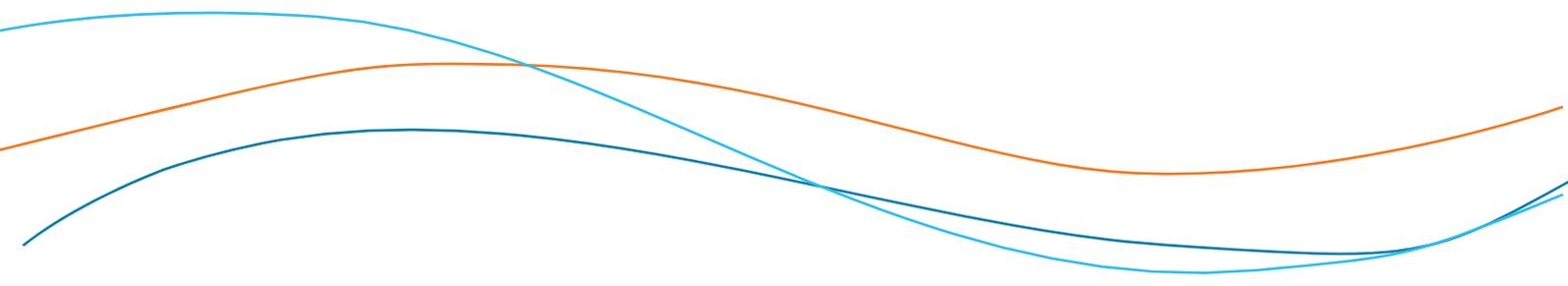


Australian Curriculum: The Arts Foundation to Year 10

Draft for consultation



July 2012

<http://consultation.australiancurriculum.edu.au/>

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Rationale and Aims

Rationale

The Arts have the capacity to engage, inspire and enrich all students, exciting the imagination and encouraging students to reach their creative and expressive potential. The five distinct but related Arts subjects — Dance, Drama, Media Arts, Music and Visual Arts — share and communicate understanding and expressions of ourselves and others. Rich in tradition, the arts play a major role in the development and expression of contemporary cultures and communities, locally, nationally and globally.

The Arts communicate ideas, narratives and emotions showcasing unique identities and means of expression. In The Arts, students learn through experiences as artists and as audiences, acquiring skills specific to The Arts subjects and developing critical understanding that informs decision-making and aesthetic choices. Through The Arts, students learn to explore and express themselves as they discover and interpret the worlds around them, communicating ideas with current and emerging technologies and using arts knowledge and understanding to make sense of their worlds. The Arts entertain, challenge, provoke responses and express and share the discourse and energy of communities, cultures and histories.

Each Arts subject has a unique aesthetic, with discrete knowledge, understanding, symbols, language, processes and skills. Learning the language, skills, techniques, processes and knowledge of each Arts subject is sequential and cumulative. Arts learning is based on practice as students revisit increasingly complex content, skills, techniques and processes with increasing confidence and sophistication across their years of learning.

The Arts contribute to the development of confident and creative individuals, nurturing and challenging active and informed citizens. Learning in and through arts traditions and cultural practices fosters social competencies and aids the development of personal identity, world-views and global citizenship.

The rationale for The Arts learning area is complemented by a rationale specific to each of the five subjects within the learning area.

Aims

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

- creativity, imagination and technical, aesthetic and critical thinking and practices with increasing self-confidence through engagement in making and responding to art works
- curiosity about and skills in research and use of innovative arts practices and available technologies to express ideas and develop empathy with multiple viewpoints
- aesthetic knowledge and communication: valuing and sharing experience, representing, expressing and communicating ideas about their individual and collective worlds to others in meaningful ways
- insights into and understanding of local, regional and global cultures, histories and Arts traditions through engaging with the worlds of artists, art forms, practices and professions

Organisation

Content structure

In the Australian Curriculum, The Arts is a learning area that draws together related but distinct art forms. While art forms have close relationships and are often used in interrelated ways, each has its own knowledge, symbols, language, processes and skills.

The Australian Curriculum: The Arts comprises five subjects:

- Dance
- Drama
- Media Arts
- Music
- Visual Arts

In the curriculum each subject focuses on its own aesthetic, traditions and distinctive ways of looking at the world. The Arts subjects are also interconnected, particularly through hybrid and contemporary arts. The curriculum enables exploration of the dynamic relationships between Arts subjects evident in works from diverse cultures. This might involve students making works in traditional or contemporary forms or using material from one Arts subject to support learning in another.

From Foundation to Year 6, students will have opportunities to experience and enjoy learning in, learning through and learning about all five Arts subjects. From the beginning of secondary school (Year 7 or 8) students will continue to learn in one or more of The Arts subjects, with the opportunity to specialise in one or more subjects in Years 9 and 10.

The Australian Curriculum: The Arts in each subject is presented through two interrelated strands:

- Making – using processes, techniques, knowledge and skills to make art works
- Responding – exploring, responding to, analysing and interpreting art works.

Content descriptions in the five Art subjects have a consistent structure that, across the bands, present a sequence of development of knowledge, understanding and skills and in the primary years, provide opportunities for integration of learning.

In the *Making* strand, content descriptions focus on students:

- Imagining and improvising
- exploring the elements/materials/techniques/processes
- shaping their art works
- practising skills and techniques
- communicating ideas through their art works
- linking their art works to other Arts subjects and learning areas.

In the *Responding* strand, content descriptions focus on students:

- reflecting upon their own art works
- responding to others' art works
- considering the broader context of arts works, such as the social, cultural and historical context of the artist and of the audience/s.

The strands of *Making* and *Responding* are intrinsically interconnected and involve learning as artists and audience. Together, the two strands enable students to develop knowledge, understanding and skills as art makers and as audiences, as well as skills in critical and creative thinking. They learn to generate and analyse ideas, make art works and express ideas, feelings and emotions through art form-specific skills and techniques. The curriculum examines the contemporary manifestations of each art form and how the world is interpreted through the social, cultural and historical contexts of an artwork.

Students learn to communicate their understanding in *Making* and *Responding* using Arts terminology. Arts terminology is introduced in the primary years where students learn that vocabulary is used in specific ways in each Arts subject. From the beginning of secondary school more Arts subject-specific terminology will be introduced to develop students' vocabulary in the learning of each Arts subject.

Making

The *Making* strand involves students using processes, techniques, knowledge and skills to make art works. Students learn through actions such as experimenting, conceptualising, reflecting, performing, communicating and evaluating. They draw on the practices of their own and other cultures and times. The ongoing process of refining and resolving their work is essential to learning in The Arts as much as is creating a finished artistic work.

Making in The Arts involves engaging the senses and the imagination, and developing creativity, skills and thinking. The skills and knowledge needed to make in each Arts subject are sequential and cumulative. Students learn to make and perform art works by using the elements, codes, conventions, viewpoints and practices specific to an art form.

To make an art work, students work from an idea, an intention, available resources, an expressive or imaginative impulse, or an external stimulus. In the creative process of making they learn to explore possibilities, solve problems and ask questions when making decisions and interpreting meaning.

Learning in The Arts is the developing, planning and focusing of ideas and skills and involves but is not limited to processes of:

- conceptualising
- experimenting and developing
- reflecting
- resolving
- communicating.

These, and related processes and the relationships between them are shown in Figure 1. Students will use these processes variously and simultaneously in their art-making. Some processes may be revisited as the art work is developed.

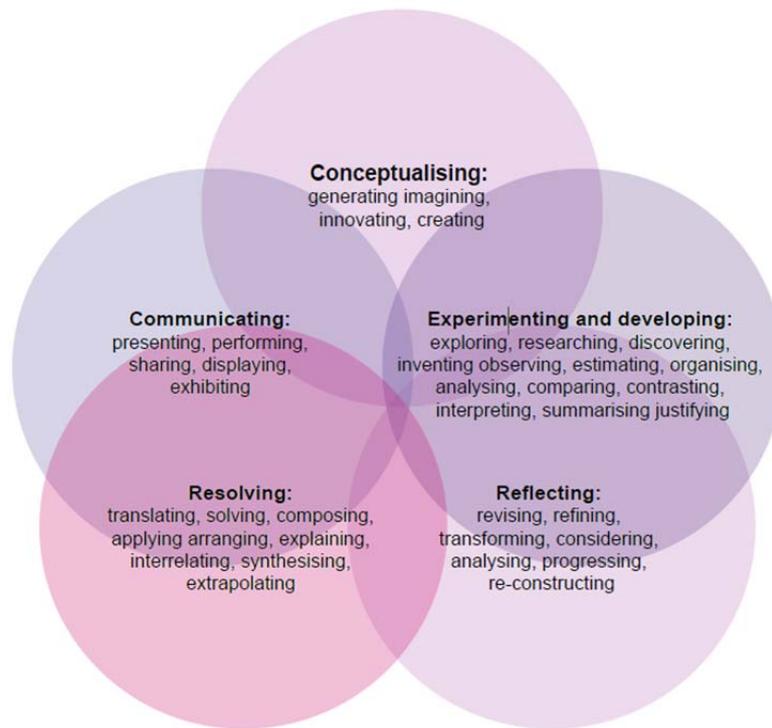


Figure 1. Learning in The Arts

Students learn to reflect upon, focus their efforts on and communicate about their art making. They learn to use and manipulate the elements, codes, conventions, practices and viewpoints of an art form, and manage the materials, instruments and skills of the art form to prepare, develop, produce and present art.

Learning through making is interrelated with and dependent upon responding. Students will develop skills by learning to reflect upon their making and critically responding to the making of others.

Responding

The *Responding* strand involves students learning to use reflective and analytical processes to acquire and apply knowledge and skills in The Arts. They experience art works in each of the arts, responding through their senses, thoughts and emotions and learning to describe, analyse and interpret the art work and their associated observations and experiences.

Students learn to understand, appreciate and critique The Arts through the critical and contextual study of art works and by making their own art works. They respond to their own making by using the analytical processes of revising and refining, reflecting and evaluating.

Students learn through The Arts by exploring art works and expressing their personal responses to and critical analysis of art works. Students' exploration of art works will be deepened by investigation of different perspectives on and in arts practice, in each Arts subject.

These perspectives include but are not limited to those shown in Figure 2.

