance <i>symbol:</i> associations that occur when something is used to represent something else to reinforce or extend dramatic meaning
elements of media arts	<p>Also known as technical and symbolic elements:</p> <ul style="list-style-type: none"> • composition • time • space • sound • movement • lighting
elements of music	<ul style="list-style-type: none"> • rhythm (including tempo and metre): the organisation of sound and silence using beat, rhythm and tempo (time) • pitch: the relative highness or lowness of sound. Pitch occurs horizontally (as in a melody) and vertically (as in harmony) • dynamics and expression: the relative volume (loudness) and intensity of sound and the way that sound is articulated and interpreted • form and structure: the plan or design of a piece of music described by identifying what is the same and what is different and the ordering of ideas in the piece • timbre: the particular tone, colour or quality that distinguishes a sound or combinations of sounds • texture: the layers of sound in a musical work and the relationship between them
expressive skills	<ul style="list-style-type: none"> • in Dance, is the use of facial expression to communicate in performance • in Drama, is the use of facial and vocal expression to communicate in performance • in Music, is the use of elements such as dynamics combined with technical skills to enhance performance
focus	<p>to concentrate the attention on a spatial direction or a point in space to intensify attention or increase the projection of intent. For example:</p> <ul style="list-style-type: none"> • in Dance, to concentrate on the dancer's line of sight or dramatic action • in Drama, directing and intensifying attention and framing moments of dramatic action or identifying the main idea of the drama • in Visual Arts, to draw the audience's attention to a particular point in the artwork
forms	<p>in each Arts subject, form is the whole of an artwork created by the elements and the way they are structured:</p> <ul style="list-style-type: none"> • in Dance, form is the shape or structure of a dance according to a preconceived

	<p>plan. For example, AB, ABA, rondo, narrative, chance</p> <ul style="list-style-type: none"> • in Drama, form is the way drama is structured. Drama forms are shaped by the application of the elements of drama within particular social, cultural and historical contexts • in Music, form is the sections within a piece of music, for example, binary form (AB) contains section A, then section B; ternary form (ABA) contains section A, section B, then return to section A; rondo form (ABACA) contains section A, section B, section C, then return to section A • in Visual Arts, two-dimensional form (see 2D), three-dimensional form (see 3D) and four-dimensional form (see 4D)
found sound sources	natural and manufactured objects including stones and household objects
hybrid art form	the combination of more than one art form within an artwork
improvisation	<p>spontaneous, creative activity applying the elements of an art form:</p> <ul style="list-style-type: none"> • in Dance, movement that is created spontaneously, either free-form or highly structured • in Drama, a spontaneous enactment taking on roles and situations to create dramatic action and extend an idea; usually short and are structured into a complete little play • in Music, spontaneously extending and varying music ideas in response to initial material or responses invented by other performers in an ensemble
institutions	in Media Arts, organisations that enable and constrain media production and use
key concepts (Media Arts)	<p>languages: refers to the system of signs or symbols that media artworks use to communicate ideas and stories. The language system is a combination of symbolic codes and the technical form of media arts technologies. The language systems of media artworks use and control technical and symbolic elements to communicate meaning</p> <p>technologies: the tools and processes which are essential for producing, accessing and distributing media</p> <p>institutions: the individuals, communities and organisations that influence, enable and constrain media production and use. Institutions are framed by the social, historical and cultural context</p> <p>audiences: the individuals or groups for whom media artworks are made and who respond as consumers, citizens and creative individuals. audiences engage and interact based on expectation and experience</p> <p>representation: the act of representing people, places and times, shared social values and beliefs through images, sounds and text, or a combination of these. The representations are a constructed reality</p>
kinaesthetic intelligence	involves how well an individual perceives and controls their body in terms of physical activity and/or fine motor skills within the space of a dance