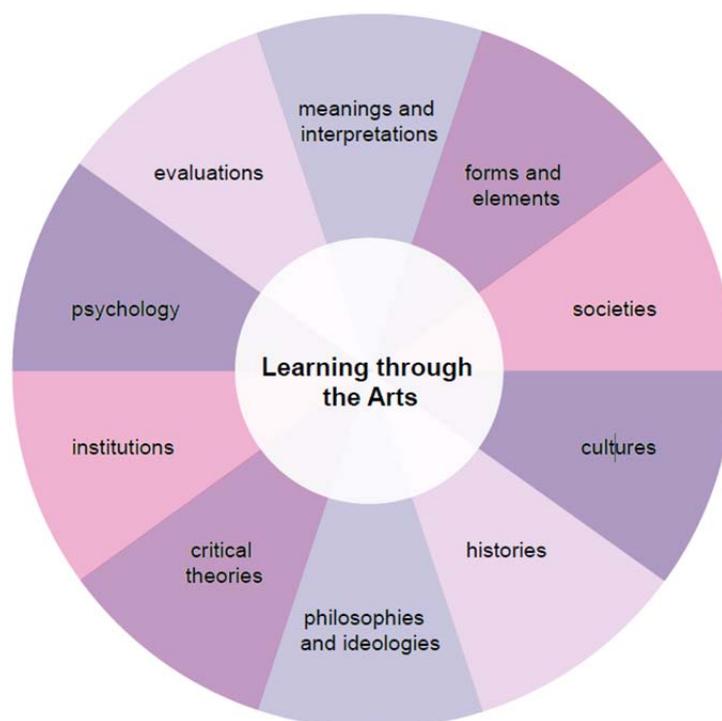


Figure 2. Learning through The Arts

Students' *Making* and *Responding* are informed through exploration of these different perspectives with increasing depth and complexity as their study of The Arts progresses. The perspectives provide opportunities for teachers to deliver learning in and through The Arts. Students investigate aspects of art works in each Arts subject, which helps them to make meaning of their own world and to understand the world views of others.

As students discover an art work they may ask and answer questions. The following are examples of questions students might ask to explore the perspectives included in Figure 2:

meanings and interpretations	What meanings are intended by the artist(s) and understood by the audience(s)?
forms and elements	How have the elements, media and instruments been organised and arranged?
societies	How does it relate to its social context and that of its audience?
cultures	What is the cultural context in which it was developed, or in which it is viewed, and what does it signify?
histories	What historical forces and influences are evident in the art work?
philosophies and ideologies	What philosophical, ideological and political perspectives does the art work represent, or affect the audience's interpretation of it?
critical theories	What important theories does it include?
institutions	How have institutional factors enabled or constrained its

creation?

psychology

What processes of the mind and emotions are involved in interpreting the art work?

evaluations

How successful is it in terms of its audiences, contexts and the artist's intentions?

Students' *Responding* is informed through exploration of these different perspectives with increasing depth and complexity as their study of The Arts progresses. The perspectives provide opportunities for teachers to deliver learning in and through The Arts. Students investigate aspects of art works in each Arts subject, which helps them to make meaning of their own world and to understand the views of others. As students respond critically to the art works of others using these different perspectives, they will also reflect on and evaluate their own art works and in so doing, influence their own art-making.

Band descriptions

The Arts curriculum in each subject is written in bands of year levels:

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

Band descriptions provide an overview of the content at each level. They also emphasise the interrelated nature of the two strands and the expectation that planning will involve integration of content from across the strands.

Content descriptions

The Australian Curriculum: The Arts includes content descriptions at each band. These describe the knowledge, understanding, skills and processes that teachers are expected to teach and students are expected to learn. Content descriptions do not prescribe approaches to teaching and do not prescribe forms within the Arts subject. The content descriptions have been written to ensure that learning is appropriately ordered and that unnecessary repetition is avoided. However, a concept or skill introduced in one band may be revisited, strengthened and extended in later band levels.

Content elaborations

Content elaborations are provided for Foundation to Year 10 as support material to illustrate and exemplify content and to assist teachers in developing a common understanding of the content descriptions. They are not intended to be comprehensive or required.

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 level descriptions of the curriculum, this advice describes the nature of learners and the curriculum across the following year-groupings:

- Foundation – Year 2: typically students from 5 to 8 years of age
- Years 3 – 6: typically students from 8 to 12 years of age
- Years 7 – 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. The Arts curriculum builds on these as rich resources for further learning about each of the art forms.

In Foundation to Year 2, The Arts curriculum 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.

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 and creative learning. Students will learn about and experience connections between the art forms.

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. 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 art works.

In these years, learning in The Arts occurs both through integrated curriculum and The Arts subject-specific approaches. Some of the instinct to play from the early years becomes formalised into both experimentation and artistic practice. Students in these years increasingly recognise the connections between The Arts and with other learning areas.

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 are keen to explore the nature of evidence and the contestability of ideas.

In these years, learning in The Arts enables students to explore and question their own immediate experience and their understanding of the wider world. The experience of learning through and about The Arts enables students to build on their own experiences, dispositions and characteristics. Students explore and engage with art works including visual arts works, music, dance, theatre and media arts works made by others. They make their own art works drawing on their developing knowledge, understanding and skills.

Through this Arts curriculum, students in Years 7–10 pursue broad questions such as: What meaning is intended in an art work? What does the audience understand from this art work? What is the cultural context of the art work and of the audience engaging with it? What key beliefs and values are reflected in art works and how did artists influence societies of their time? How do audiences today perceive and understand art works? What does the advancement of technology mean to the presentation of and audience engagement with different art works? This curriculum also provides opportunities to engage students through contexts that are meaningful and relevant to them and through past and present debates.

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.

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

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 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 common understanding of key terms and concepts in the draft curriculum. There are similarities in terminology used in The Arts but the definitions are often specific to each subject in The Arts.

Diversity of learners

Australian students have multiple, diverse, and changing needs that are shaped by individual learning histories and abilities as well as personal, cultural and language backgrounds and socio-economic factors.

ACARA is committed to the development of a high-quality curriculum that promotes excellence and equity in education for all Australian students. Teachers will use the Australian Curriculum to develop teaching and learning programs that build on students' current learning and which are not limited by an individual student's gender, language, sexual orientation, pregnancy, culture, ethnicity, religion, health or disability, socioeconomic background or geographic location.

The Australian Curriculum is shaped by the propositions that each student can learn and that the needs of every student are important. The flexibility offered by the Australian Curriculum enables teachers to plan rigorous, relevant and engaging learning and assessment experiences for all students.

The Australian Curriculum sets out the sequence of learning typically expected across the years of schooling Foundation to Year 10. The curriculum content, presented as content descriptions, specifies the knowledge, understanding and skills that young people are to be taught and are expected to learn across the years of schooling F – 10. Teachers make flexible use of instructional processes and assessment strategies to ensure that all students are able to access, and engage with the Australian Curriculum in ways that are rigorous, relevant and meaningful. The achievement standards describe a broad sequence of expected learning, describing what students are typically able to understand and do. Teachers use the achievement standards to locate the students' current levels of achievement and then plan programs that build on and account for the different abilities of students, their prior learning experiences, cultural and linguistic backgrounds and the different rates at which they learn.

Students with disability

ACARA acknowledges the *Disability Discrimination Act 1992* and the *Disability Standards for Education 2005*, and its obligation as an education and training service provider to articulate the rights of students with disability to access, participate and achieve in the curriculum on the same basis as students without disability.

The objectives of the Australian Curriculum are the same for all students. The curriculum offers flexibility for teachers to tailor their teaching in ways that provide rigorous, relevant and engaging learning and assessment opportunities for students with disability.

Students with disability can engage with the curriculum provided the necessary adjustments are made to the complexity of the curriculum content and to the means through which students learn and demonstrate their knowledge, understanding and skills.

For some learners, making adjustments to instructional processes and to assessment strategies enables students to achieve educational standards commensurate with their peers.

For other students, teachers will need to make appropriate adjustments to the complexity of the curriculum content and how the student's progress is monitored, assessed and reported.

English as an additional language or dialect

Many students in Australian schools are learners of English as an additional language or dialect (EAL/D). EAL/D students are those whose first language is a language other than Standard Australian English and who require additional support to assist them to develop English language proficiency.

EAL/D students come from diverse backgrounds and may include:

- overseas- and Australian-born students whose first language is a language other than English
- students whose first language is an Aboriginal or Torres Strait Islander language, including creoles and related varieties, or Aboriginal English.

EAL/D students enter Australian schools at different ages and at different stages of English language learning and have various educational backgrounds in their first languages. For some, school is the only place they use English.

The aims of the Australian Curriculum: The Arts are ultimately the same for all students. However, EAL/D students are simultaneously learning a new language and the knowledge, understanding and skills of the Australian Curriculum: The Arts through that new language. They require additional time and support, along with informed teaching that explicitly addresses their language needs, and assessments that take into account their developing language proficiency.

The *English as an Additional Language or Dialect: Teacher Resource* has been produced to support teachers as they develop teaching and learning programs using the Australian Curriculum. It describes four phases of language proficiency that will enable teachers to identify the typical language skills and understanding of their EAL/D students. The resource includes advice for teachers about cultural and linguistic considerations related to the Australian Curriculum, teaching strategies supportive of EAL/D students and samples of student work that illustrate the nature of students' English language skills. All of these will help make the content of the curriculum accessible to EAL/D students. As the Australian Curriculum: The Arts is finalised, Arts-specific advice will be added to the resource. The EAL/D resource is available at www.acara.edu.au.

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 (ICT)
- Critical and creative thinking (CCT)
- Personal and social capability (PSC)
- Ethical behaviour (EB)
- 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.

Initials or abbreviations of titles indicate where general capabilities have been identified in The Arts content descriptions and elaborations. Teachers may find further opportunities to incorporate explicit teaching of general capabilities depending on their choice of activities. Students may also be encouraged to develop capabilities through personally relevant initiatives of their own design.

The following descriptions provide an overview of how general capabilities are addressed in the Australian Curriculum: The Arts, noting that 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>

Literacy (LIT)

In The Arts, literacy enables students to develop, apply and communicate their knowledge and skills as arts makers, participants and audiences. Students understand and use the language of the different art forms to describe, appraise and document their own art works and those of their peers, and to respond to, interpret and analyse increasingly complex works in the world of art. They use their literacy skills to access knowledge, make meaning, express thoughts, emotions and ideas, interact with others and participate in a range of communication activities, using a wide variety of printed, audio, visual and digital materials.

Numeracy (NUM)

In The Arts, numeracy enables students to plan, design, make, analyse and evaluate art works. Students calculate and estimate when constructing visual art. They develop the ability to recognise, create and use patterns across the art forms. They use spatial reasoning to recognise and visualise shape, to show and describe position, pathways and movement and to explore the effects of different angles. They use ratios and rates when choreographing a dance or recording music compositions. They use appropriate units of measurement in interpreting, designing and making art works, when, for example, composing music, managing time and space in Drama and Dance, and working with design, animation and effects software in Media Arts and Visual Arts. They organise, analyse and create representations of data such as diagrams, charts, tables, graphs and motion capture.

Information and communication technology (ICT) capability

In the Arts, ICT capability enables students to use digital technologies when making and responding to art works, for example, using multimedia to plan, create and distribute art works. They use their ICT capability to increase the range of forms for personal expression as they generate ideas and where appropriate they use digital tools and environments to represent their ideas and art works. 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.

Critical and creative thinking (CCT)

In the Arts, critical and creative thinking is integral to the processes and strategies students develop and apply as they make and respond to art. In creating art works, students draw on their curiosity, imagination and thinking skills to pose questions and explore ideas, spaces, materials and technologies. They generate and analyse art forms, consider possibilities and processes and make choices that assist them to take risks and express their ideas, thoughts and feelings creatively. In responding to art, students learn to analyse traditional and contemporary art works 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 on the thinking and processes that underpin art making, both individually and collectively. They offer and receive effective feedback about past and present art works and performances, and communicate and share their thinking, visualisation and innovations to a variety of audiences.

Ethical behaviour (EB)

In the Arts, ethical behaviour assists students to bring a personal and socially-oriented outlook when making and responding to art. Students develop and apply ethical behaviour when they encounter or create art works that require ethical consideration, such as work that is controversial, involves a moral dilemma or presents a biased point of view. Students develop their understanding of values and ethical principles as they use an increasing range of thinking skills to explore and use ideas, spaces, materials and technologies. They apply an ethical outlook to evaluate art works, their meaning, and roles in societies, and the actions and motivations of artists. Students actively engage in ethical decision making when reflecting on their own and others' art works and when creating art works that involve the intellectual and cultural property rights of others.

Personal and social capability (PSC)

In The Arts, personal and social capability assists students to work to the best of their ability, both individually and collaboratively. In making and responding to art works, students have regular opportunities to recognise, name and express their emotions while developing art form-specific skills and techniques, and to identify and assess personal strengths, interests and challenges. They are encouraged to develop and apply personal skills and dispositions such as self-discipline, goal setting, working independently and showing 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.

Intercultural understanding (ICU)

In the Arts, intercultural understanding assists students to move beyond known worlds to explore new ideas, media and practices from diverse cultural sources in making and responding to art. Students develop and act with intercultural understanding in making art works that explore their own cultural identities and those of others, interpreting and comparing their experiences and worlds, and seeking to represent increasingly complex relationships.

They 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 lives. Through engaging with art works from diverse cultural sources, students are challenged to consider taken-for-granted roles, images, objects, sounds, beliefs and practices in new ways.

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. Initials or abbreviations of titles 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 art works in ways that are culturally sensitive and responsible.

The Australian Curriculum: The Arts enables the exploration of art forms produced by Aboriginal and Torres Strait Islander people and the way the relationships between peoples, 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 artists work through and within communities.

In this learning area, 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 recognise that those histories and cultural expressions in a diversity of contemporary, mediated and culturally endorsed ways enable artists to affirm connection with Country/Place, People and Culture. They appreciate the intrinsic value of the art works 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.

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 to investigate making and responding art works as well as the related cultural, social, and ethical interests and responsibilities.

The Australian Curriculum: The Arts enables the exploration of art forms of the Asia region and the way these have arisen from the rich and diverse cultures, belief systems and traditions of the peoples of the region. It enables students to examine their significance aesthetically and their regional and global impact. The Arts curriculum provides opportunities to investigate collaborations between people of the Asia region and Australia in a variety of art making.

It enables the examination of collective cultural memories and the way they are represented in a diversity of art forms in Australia.

In this learning area students explore, engage with and respond to the art forms, media, instruments and technologies of the Asia region. They learn the intrinsic value of these art works and artists' practices in each of The Arts subjects, 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 Australian Curriculum: The Arts enables the investigation of the interrelated nature of social, economic and ecological systems through art making and responding. It investigates the significance of this for the sustainability of practice, resource use and traditions in each of The Arts subjects. The importance of accepting a range of world views, attitudes and values is developed and with it the need to collaborate within and between communities for effective action.

In this learning area, students use the exploratory and creative platform of The Arts, to develop world views that recognise the importance of social justice, healthy ecosystems and effective action for sustainability. They choose suitable art forms to communicate their developing understanding of the concept of sustainability and 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 for 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 products and records of all cultures. The Arts can provide a range of pedagogies for use across learning areas in the curriculum.

Some Arts subjects have direct relationships with particular subjects. 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. Dance has links to Health and Physical Education. Media Arts and Visual Arts have links to the Technologies learning area. Numeracy is present in each of The Arts subjects at different times, as described in the general capabilities section. From time to time there may be opportunity to directly connect The Arts subjects with Mathematics.

It is important that students can see connections to other learning areas within the curriculum. In each Arts subject at each band, this has been intentionally demonstrated in the final content description in the *Making* strand. This content description enables students to make art works:

- to explore or express concepts from other Arts subjects or learning areas through the Arts subject being studied
- that combine knowledge, skills and/ or techniques learned in two or more Arts subjects in a multiform or hybrid art work.

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 art works, and creating texts/works using a variety of media and forms. Through the study of The Arts, students learn how to engage with art works with critical discernment and how to create their own art works 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 arts works and theatre.

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 media texts, Media Arts helps students understand the codes and conventions that are used to communicate meaning.

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 arts forms and mathematical ideas. In both visual arts and mathematics students learn about size, scale, shape, pattern, proportion and orientation. These concepts are also explored in dance, Draft Australian Curriculum: The Arts Curriculum Foundation to Year 10

drama and media arts. Links between music and mathematics include the frequency of musical notes to the use of Fibonacci and other sequences in musical compositions. Additionally there is the exploration of concepts such as shape, pattern and proportion. Mathematically related aesthetic considerations, such as the golden ratio, are used across visual, performing and multi-modal/hybrid art forms.

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.

Science

Skills that are central to arts practice such as communicating with others, problem solving, comprehending and using existing resources in the development of new ideas also reinforce learning in 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. The Arts provide opportunities for students to explore and communicate scientific ideas and to develop and practise technical skills: through activities such as creating visual arts works 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 matter in a practical context; music, drama and dance may be utilised to challenge thinking about scientific issues which affect society; visual design may be employed when developing new products or solutions to problems.

A knowledge and understanding of the Arts provides a useful context for student learning in Science. The representation of the natural world, invention and discovery through the Arts provides students with an awareness of the pace of scientific and technological development over time and its implications for the future.

History

The skills taught in The Arts include communicating with others about, comprehending and researching art works from the past, reinforcing learning in History. Studying art works from a range of historical 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 texts that present the results of historical understanding.

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, recognising that young students are also aware of and interested in more distant places. The curriculum provides opportunities to build on this curiosity. Through engaging with The Arts, students find out about the ways they are connected to places throughout the world through art works from other places, family and cultural groups in their community, the origin of familiar products, travel and world events.

The Australian Curriculum: The Arts takes account of what students have learned in these areas so their learning in The Arts is supported and their learning in other areas is enhanced.

Implications for implementation

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. There are 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 the individual Arts subjects of Dance, Drama, Media Arts, Music and Visual Arts form the basis of the Australian Curriculum: The Arts, students require opportunities to study and make art works that features fusion of traditional art forms and practices to create works in merged, hybrid and/or multi-arts forms. 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 or virtual spaces
- combine traditional, contemporary and emerging media and materials
- be created individually or collaboratively.

While content descriptions do not repeat key skills across the bands, it should be noted that many aspects of The Arts curriculum are recursive, and teachers need to provide ample opportunity for revision, ongoing practice 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. In the Australian Curriculum: The Arts it is expected that appropriate adjustments will be

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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 or instruments to create or perform works; 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 and achievement standards first 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. This takes 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 and practice 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 compliments 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 imagine and explore ways of moving both individually and collaboratively.. They choreograph, rehearse, perform and respond as they engage with dance practice and practitioners in their world and the worlds of other cultures and communities.

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

Active participation as dancers and choreographers promotes wellbeing and social inclusion. Learning in and through dance engages students with knowledge and understanding of diverse cultures and contexts enhancing their personal, social and cultural identity.

Aims

In conjunction with the overarching aims for the Australian Curriculum: The Arts, Dance aims to develop students':

- technical and expressive skills and body awareness to communicate through movement, confidently, creatively and intelligently
- knowledge, understanding and skills in choreographing, performing and appreciating 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 roles, traditions, histories and cultures of dance as active participants and as an informed audiences.

Learning in Dance

In Dance, students explore the elements, skills and processes through the integrated practices of choreography, performance and appreciation.

The elements that are used throughout Dance are: body, space, time, dynamics and relationships. In dance, the body is the instrument of expression. The body is manipulated by combinations of the elements of space, time, dynamics and relationships to communicate and express meaning through movement.

Making in Dance involves choreographing and performing. *Responding* in Dance involves students appreciating, analysing and evaluating their own and others' dance works. Safe dance practices underlie all experiences in the study of dance. Students come to understand that all dance movement depends on individual body type and capability. With an understanding of the body's capabilities applied to their own body, they develop awareness of how the body moves.

The elements of dance

body	the instrument of expression that is manipulated using the other elements, including body awareness, body bases, body parts, body zones, locomotor and non-locomotor movements
space	where the body moves, including level, dimension, direction, shape, 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, beat
dynamics	how dance is performed, including weight, force, energy and movement qualities
relationships	the way in which two or more things are connected to or associated with one another, for example dancer to dancer, dancer to object, right arm to left arm

Foundation to Year 2

Foundation to Year 2 Band Description

The Dance curriculum is built around the two interrelated strands, *Making* and *Responding*. Teaching and learning programs should balance and integrate these two strands. Together the strands focus on developing students' knowledge, understanding and skills as choreographers, dancers and audiences.

Students' *Making* and *Responding* are informed through exploration of different perspectives of arts works with increasing depth and complexity as their study of The Arts progresses. Students investigate aspects of arts works in each Arts subject using perspectives suggested in Learning through the Arts, [Figure 2](#), such as but not limited to, histories, cultures, meanings and interpretations. This investigation helps students to make meaning of their own world and to understand the world views of others.

In Foundation to Year 2, students make and respond to dance works independently, with their peers and their teachers. Students use the elements of dance to make movement sequences about things of interest to them and perform dances they have learned for their peers. Students will respond to their own and their peers' dance works and talk about associations with their own experience and the effects of the dance works.

Across Foundation to Year 10 students view, perform and respond to Australian and international dance including dance from the traditions of Aboriginal and Torres Strait Islander peoples, and contemporary works that represent the diversity within these cultural groups. Students also engage with works from dance traditions across other parts of the world including the Asia region. They explore dance practices associated with the works they study respectfully, acknowledging protocols and conventions relevant to each.

Safe dance practices underlie all experiences in the study of dance. Students learn that all dance movement is performed relevant to individual body type and capability. They learn about the body's capabilities and their own body limitations. They learn about warm up and cool down and how the musculo-skeletal system functions in dance movement. This understanding of safe dance practice increases knowledge of dance, decreases injury and increases the student's longevity in dance.