locomotor movement	travelling movements, movement from one space to another such as walking, running, hopping, skipping, leaping or crawling
materials	physical resources, equipment including technologies, and information used to make artworks. For example, paint, digital camera, pencil, drum and/or clarinet
medium	the material used in making an artwork
movement vocabulary	the accumulation of movement, steps, gestures that make up a repertoire for physical expression of feelings or ideas
multimedia	artworks that incorporate a broad range of media including graphics, text, digital media, audio or video
non-locomotor movement	movement of the body occurring above a stationary base, on the spot movements. Also called axial movement. For example, bending, stretching, twisting, shaking, bouncing, rising, sinking, pushing, pulling, or swinging and swaying
notation	written symbols that represent and communicate sound. Notation can be invented, recognisable to a traditional style or culture, or digitally created
pathways	in Dance, patterns created in the air or on the floor by the body or body parts as a dancer moves in and through space
performance style	a type of dramatic expression communicated for a particular effect with distinguishing features and appearance
pitch	in Music, the highness or lowness of a sound
playbuilding	creating a play through improvisation or devising
practices	the application of Arts skills and knowledge to create, represent, communicate and respond in a specific art form
practise	regularly revising, developing and consolidating skills, techniques and repertoire as a class or as an individual
process drama	a method of teaching and learning drama where both the students and teacher are working in and out of role
projection	<ul style="list-style-type: none"> • in Dance, the communication of meaning through extension and focus of the body • in Drama, the loudness of the voice of an actor, and how it is carried to the audience
purposeful play	is a context for learning through which children organise and make sense of their social worlds, as they engage actively with people, objects and representations (Early Years Learning Framework)

representation	<p>the expression or designation of a character, place, idea, image or information by some other term, character, symbol, diagram, image, sound or combination of visual and aural expression, based on shared social values and beliefs:</p> <ul style="list-style-type: none"> • in Media Arts, one of the five key concepts • a concept in Visual Arts
rhythm	<ul style="list-style-type: none"> • in Dance, combination of long and short movements • in Music, combinations of long and short sounds that convey a sense of movement subdivision of sound within a beat • in Media Arts, a technique or effect achieved in editing
role	adopting identification and portrayal of a person's values, attitudes, intentions and actions and portraying these as imagined relationships, situations and ideas in dramatic action
roleplay	to pretend to be someone else
safe dance practices	can be defined as the practice of selecting and executing safe movement. The focus is on providing dance activities and exercises which allow students to participate without risk of injury. All dance movement should be performed relevant to an individual's body type and capabilities
scene	the dramatic action that occurs in a particular time and place; a section of a play
score	a collection of notated representations of sound used to communicate musical information. Scores can use graphic, traditional, invented or stylistically specific symbols
sequence	<p>the linking together of series of ideas, much like words are linked together to form sentences and paragraphs:</p> <ul style="list-style-type: none"> • in Dance, a choreographic device where movements are linked together to form a series of movements/phrases • in Media Arts, a series of still and/or moving images with or without sound are intentionally put into an order • in Music, a melodic, rhythmic or harmonic pattern. It can also describe the process or product of arranging blocks of music using 'sequencing' software
story principles	in Media Arts, selecting and organising the elements of structure, intent, characters, settings and points of view within the conventions of a genre, such as a Hollywood love story that follows a pattern of boy meets girl, boy loses girl, boy gets girl
style	the influencing context of an artwork, such as Impressionist in Visual Arts; ballet or hip hop in Dance; Romanticism in Music; or postmodern, twenty-first century or contemporary, among many others.
technical skills	<p>combination of proficiencies in control, accuracy, alignment, strength, balance and coordination in an art form that develop with practice:</p> <ul style="list-style-type: none"> • in Dance: proficiencies developed through the acquisition of appropriate strength, flexibility, coordination and endurance in the performance of body actions, locomotor and non-locomotor movements, and developed with practice to perform in specific dance styles

	<ul style="list-style-type: none"> • in Music: proficiencies developed with practice in order to sing or play instruments
technique	<ul style="list-style-type: none"> • in Dance, the acquisition and execution of dance skills within a given dance style or genre • in Drama, techniques include ways of using voice and movement to create role and dramatic action; also techniques in lighting, sound, set building and painting, costume making, and make-up • in Music, the capacity to control a voice or instrument in order to produce a desired sound • in Visual Arts, the manner of making or skills used in making an artwork
technologies	the tools and equipment that can be materials for making and responding. One of the five key concepts in Media Arts
timbre	the particular tone, colour or quality that distinguishes sound or combinations of sounds
tone	<ul style="list-style-type: none"> • in Drama, tone of voice • in Music, the particular characteristics of a sound • in Visual Arts, the lightness or darkness of a colour (value)
viewpoints	a collection of perspectives, lenses or frames through which artworks can be explored and interpreted
visual conventions	combinations of components and approaches, such as combinations of elements, design principles, composition and style
visual devices	combinations of approaches or techniques in compositions and representations
visual elements	see design elements