Foundation to Year 2 Content Descriptions and Elaborations

Making

2.1 Create spontaneous movements through use of imagination and familiar play activities

General capabilities

CCT, ICU, PSC

Cross-curriculum priorities

AAEA, SUST

- engaging in spontaneous (impromptu) and focused play using movements that are part of their daily experiences, for example running in a race, jumping like a frog, stomping like a giant, rolling like a log
- imagining and responding through movement to a variety of stimuli, for example imagery, music and shared stories (from books and experiences), their environment (a breeze, a thunderstorm) or texts about a country in the Asia region
- recognising the body sensation during dance, for

example spinning on the spot and feeling the air rushing past

2.2 Identify the elements of body, space, time, dynamics and relationships when expressing ideas through dance movement

General capabilities

CCT, NUM

Cross-curriculum priorities

ATSIHC, SUST

- experiencing the elements of body, space, time, dynamics and relationships through movement in seated or standing positions, for example, which level might you move in if you were sad and lonely — high or low?
- experiencing the elements in a set or teacher-directed dance or student-devised dance
- making up a story about animals in the form of a dance, choosing and combining sounds and movements that mimic the animal in its environment, as shown in the traditional dance of Aboriginal and Torres Strait Islander people
- experimenting safely in movement, with awareness of other students in the dance space, using directions, shape, dimensions and pathways to represent ideas

2.3 Organise and record a series of movements

General capabilities

CCT

Cross-curriculum priorities

SUST

- connecting a series of meaningful movements from focused play activities into a clear beginning, middle and end
- using simple diagrams or pictures of the dance movements and steps to record movement ideas
- arranging the movements in their dances based on socially and culturally sensitive feedback, for example, 'Why did you put that wavy movement at the beginning of your dance?'
- considering what supports the body, focussing on hands, feet and knees

2.4 Practise and perform fundamental dance movements safely demonstrating control and expressive qualities

General capabilities

PSC

Cross-curriculum priorities

SUST

- performing a range of locomotor movements (walking, running, galloping, hopping, crawling) and non-locomotor movements (bending, twisting, turning) with an awareness of other students dancing in the dance space
- practising movements to develop skills of body control, strength, balance and coordination when sharing dances, both learnt and created, with a familiar audience (peers, teachers, parents)
- engaging the audience with expressive qualities, such as facing the audience with confidence and using facial expression and eye line
- practising movements to explore contrasting dynamics, for example heavy and light, and movement qualities

such as melting and twitching

2.5 Share dance by performing for others

General capabilities

PSC

- re-telling a well-known story through simple dance movements
- using the whole body, or body parts, to improvise movements as they dance for peers
- showing a learned sequence of movements, or simple dance to peers

2.6 Connect dance to other Arts subjects and learning areas

General capabilities

CCT

Cross-curriculum priorities

SUST, ATSIHC

Arts subjects and learning areas

MU, VI

- using props to create effects in a dance performance, for example pieces of fabric to represent a river or the wind, a mask to show a character in a dance story
- responding, moving and performing to music, for example, moving their bodies to the rhythm of Aboriginal and Torres Strait Islander music or clap sticks to mimic the movement an Australian animal of choice (land or sea), acknowledging animals in their natural environment
- telling a story through a dance and telling the same story through visual arts and song. The story is a connection to all of the learning areas. The story can be about anything such as a school incursion
- demonstrate awareness of environmental and social values evident in dance and other art forms, including caring for the environment, caring for animals, being tolerant of others

Responding

2.7 Share and record a personal response when reflecting on their own and viewed dance

General capabilities

CCT, PSC, LIT

Arts subjects and learning areas

ME, VI

- describing how they felt when they were participating in a simple movement sequence, such as 'What mood does the movement of the body suggest?' and 'Did you feel excited when you watched the dance? Why?'
- watching the dance of others and considering, 'What did you think about?' and understanding that there may be a range of different responses
- observing and describing dance using various methods, for example talking, writing, moving, drawing, sculpting, taking photos
- identifying likes, dislikes, similarities and differences between dances, for example, 'I liked the way she did lots of fast turns...'

2.8 Recognise and describe the movements used in their own and others' works

General capabilities

CCT, PSC, LIT

Cross-curriculum priorities

SUST

- identifying the elements of body, space, time, dynamics and relationships in their own movement, for example crawling at a low level, tip-toeing lightly, moving arms, legs or head while in a seated position
- using basic dance terminology to describe what they have performed and seen, for example 'The dance had lots of jumping in the air, running and fast movements in a big area...'
- respecting other students' dancing by remaining calm and quiet, applauding at appropriate times, listening to the opinions of others and valuing diversity

2.9 Identify features of dances in their own life including dances from Aboriginal and Torres Strait Islander peoples and dances from the Asia region to explore perspectives

General capabilities

CCT, ICU, PSC, LIT

Cross-curriculum priorities

AAEA, SUST, ATSIHC

- describing features in a dance, for example the movements, costumes, number of dancers, gender and music used in a group dragon dance from China
- exploring perspectives such as societies, 'What sort of dances have you seen?'
- viewing and describing dances that they see in the classroom, in the media or at live performances, for example the use of animals and environment as stimulus used in Aboriginal dance and Torres Strait Islander dance, considering cultures, 'Where is this dance from?', critical theories 'Why are they dancing?' and institutions 'Where did you watch it?'
- exploring dance, 'What sort of movement did the dancers use?' and identifying the elements of body, space, time, dynamics and relationships in their own dances and those of others, including examples from Aboriginal and Torres Strait Islander peoples and countries from the Asia region
- exploring their own responses to dance, for example, 'Did you feel excited when you watched the dance?'

Foundation to Year 2 Achievement Standard

By the end of Year 2, students express their ideas through an organised series of movements. They perform fundamental dance movements including locomotor and non-locomotor movements, displaying some control and using expressive qualities.

They identify the elements of dance used in their own and others' dances using basic dance terminology. They identify and respond to social, cultural and environmental stimuli used in dances in their own experience.

Years 3 and 4

Years 3 and 4 Band Description

The Dance curriculum is built around the two interrelated strands, *Making* and *Responding*. Teaching and learning programs should balance and integrate these two strands. Together the strands focus on developing students' knowledge, understanding and skills as choreographers, dancers and audiences.

Students' *Making* and *Responding* are informed through exploration of different perspectives of arts works with increasing depth and complexity as their study of The Arts progresses. Students investigate aspects of arts works in each Arts subject using perspectives suggested in Learning through the Arts, [Figure 2](#), such as but not limited to, histories, cultures, meanings and interpretations. This investigation helps students to make meaning of their own world and to understand the world views of others.

In Years 3 and 4, Dance students make and respond to dance works independently, with their peers, their teachers and community. Students generate movement and use movement vocabulary to communicate their own ideas. They use the elements of dance to create dances and apply expressive qualities of projection and focus. They perform dances for familiar audiences. Students respond to their own, their peers' and others' dance works. They talk about the meaning and purpose of features in various dance works.

Across Foundation to Year 10 students view, perform and respond to Australian and international dance including dance from the traditions of Aboriginal and Torres Strait Islander peoples, and contemporary works that represent the diversity within these cultural groups. Students also engage with works from dance traditions across other parts of the world including the Asia region. They explore dance practices associated with the works they study respectfully, acknowledging protocols and conventions relevant to each.

Safe dance practices underlie all experiences in the study of dance. Students learn that all dance movement is performed relevant to individual body type and capability. They learn about the body's capabilities and their own body limitations. They learn about warm up and cool down and how the musculo-skeletal system functions in dance movement. This understanding of safe dance practice decreases injury and increases the student's longevity in dance

Years 3 and 4 Content Descriptions and Elaborations

Making

4.1 Imagine and create new movement through improvisation

General capabilities

CCT, PSC, LIT

Cross-curriculum priorities

SUST

- exploring known movements and gestures and finding alternate 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
- identifying ideas from a stimulus such as stories and memories to generate movement
- responding to the feelings and sensations in their

bodies during improvisation

4.2 Explore and change movements using the elements of body, space, time, dynamics and relationships to express ideas

General capabilities

CCT, NUM

Cross-curriculum priorities

SUST

- altering movements using the elements of body, space, time, dynamics and relationships to express ideas, for example increasing the size of a movement to represent growth
- exploring space and time, for example marking out the space required for a series of movements
- changing movements in a set or teacher-directed dance or student-devised dance
- using safe dance practices when changing movements, for example, warming up their bodies before movement activities, displaying care, respect and responsibility towards other performers in the space provided

4.3 Structure and document movement sequences using simple choreographic devices

General capabilities

CCT, LIT, ICT, NUM

Cross-curriculum priorities

AAEA

- selecting and combining movements from improvisation activities using choreographic devices such as contrast and repetition, working in a small group or with a partner
- recording their movements using diagrams or video
- modifying their dances by reflecting during the dance-making/creative process to create interest
- adding contrast to a movement sequence by adding movements learned in a dance from the Asia region

4.4 Refine technical skills and expressive qualities safely to present dance in a safe and socially and culturally sensitive manner to a range of audience types

General capabilities

PSC, NUM

- warming up their bodies before executing more complex and contrasting movement patterns in dance sequences and cooling down afterwards
- focusing on accuracy, control, body awareness, alignment, strength and balance and coordination in the technical performance of locomotor (rolling, skipping, turning, leaping) and non-locomotor (swaying, pivoting, curling, expanding, melting) movements for an audience
- exploring time through constant and increasing speeds, steady and erratic rhythm, movement and stillness with and without music, individually, with partners or in groups
- using expressive qualities of projection and focus to communicate dance ideas to an audience, for example an uplifted torso and extending movements outwards to express a feeling of joy for a school assembly or a community festival

4.5 Present dance in a socially and culturally sensitive manner to a range of audiences

General capabilities

PSC, ICU

Cross-curriculum priorities

AAEA, ATSIHC

Arts subjects and learning areas

HIS, ENG, GEO, MU

- presenting learned dances to known and new audiences focusing on developing accuracy, control, alignment, balance and coordination in the technical performance of locomotor and non-locomotor movements
- creating a simple movement sequence based on ideas suggested by stimuli studied in class (e.g. music, poem, story from other cultures) for a familiar audience
- performing learned dance movements from other cultures in a respectful way for a familiar audience

4.6 Combine dance-making with Drama, Media Arts, Music, Visual Arts and other learning areas

General capabilities

LIT, PSC,

Cross-curriculum priorities

SUST, ATSIHC, AAEA

- developing movement sequences based on an image, cultural story such as an Aboriginal story or a painting in visual arts class
- collaborating and sharing responsibilities for arts making (drama, media arts, music, visual arts) in a school event
- incorporating safe, sustainable props into their dance, for example developing movement sequences for performing using Noh masks or Wayang Kulit (shadow) puppets

Responding

4.7 Reflect on and document their dance creating and performing and respond respectfully to feedback to improve their work

General capabilities

LIT, CCT, PSC

Cross-curriculum priorities

SUST

Arts subjects and learning areas

DR, ME, MU, VI, ENG

- discussing their creative processes, considering alternative approaches and identifying key decisions
- making their own aesthetic choices based on sensory responses (auditory, visual, tactile and/or kinaesthetic) to cultural, social and environmental stimuli
- identifying and discussing successful features of their work and the work of others, for example, 'Which movements expressed something you recognised?' 'What has this shown you (have you learnt) about expressing ideas in a dance?'

4.8 Identify and discuss the use of the elements of body, space, time, dynamics and relationships in expressing ideas in their own and others' dances

General capabilities

CCT, LIT, PSC, ICU

Cross-curriculum priorities

SUST

- explaining the interplay between the elements (body, space, time, dynamics and relationships) such as using time and dynamics to express a coming thunderstorm, with slow/gentle movements building to fast/strong movements
- expressing how movements make them feel, for example 'What sort of movement made you feel sad/happy?'
- developing specific dance terminology to support their descriptions
- respecting other students' dancing by being an attentive audience member and acknowledging the opinions of others

4.9 Recognise the features of a range of dances including those from Australia and the Asia region to explore perspectives and identify that dances are created for a variety of reasons

General capabilities

CCT, ICU, PSC

Cross-curriculum priorities

ATSIHC, SUST, AAEA

- describing what they see, such as costumes and movements and what they hear, such as music and sounds, in dances from different social and cultural groups (examples of the Asia region, Aboriginal and Torres Strait Islander peoples' dances), live or in the media
- discussing why people dance in daily and community life and various contexts, for example Aboriginal peoples' welcome dance, a folk dance from India that celebrates an event such as a wedding, or a harvest dance from China, considering 'What is the relationship between the dancers?' and 'Why do people dance?'
- identifying the elements of body, space, time, dynamics and relationships to compare dances from their own and other cultures or times, considering 'Is there a story in the dance?'
- considering 'How many kinds of dance do you know?'
- acknowledging how cultural, social and environmental sustainability is evident in a dance

Years 3 and 4 Achievement Standard

By the end of Year 4, students structure dance movement into sequences using the elements of dance with choreographic devices to express their ideas. They perform dance safely with developing control and accuracy in locomotor and non-locomotor sequences. They use focus and projection to communicate dance ideas to an audience.

They respond to their own dances by documenting and reflecting upon their dance ideas using dance terminology.

They understand that dances are created for a variety of reasons to communicate meaning. They describe social, cultural and environmental influences in their dance.

Years 5 and 6

Years 5 and 6 Band Description

The Dance curriculum is built around the two interrelated strands, *Making* and *Responding*. Teaching and learning programs should balance and integrate these two strands. Together the strands focus on developing students' knowledge, understanding and skills as choreographers, dancers and audiences.

Students' *Making* and *Responding* are informed through exploration of different perspectives of arts works with increasing depth and complexity as their study of The Arts progresses. Students investigate aspects of arts works in each Arts subject using perspectives suggested in Learning through the Arts, [Figure 2](#), such as but not limited to, histories, cultures, meanings and interpretations. This investigation helps students to make meaning of their own world and to understand the world views of others.

In Years 5 and 6 in Dance, students make and respond to dance works independently, with their peers, teachers and community. Students make and perform dances from a range of contexts. They organise and refine movement using choreographic devices and expressive qualities. Students respond to their own, their peers' and others' dance works. They identify how the elements of dance are used to create meaning in their own and others' dances. They discuss content and meaning in dances they perform and view from differing social and cultural contexts.

Across Foundation to Year 10 students view, perform and respond to Australian and international dance including dance from the traditions of Aboriginal and Torres Strait Islander peoples, and contemporary works that represent the diversity within these cultural groups. Students also engage with works from dance traditions across other parts of the world including the Asia region. They explore dance practices associated with the works they study respectfully, acknowledging protocols and conventions relevant to each.

Safe dance practices underlie all experiences in the study of dance. Students learn that all dance movement is performed relevant to individual body type and capability. They learn about the body's capabilities and their own body limitations. They learn about warm up and cool down and how the musculo-skeletal system functions in dance movement. This understanding of safe dance practice decreases injury and increases the student's longevity in dance.

Years 5 and 6 Content Descriptions and Elaborations

Making

6.1 Improvise movement in response to stimuli to problem-solve

General capabilities

CCT, LIT, PSC

- inventing new movement through spontaneous movement explorations to extend their dance movement vocabulary
- exploring stimulus to devise a variety of movement possibilities, for example 'How many ways can you jump and land, roll and stand, spiral down to the ground?'
- paying attention to movement sensations in the body and letting them be the guide for finding new movements

6.2 Select elements of body, space, time, dynamics and relationships that link ideas and movement to communicate meaning

General capabilities

CCT, PSC

Cross-curriculum priorities

SUST

- choosing specific elements that communicate ideas, for example exploring how relationships (close proximity of dancers grouped together) might be used to represent a current issue of overcrowded cities
- making a new dance by experimenting with elements in a range of set or teacher directed dance or student devised dance
- selecting movements that are within their individual body capabilities

6.3 Construct and document short dances using choreographic devices

General capabilities

CCT, LIT

- selecting, combining, refining and arranging movement using choreographic devices such as canon and unison
- developing and using a simple system to record their dances, for example creating symbols to represent basic actions
- reflecting on the effectiveness of choreographic devices used in the creative process of dance-making

6.4 Develop and refine a range of technical skills and expressive qualities, using safe dance practices to perform a range of dances from a variety of Australian and Asian contexts

General capabilities

PSC

Cross-curriculum priorities

AAEA

- performing learnt and their own dances with an awareness of their body capabilities
- demonstrating skills with increasing accuracy, control, alignment, strength, and balance and coordination in locomotor (galloping, jumping, sliding, rolling slithering) and non locomotor movements (spinning, shrinking, exploding, collapsing) when performing for an audience

6.5 Perform dances to familiar and invited audiences with focus and intent

General capabilities

PSC

Cross-curriculum priorities

- presenting dances utilising costumes and/or props to enhance different styles of dance to classmates or parents
- communicating with an intent to share knowledge and understanding explored in other learning areas demonstrating technical skills with developing accuracy, control, alignment, strength, balance and coordination
- exploring different ways of presenting their dance ideas as they reflect upon the suitability of the dance for the

AAEA

intended audience, for example simpler dance for younger peers, more involved dance for older peers and adult audience members

6.6 Combine Arts subjects and other learning areas to communicate meaning in and through dance

General capabilities

CCT, ICT

Cross-curriculum priorities

SUST

Arts subjects and learning areas

DR, ME

- using technologies such as lights, microphone or sound effects to provide a specific environment
- drawing on experiences from other Arts subjects, for example portraying the character of a young, boisterous child from a drama by using a variety of levels, quick movements and indirect pathways in dance
- selecting and organising sustainable costumes and props that communicate their dance ideas

Responding

6.7 Reflect upon and document choices made during dance creating and performing processes to modify their work

General capabilities

PSC, ICT, CCT, LIT

- discussing their intentions and responses to problem-solving tasks when creating and performing dance, for example considering 'How is the movement of the body used to represent an object?'
- describing their own critical and creative thinking, decision-making, and problem-solving processes, considering 'Why did they make this dance?'
- recording their responses in a visualisation or journal
- listening to constructive feedback and applying this to their work, for example 'What is the relationship between the dancers and the audience?', 'How was your mood changed by the energy in the dance?'

6.8 Identify and demonstrate how the elements of dance and other features are used to communicate meaning in their own and others' dances

General capabilities

LIT, CCT, ICU, ICT

Cross-curriculum priorities

SUST

- making judgments about the success of dance works, using knowledge of the elements of dance, the creative process, and social and cultural perspectives, such as 'Which dance elements were used and for what purpose?'
- developing a presentation responsibly using available sustainable technologies to show features of a dance
- acknowledging sources and recognising ethical issues in the arts for example considering 'Who owns this dance?' and respecting cultures in

6.9 Recognise content and meanings in a range of dance, including dance from Australia and the Asia region, in order to explore perspectives and identify differing social and cultural contexts

General capabilities

ICU, LIT, CCT, ICU

Cross-curriculum priorities

AAEA, SUST, ATSIHC

- considering the ritual aspects of Aboriginal arts or the intellectual property rights of others
- using specialised dance terminology accurately
- exploring meanings, such as identifying and describing the movements (technical skills and expressive qualities), elements of dance and production elements that they see in a particular dance, for example a Chinese ribbon dance, a Sumatran tambourine dance and Aboriginal and Torres Strait Islander dances
- identifying and discussing meanings intended by the choreographer making reference to their knowledge of the context in which the dance was created
- recognising the role of dance and dancers in societies, cultures and times, for example investigating traditions, customs and conventions of a Kecak dance from Bali or investigating the protocols and use of performance spaces for an Aboriginal and Torres Strait Islander dance
- identifying different cultural protocols of a dance such as Bollywood where Bhangra style is performed traditionally by men and Giddha performed traditionally by women

Years 5 and 6 Achievement Standard

By the end of Year 6, students select elements of dance to create movements that communicate meaning. They organise their movements into sequences using choreographic devices. They perform a variety of dances demonstrating developing strength, coordination, accuracy, focus and clarity in a range of locomotor and non-locomotor sequences.

Students describe how the elements of dance are used to communicate meaning in their own and others' dances. They make connections between content and meaning in dance from their own and other social and cultural contexts.

Years 7 and 8

Years 7 and 8 Band Description

The Dance curriculum is built around the two interrelated strands, *Making* and *Responding*. Teaching and learning programs should balance and integrate these two strands. Together the strands focus on developing students' knowledge, understanding and skills as choreographers, dancers and audiences.

Students' *Making* and *Responding* are informed through exploration of different perspectives of arts works with increasing depth and complexity as their study of The Arts progresses. Students investigate aspects of arts works in each Arts subject using perspectives suggested in Learning through the Arts, [Figure 2](#), such as but not limited to, histories, cultures, meanings and interpretations. This investigation helps students to make meaning of their own world and to understand the world views of others.

In Years 7 and 8, students develop knowledge, understanding and skills about dance as an art form through choreography and performance. They make and respond to dance works independently, with their peers, teachers and community. Students choreograph dance movement using the elements of dance, choreographic devices and expressive qualities that communicate ideas. Students respond to their own, their peers' and others' dance works. Students perform dance works developing technical skills and performance quality. They analyse content and meaning in dances they perform and view from differing social and cultural contexts.

Across Foundation to Year 10 students view, perform and respond to Australian and international dance including dance from the traditions of Aboriginal and Torres Strait Islander peoples, and contemporary works that represent the diversity within these cultural groups. Students also engage with works from dance traditions across other parts of the world including the Asia region. They explore dance practices associated with the works they study respectfully, acknowledging protocols and conventions relevant to each.

Safe dance practices underlie all experiences in the study of dance. Students learn that all dance movement is performed relevant to individual body type and capability. They learn about the body's capabilities and their own body limitations. They learn about warm up and cool down and how the musculo-skeletal system functions in dance movement. This understanding of safe dance practice increases knowledge of dance, decreases injury and increases the student's longevity in dance.

Years 7 and 8 Content Descriptions and Elaborations

Making

8.1 Improvise to abstract literal movements into non-literal movements

General capabilities

PSC, CCT

Cross-curriculum priorities

SUST

- identifying literal movements that communicate a message or story to an audience, i.e. brushing hair, pedestrian movement, a culturally symbolic movement
- investigating how a single literal movement can be manipulated in many ways to develop new movements
- creating a variety of abstract movement that reinforces an idea from a stimulus

8.2 Manipulate movement by applying the elements of dance (body, space, time, dynamics and relationships) to communicate their choreographic intent

- experimenting with different elements of dance to develop ideas about their choreographic intent
- selecting movement from their improvisations that best communicate their choreographic ideas, demonstrating awareness of cultural and social implications in their choices
- experimenting safely to make dance in a variety of styles

General capabilities

PSC, CCT

Cross-curriculum priorities

SUST

8.3 Structure and document dance using choreographic devices and form

- selecting, combining, refining and sequencing movement using choreographic devices such as transitions, variation and contrast and choreographic forms such as binary, ternary, narrative
- documenting dance and movement ideas in records such as journals, blogs, and video or audio recording, securing permission where appropriate
- refining work consistent with their choreographic intent by reflecting on the creative process of choreography

General capabilities

PSC, CCT, LIT

Cross-curriculum priorities

SUST

8.4 Develop and refine technical skills safely in a variety of style-specific techniques and exploratory tasks

- extending skills that contribute to technical proficiency such as strength, balance, alignment, placement, flexibility, endurance and articulation
- applying safe dance practice strategies considering their own body and others' capabilities when performing a specific dance style
- improving performance by extending skill proficiency in response to feedback

General capabilities

PSC, CCT

Cross-curriculum priorities

SUST

8.5 Perform with confidence, clarity of movement and expressive qualities appropriate to style and/or choreographic intent in a range of dances including those from the Asia region

- identifying and demonstrating distinct stylistic characteristics of dance styles, such as body posture and attitude within styles such as contemporary dance, jazz, musical theatre, Japanese hip hop
- performing with increased confidence, clarity of movement, projection and focus
- experimenting with alternative expressive skills to enhance performance presence and mood, such as facial expression changes between musical theatre and hip hop style, respecting the social and cultural values of

General capabilities

ICU, PSC, CCT

Cross-curriculum priorities

AAEA, SUST

8.6 Combine production elements and/or other Arts subjects to communicate intent

General capabilities

CCT, ICT

Cross-curriculum priorities

SUST

Arts subjects and learning areas

DR, ME, MU

other performers and the intended audience

- selecting and incorporating sustainable costumes, music, stage design
- considering how various effects in performance help support meaning, such as sound, dialogue, still or moving visual images

Responding

8.7 Reflect on and document their strengths and identify areas for improvement as dancers and choreographers

General capabilities

CCT, ICT, PSC, LIT

- seeking feedback from various sources including digital technologies to review the creative processes of choreographing and performing
- responding to feedback and taking the initiative to improve their performance and choreography
- developing personal goals for improving dance skills

8.8 Analyse how choreographers use elements of dance to communicate intent using style-specific terminology

General capabilities

CCT, LIT, NUM

- deconstructing sections of a dance, for example noting recurring movement within sequences and identifying variation, contrast and transitions
- identifying how elements and choreographic devices and forms are used to communicate intent
- expressing responses using descriptive style specific dance terminology

8.9 Identify and discuss stylistic differences to explore perspectives in a range of dances from Australia, the Asia region and the world

General capabilities

CCT, ICU, EB, LIT, PSC

- identifying the distinguishing stylistic features of dance styles
- comparing dance styles in different artistic, social, environmental, historical and cultural contexts
- observing and identifying stylistic similarities and differences in dance, for example dances from Aboriginal peoples and Torres Strait Islander peoples and Asian communities

Years 7 and 8 Achievement Standard

By the end of Year 8, students manipulate the elements of dance to structure dance. They communicate choreographic intent using choreographic devices. They perform style-specific techniques using expressive qualities and technical skills.

Students use dance terminology and they reflect, offer and accept feedback to enhance their dance making. They document reflections on their choreography and performance. They analyse a choreographer's use of the elements of dance to communicate choreographic intent. They recognise and explain evidence of social, environmental and cultural values in their dance choreography and performance.

Years 9 and 10

Years 9 and 10 Band Description

The Dance curriculum is built around the two interrelated strands, *Making* and *Responding*. Teaching and learning programs should balance and integrate these two strands. Together the strands focus on developing students' knowledge, understanding and skills as choreographers, dancers and audiences.

Students' *Making* and *Responding* are informed through exploration of different perspectives of arts works with increasing depth and complexity as their study of The Arts progresses. Students investigate aspects of arts works in each Arts subject using perspectives suggested in Learning through the Arts, [Figure 2](#), such as but not limited to, histories, cultures, meanings and interpretations. This investigation helps students to make meaning of their own world and to understand the world views of others.

In Years 9 and 10, students develop knowledge, understanding and skills about dance as an art form through choreography and performance. They make and respond to dance works independently, with their peers, teachers and community. Students choreograph dance movement using the elements of dance, choreographic devices and form to communicate their intent. Students perform dance works developing proficiency as they refine technical skills and expressive qualities in different styles and genres. Students respond to their own, their peers' and others' dance works. They analyse a range of dance works created and performed by Australian and international dance artists and companies and discuss the cultural dimensions of dance.

Across Foundation to Year 10 students view, perform and respond to Australian and international dance including dance from the traditions of Aboriginal and Torres Strait Islander peoples, and contemporary works that represent the diversity within these cultural groups. Students also engage with works from dance traditions across other parts of the world including the Asia region. They explore dance practices associated with the works they study respectfully, acknowledging protocols and conventions relevant to each.

Safe dance practices underlie all experiences in the study of dance. Students learn that all dance movement is performed relevant to individual body type and capability. They learn about the body's capabilities and their own body limitations. They learn about warm up and cool down and how the musculo-skeletal system functions in dance movement. This understanding of safe dance practice increases knowledge of dance, decreases injury and increases the student's longevity in dance.

Years 9 and 10 Content Descriptions and Elaborations

Making

10.1 Improvise to find new movement possibilities and explore personal style

- extending their movement vocabulary to explore their own stylistic preferences
- exploring different dance styles as a stimulus for improvisation
- developing a personal movement vocabulary

General capabilities

CCT, PSC

10.2 Manipulate combinations of the elements of dance to communicate their choreographic intent and develop a personal style

General capabilities

CCT, PSC

Cross-curriculum priorities

SUST

- exploring different combinations of the elements of dance
- making movement choices to reflect their individuality and to clarify their choreographic intent
- manipulating a variety of style-specific movements safely to suit their intent

10.3 Structure and document dance using movement motifs, choreographic devices and form

General capabilities

CCT, PSC, LIT

- developing movement motifs by manipulating the elements of dance to communicate their choreographic intent
- selecting choreographic devices and form to suit their choreographic intent
- documenting their creative process in reflective records
- responding to feedback through self-evaluation

10.4 Refine technical skills to develop technical proficiency in a variety of style-specific techniques

General capabilities

CCT, LIT, PSC, ICU

Cross-curriculum priorities

SUST

- performing increasingly difficult dances of different styles with accuracy and control
- identifying and applying knowledge of the structure and function of the musculo-skeletal system to execute movements safely to prevent injury to themselves and others
- refining performance in response to feedback and self-reflection

10.5 Refine expressive qualities to interpret and perform a choreographer's intent in a range of style-specific techniques

General capabilities

CCT

Cross-curriculum priorities

SUST

- performing dances with an awareness of a choreographer's intent and style
- identifying how expressive qualities influence performance, and applying suitable qualities, for example, socially and culturally relevant expressive quality, to connect with an audience
- focusing on clarity of the movement, projection and focus to communicate the choreographer's intent

10.6 Manipulate production elements and other art forms to enhance

- varying the performance space by performing in alternate performance spaces (traditional and non-traditional)

choreographic intent

General capabilities

CCT, ICT

Cross-curriculum priorities

SUST

Arts subject and learning areas

DR, ME

- incorporating emerging digital technologies along with sustainable setting and props
- exploring the use of dialogue or spoken word in a dance work

Responding

10.7 Reflect on and document their own work to inform and evaluate their dance

General capabilities

PSC, LIT, ICU

Cross-curriculum priorities

SUST

- considering the differences between their own evaluations and the feedback received from others
- recognising personal capabilities and identifying next steps needed to improve choreographing and performing
- responding to feedback from a variety of sources to inform self-evaluation

10.8 Evaluate a choreographer's use of the elements of dance and production elements to communicate intent using style-specific terminology

General capabilities

CCT, LIT, PSC

- creating aesthetic criteria to make evaluations of dance
- making objective judgments using criteria
- refining their ability to evaluate the quality of their own and others' choreography and performance

10.9 Identify past and present connections to explore perspectives in a range of dances, including connections between dance in Australia and in international contexts

General capabilities

ICU, LIT, ICT, EB

Cross-curriculum priorities

SUST, ATSIHC, AAEA

- investigating Australian dance artists, companies and practices
- considering how global trends in dance influence the development of dance in Australia
- identifying the impact of media, social and technological changes on dance

Years 9 and 10 Achievement Standard

By the end of Year 10, students manipulate combinations of the elements of dance to communicate choreographic intent. They abstract movement to create movement motifs. They structure dances using choreographic devices and forms to communicate their choreographic intent. They perform a variety of style-specific techniques using expressive qualities and technical skills.

Students evaluate their own and other choreographers' use of the elements of dance to communicate choreographic intent using style-specific language. They identify the impact of global trends and developments of dance in Australia.

Drama

Rationale

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

Drama is 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, exciting the imagination and encouraging students to reach their creative and expressive potential.

Drama enables students to imagine and participate in exploration of their worlds actively using body, gesture, movement, voice and language, individually and collaboratively, taking on roles to explore and depict real and fictional 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, collaborate and take on responsibilities for drama presentations.

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

Aims

In conjunction with the overarching aims for the Australian Curriculum: The Arts, Drama aims to develop students':

- confidence and self-esteem to explore, depict and celebrate human experience through drama
- knowledge and understanding in controlling, applying and analysing the elements, skills, processes, forms, styles and techniques of drama to engage and create meaning
- sense of curiosity, aesthetic knowledge, joy, 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

In Drama students learn through experiences of creating, presenting, performing, viewing and analysing Drama.

Making in Drama involves role-play, improvisation, devising, acting, interpreting texts, writing scripts, directing, designing, rehearsing, presenting and performing. Students make drama using traditional, contemporary and hybrid forms and use drama to investigate concepts and ideas from other Arts subjects and learning areas. *Responding* involves students being audience members and enjoying, reflecting, analysing, appreciating and evaluating their own and others' drama works.

In both *Making* and *Responding* the elements of drama are combined, manipulated, synthesised and analysed. The elements of drama are combined to create dramatic action and dramatic meaning. As their engagement with drama progresses, students will manipulate the elements of drama to explore dramatic conventions, styles and forms. Students learn skills and processes and develop their ability to work independently and collaboratively as they create, present and perform drama. They also learn about design, how to integrate technologies to enhance and further their drama works and use their learning in Drama to support learning in other Arts subjects and learning areas. As a basis for inquiry across the interrelated practices of making and responding to drama students explore perspectives. Investigating drama through different perspectives supports students' exploration of ways drama is informed by different contexts, develops their aesthetic knowledge and provides a structure that can be used when students apply the knowledge and skills acquired in Drama to support their learning in other Arts subjects and learning areas.

The Elements of Drama

role and character	identification and portrayal of a person's values and attitudes, intentions and actions as imagined relationships, situations and ideas in dramatic action
relationships	the connections and interactions between people that affect the dramatic action
situation	the setting and circumstances of the characters/roles actions
focus	directing and intensifying attention and framing moments of dramatic action
tension	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	the physical space of the performance and audience, fictional space of the dramatic action and the emotional space between characters
movement	employing expressive action to create roles, situations, relationships, atmosphere and symbols
time	timing of one moment to the next contributing to the tension and rhythm of dramatic action; fictional time in the narrative or setting
language	the choice and manner of linguistic expression in drama

mood and atmosphere

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

symbol

associations that occur when something is used to represent something else to reinforce or extend dramatic meaning

Draft for consultation

Foundation to Year 2

Foundation to Year 2 Band Description

The Drama curriculum is built around the two interrelated strands, *Making* and *Responding*. Teaching and learning programs should balance and integrate these two strands. Together the strands focus on developing students' knowledge, understanding and skills as actors, directors, playwrights and audiences.

Students' *Making* and *Responding* are informed through exploration of different perspectives of arts works with increasing depth and complexity as their study of The Arts progresses. Students investigate aspects of arts works in each Arts subject using perspectives suggested in Learning through the Arts, Figure 2, such as but not limited to, histories, cultures, meanings and interpretations. This investigation helps students to make meaning of their own world and to understand the world views of others.

In Foundation to Year 2, students make and respond to drama independently, with their peers and their teachers. Students make drama collaboratively by taking on roles and creating imagined situations shaped by the elements of drama. They engage in imaginative play and dramatic situations. Students respond to their own and their peers' drama. They talk about associations with their own experience and the effects of the drama works.

Across Foundation to Year 10 students view, perform and respond to Australian and international drama including drama from the traditions of Aboriginal and Torres Strait Islander peoples, and contemporary works that represent the diversity within these cultural groups. Students also engage with works from drama traditions across other parts of the world including the Asia region. They explore drama practices associated with the works they study respectfully, acknowledging protocols and conventions relevant to each.

Safe practices underlie all experiences in the study of drama. Students learn that all movement is performed relevant to individual body type and capability. They learn to move, interact and use props with awareness of themselves and their peers.

Foundation to Year 2 Content Descriptions and Elaborations

Making

2.1 Imagine and act out roles and situations participating in dramatic play and role play

General capabilities

CCT, PSC

- initiating and accepting roles in a real or imagined situation such as shop customer, a news reader in a studio or the inventor of a magical machine
- exploring problems as the focus of dramatic play and role play, such as: How will we clean up the camp site? Get ready for school in time? Or cross the flooded river?
- participating in sustained teacher-led and structured journeys or visualisations through different make-believe spaces and situations, for example walking to town, travelling through a land of giant animals

2.2 Explore feelings, ideas and stories including those

- physically expressing mood and emotion through facial expression, gesture and movement, for example showing

Draft Australian Curriculum: The Arts Curriculum Foundation to Year 10

**from the Asia region
through words, voice and
movement**

General capabilities

CCT, PSC, LIT

Cross-curriculum priorities

AAEA

Arts subjects and learning areas

ENG

how grandmother in a story moved when she was amused, sad or surprised

- moving and using mime to explore ideas such as being sea creatures on the reef, musical instruments, an exhibit in a museum or living in a house for the future
- re-telling stories, including those from Australia and the Asia region, using their voices alone to enact roles and situations, and create sound effects

**2.3 Work with others to
create imagined situations
in imagined or real spaces**

General capabilities

CCT, LIT, PSC

- negotiating with other students about who will take on which roles and what they will do
- negotiating within a small group to create interesting shapes and images such as the number 8, a car, an elephant, a happiness machine, the beach on a hot day or a playground game
- role playing through puppets and objects, for example creating characters from classroom stationery and role-playing their efforts to get back to the shelf when the students are out of the room

**2.4 Plan and shape a
sequence of events in their
drama**

General capabilities

CCT, LIT

Arts subjects and learning areas

ENG

- re-telling and re-enacting stories incorporating body, movement, sound effects and language
- enacting stories with attention to the sequencing of events such as causes and consequences, for example creating a freeze frame or still frame of what happened first, next and last and asking what the problem is and how it is resolved
- enacting alternative endings to known stories or extending and completing an unfinished story based on the role and action already given

**2.5 Share role play,
process drama and
improvisations with each
other**

General capabilities

PSC, LIT, ICT

- cooperating and following cues for moving in and out of the performance space and how to begin and end the performance
- staying in role, standing and moving so that participants can see what is happening and speaking clearly using appropriate volume and pace
- playing with and exploring together the dramatic opportunities provided by available props and costumes, materials and objects, and available technologies such as projections, lights and sound

2.6 Connect drama to other Arts subjects and learning areas

General capabilities

LIT, ICT

Cross-curriculum priorities

SUST

Arts subjects and learning areas

ME, MU, VI, SC, ENG, HIS

- moving to music to create roles, real and imagined places and feelings
- creating, recording and exploring still or moving images of their own and others' drama
- using gesture, movement and sound to explore the rhythm and rhyme in poetry and chants
- using role, movement, voice and space to express their learning in other learning areas, for example recognising the interdependence of living things, such as the life cycle of the butterfly

Responding

2.7 Express thoughts and feelings about their drama experiences

General capabilities

LIT, PSC, CCT

- asking and answering questions about their thoughts and feelings about the meanings of drama, such as 'What did you think was going to happen at the end of the play?'. 'How did you feel when the audience clapped after your performance?'
- offering two positive comments and one suggestion or two things they like about their own work and one thing to do differently (two stars and a wish)
- describing a performance by visiting artists or in a recorded drama performance (film or television) such as identifying what they liked, retelling or enacting the story or describing the costumes or staging effects

2.8 Watch and listen as an active participant, performer and audience member

General capabilities

LIT, PSC

- participating in process drama and role play by agreeing to suspend disbelief and go along with the drama, taking turns and offering ideas
- participating as an audience member by facing the action, watching and listening attentively for the duration of performances by other students, keeping hands, feet and objects to oneself
- enjoying and displaying appreciation for a performance by applauding, smiling and participating when invited

2.9 Describe their experiences of places or contexts in which drama happens in order to explore perspectives

General capabilities

- talking about drama they have experienced such as role-playing with puppets and toys, watching live children's theatre and recorded drama performances (film, television and digital media)
- recognising some types of drama they are likely to experience in their community, such as drama performed by older children, community plays or Chinese New Year

LIT, ICT, ICU, PSC

Cross-curriculum priorities

ATSIHC, AAEA

celebrations

- recognising the way Aboriginal and Torres Strait Islander peoples combine music, dance and visual representations to tell a story in a dramatic way and to pass on knowledge and traditions

Foundation to Year 2 Achievement Standard

By the end of Year 2, students use dramatic play to express feelings, ideas and stories. They imagine and create roles and situations and work with others to plan their drama and act out roles and situations in process dramas.

They perform their drama for their peers and comment on the drama they create and perform. They identify and describe drama within their own experience.

Years 3 and 4

Years 3 and 4 Band Description

The Drama curriculum is built around the two interrelated strands, *Making* and *Responding*. Teaching and learning programs should balance and integrate these two strands. Together the strands focus on developing students' knowledge, understanding and skills as actors, directors, playwrights and audiences.

Students' *Making* and *Responding* are informed through exploration of different perspectives of arts works with increasing depth and complexity as their study of The Arts progresses. Students investigate aspects of arts works in each Arts subject using perspectives suggested in Learning through the Arts, Figure 2, such as but not limited to, histories, cultures, meanings and interpretations. This investigation helps students to make meaning of their own world and to understand the world views of others.

In Years 3 and 4, students make and respond to drama works independently, with their peers, their teachers and community. Students use the elements of drama to build the action and roles of drama in a variety of situations. They perform drama for familiar audiences. Students respond to their own, their peers' and others' drama works. They talk about the meaning and purpose of features in various drama works.

Across Foundation to Year 10 students view, perform and respond to Australian and international drama including drama from the traditions of Aboriginal and Torres Strait Islander peoples, and contemporary works that represent the diversity within these cultural groups. Students also engage with works from drama traditions across other parts of the world including the Asia region. They explore drama practices associated with the works they study respectfully, acknowledging protocols and conventions relevant to each

Safe practices underlie all experiences in the study of drama. Students learn that all movement is performed relevant to individual body type and capability. They learn to move, interact and use props with awareness of themselves and their peers.

Years 3 and 4 Content Descriptions and Elaborations

Making

4.1 Create roles and relationships to build dramatic action in improvisation, devised and scripted drama

General capabilities

PSC, LIT, EB, CCT

Cross-curriculum priorities

AAEA

Arts subjects and learning areas

ENG, HIS

- experimenting with facial expression, gesture, posture, movement and voice to show age, attitude and emotions
- improvising roles and relationships by engaging in dialogue, for example an improvisation about shopping involving a sales assistant, a thief, an elderly shopper and a person in a hurry
- showing status and power in roles and relationships through proximity, different levels and use of space, for example a devised drama about what happens in the playground between different groups of students, including ethical considerations
- re-enacting stories from Korea, China or Japan, such as role playing dramatic action from contemporary media

content such as Anime, Manga or games such as jan ken pon, or Pokémon

4.2 Create dramatic action and a sense of time and place using body, movement, language and voice to create dramatic meaning

General capabilities

PSC, LIT

Cross-curriculum priorities

SUST

- varying movement and stillness, body language and facial expression to create dramatic action, situation and setting, for example being people or objects involved in an earthquake and showing what happens
- showing sensory and spatial awareness using mime, for example showing the weight and size of an object through energy, effort and focusing the gaze such as lifting a car or opening a tight lid
- adding dramatic meaning and a sense of time and place by varying the pace, pitch and volume of their voices, such as vocalising sound effects to establish atmosphere and compare environments, for example a rainforest and an urban area

4.3 Shape the dramatic action by introducing and resolving dramatic tension in improvised and devised drama

General capabilities

CCT, LIT, EB

Cross-curriculum priorities

SUST

- establishing a problem, conflict or unexplained situation to direct the dramatic action, for example 'Who stole the cake from the classroom?', asking questions and working with others to solve a mystery
- structuring drama based on who, what, when, where and what's at stake or 'What's up?'
- driving the dramatic action with a problem that must be resolved, for example facing an ethical or environmental dilemma through a voice of conscience such as not wanting to share new games or leaving rubbish in a park

4.4 Offer, accept and negotiate situations in spontaneous improvisation and rehearsed devised drama performance

General capabilities

CCT, EB

Cross-curriculum priorities

SUST

- improvising interviews and situations involving given roles, situations and starting points for the dramatic action such as 'What are you doing, chopping down all those trees?' or 'Where have you been?'
- using materials and objects as stimuli for improvisation, for example showing how a length of fabric or a garbage bag can transform into a cloak, wings, a wall or rope
- initiating an idea for dramatic action that is a problem to be responded to and resolved such as a quest, task or mystery

4.5 Plan, rehearse and perform their drama for classmates and others

General capabilities

- remembering without hesitation cues, dialogue and how and where to move and staying focussed for the whole performance
- speaking clearly and moving with an awareness of the audience so that the drama can be seen, heard and

understood

- experimenting with props, costumes and available technologies to support the action, further the dramatic meaning and create a theatrical effect, for example interacting with still and moving images as part of a live performance
- creating and using musical rhythms and instruments to underscore or punctuate the dramatic action and tension of a scene, adding dramatic meaning
- exploring and capturing their own and other's drama as still or moving images
- creating an extended role play about the journey of a world navigator and the challenges they faced, such as adapting to different environments and interacting with other people and societies

4.6 Combine drama making with Dance, Media Arts, Music, Visual Arts and other learning areas

General capabilities

CCT, PSC, ICT

Cross-curriculum priorities

SUST

Arts subjects and learning areas

ME, MU, ENG, HIST, SCI

Responding

4.7 Identify, explain and comment on their drama experiences as participant, performer and audience

General capabilities

CCT, PSC

- identifying dramatic meanings, strengths and challenges, celebrating what was done well and respecting others' feelings when offering suggestions
- active listening and taking turns to share information and opinions respecting others' points of view, for example discussing the group's performance for the class or a play performed by older students
- paying attention to the performance, not disturbing others' enjoyment by talking or moving around, participating and showing appreciation appropriate to the place and occasion

4.8 Identify and comment on the dramatic action, characters and themes in their own and others' drama

General capabilities

CCT, PSC, LIT

- asking and answering questions about how the elements of drama such as role, situation, time and place are part of the dramatic action
- describing how the dramatic action, production design or individual performances captured their attention and interest, for example talking about the set or opportunities for audience participation
- using drama terminology to describe the forms of their own and others' drama, for example compiling a chart of drama words to use in class discussions

4.9 Identify features of drama from different times and places including Australia and the Asia region to explore perspectives

General capabilities

CCT, PSC, ICU

Cross-curriculum priorities

ATSIHC, AAEA

- identifying different social and cultural purposes of drama in their own and others' traditions, for example entertainment, persuasion, education, religious and spiritual significance, celebration
- identifying features of drama that locate it in a particular time, place, history or culture, for example Bunraku puppets or anime animation from Japan, Indonesian Wayang Kulit, pantomime

Years 3 and 4 Achievement Standard

By the end of Year 4, students develop and sustain roles and relationships in improvisation and devised drama. They create and shape dramatic action in their work, introducing and resolving dramatic tension. They work cooperatively and take direction when rehearsing and performing.

Students use drama terminology as they describe and comment on the drama they make and perform. They identify features of drama from a range of times and places.

Years 5 and 6

Years 5 and 6 Band Description

The Drama curriculum is built around the two interrelated strands, *Making* and *Responding*. Teaching and learning programs should balance and integrate these two strands. Together the strands focus on developing students' knowledge, understanding and skills as actors, directors, playwrights and audiences.

Students' *Making* and *Responding* are informed through exploration of different perspectives of arts works with increasing depth and complexity as their study of The Arts progresses. Students investigate aspects of arts works in each Arts subject using perspectives suggested in Learning through the Arts, Figure 2, such as but not limited to, histories, cultures, meanings and interpretations. This investigation helps students to make meaning of their own world and to understand the world views of others.

In Years 5 and 6, students make and respond to drama works independently, with their peers, teachers and community. Students use the elements of drama, movement and voice to sustain dramatic roles in a range of contexts. Students respond to their own, their peers' and others' drama works using drama terminology. They discuss content and meaning in drama they perform and view from differing social and cultural contexts. They identify how the elements of drama are used to create meaning in their own and others' drama works. They describe features of drama from a range of styles, times, places and cultures.

Across Foundation to Year 10 students view, perform and respond to Australian and international drama including drama from the traditions of Aboriginal and Torres Strait Islander peoples, and contemporary works that represent the diversity within these cultural groups. Students also engage with works from drama traditions across other parts of the world including the Asia region. They explore drama practices associated with the works they study respectfully, acknowledging protocols and conventions relevant to each.

Safe practices underlie all experiences in the study of drama. Students learn that all movement is performed relevant to individual body type and capability. They learn to move, interact and use props with awareness of themselves and their peers.

Years 5 and 6 Content Descriptions and Elaborations

Making

6.1 Imagine and create roles and relationships and convey character through vocal and facial expression, gesture and movement in improvised, devised and scripted drama

- listening and reacting to others in role, expressing the character's thoughts, emotions and intentions to develop aspects of a character
- exploring and conveying the status, relationships, needs and actions of characters
- interpreting scripts, identifying what characters do, say and understand, what may motivate the character's actions and reactions in the drama

General capabilities

CCT, PSC, LIT

6.2 Focus the dramatic action and create mood and atmosphere through the use of body, movement, language and voice in devised drama and scripts

General capabilities

CCT, PSC

6.3 Offer, accept and extend situations to shape dramatic action in improvisations and devised drama

General capabilities

CCT, LIT, PSC,

Cross-curriculum priorities

SUST, ATSIHC

6.4 Sustain roles to develop and drive the dramatic action and meaning through dramatic tensions in devised and scripted drama

General capabilities

CCT, EB, LIT, ICU, PSC

6.5 Rehearse and perform devised and scripted drama for classmates and others

General capabilities

CCT, ICT, LIT

Cross-curriculum priorities

SUST, AAEA

- choosing and controlling movement, levels and positioning in a space to clarify and enhance the meaning of the dramatic action for the audience
- using the dynamics, rhythms and pace of gestures and words to create dramatic action and communicate dramatic meaning
- creating mood and atmosphere using voices to create a night-time forest soundscape and bodies and movement to create the trees and rocks
- acting, reacting and extending characters, relationships and action when improvising
- exploring issues and themes, such as destruction of natural habitats, or including people of different cultural backgrounds when improvising, devising and discussing drama and relating these ideas to their own experiences
- collaborating in group devised drama, offering and actively listening to ideas and negotiating how to progress
- developing and establishing tensions between characters to create problems that focus and propel the action of the drama towards a resolution
- employing the tensions of surprise and mystery, such as when a character doesn't know what lies ahead or when a character or the audience needs to resolve what they only partly know
- identifying and creating tensions when obstacles such as events and situations affect the success of a character's goals
- developing and refining performance qualities of timing, movement and projection through practice and accepting and working with feedback
- exploring different performance styles, such as the exaggerated movements and gestures of melodrama or traditional drama from the Asia region
- choosing props, costumes, instruments and available technologies to enhance the dramatic tension and create a theatrical effect such as using masks, percussion, hand-held lights or interactive multimedia

6.6 Combine Arts subjects and other learning areas to communicate meaning in and through drama

General capabilities

ICT, LIT

Cross-curriculum priorities

SUST

Arts subjects and learning areas

ME, MU, GEO, HIS, SCI

- exploring different types of visual arts and/or media arts for set making or staging
- integrating choreographed dance and music into dramatic performances
- making a short film clip of a drama about issues from science, history, geography or the environment for a webcast
- considering sustainability when making choices about props, costumes and other theatrical effects

Responding

6.7 Identify, describe and comment on their own drama and the drama they experience

General capabilities

CCT, LIT, ICU, PSC

Cross-curriculum priorities

SUST

- describing how they collaborated and contributed to the planning, development and performance of group devised work
- enjoying drama as an active audience member, paying attention to the dramatic action, ideas and issues presented
- describing how the actions or issues presented in a drama enable them to make connections between their own and others' experiences and world views

6.8 Identify and describe how dramatic action and dramatic tension are created through the characters, issues and stylistic features of drama they experience

General capabilities

CCT, PSC, LIT

- identifying how dramatic action and key moments of dramatic tension are created through the elements of character, situation, focus, mood and atmosphere
- identifying and describing the most effective components of a drama and whether the issues presented were resolved
- describing the effect of stylistic features in the drama such as the inclusion of a tableau image, a song, expressive movement, speaking in chorus

6.9 Identify and describe their drama in relation to different performance styles and contexts of drama from Australia, the Asia region and the world to explore perspectives

General capabilities

LIT, ICT, CCT, ICU

- identifying and describing forms and performance styles such as image theatre, traditional storytelling, Vietnamese water puppets, multimedia theatre or Dreaming stories told through dance drama and how these transform and sustain cultures and communities
- identifying and describing cultural and social perspectives, such as how and where different styles and elements of drama are used in musicals, circus, interactive games, advertising, news stories, street

Cross-curriculum priorities

SUST, ATSIHC, AAEA

Arts subjects and learning areas

HIS, GEO

theatre, recorded drama performance (film, television and digital media)

Years 5 and 6 Achievement Standard

By the end of Year 6, students convey characters, relationships and dramatic action through voice and facial expression, gesture and movement.

They work collaboratively to devise drama through improvisation and role-play, sustaining roles and focusing the action and tension in their work. They perform devised and scripted drama incorporating other art forms for familiar audiences.

Students use drama terminology to identify and describe stylistic features and characters in their own and others' drama. They describe different ways that drama can explore issues.

Years 7 and 8

Years 7 and 8 Band Description

The Drama curriculum is built around the two interrelated strands, *Making* and *Responding*. Teaching and learning programs should balance and integrate these two strands. Together the strands focus on developing students' knowledge, understanding and skills as actors, directors, playwrights and audiences.

Students' *Making* and *Responding* are informed through exploration of different perspectives of arts works with increasing depth and complexity as their study of The Arts progresses. Students investigate aspects of arts works in each Arts subject using perspectives suggested in Learning through the Arts, Figure 2, such as but not limited to, histories, cultures, meanings and interpretations. This investigation helps students to make meaning of their own world and to understand the world views of others.

In Years 7 and 8, students develop knowledge, understanding and skills about drama as an art form through improvisation, rehearsal and performance. They make and respond to drama works independently, with their peers, teachers and community. Students explore and combine the elements of drama to develop tension and focus dramatic action. Students perform drama developing expressive skills in voice and movement. Students respond to their own, their peers' and others' drama works. They discuss their observations about features of their own and others' drama works and performances and develop awareness of cultural, social and ethical contexts for drama.

Across Foundation to Year 10 students view, perform and respond to Australian and international drama including drama from the traditions of Aboriginal and Torres Strait Islander peoples, and contemporary works that represent the diversity within these cultural groups. Students also engage with works from drama traditions across other parts of the world including the Asia region. They explore drama practices associated with the works they study respectfully, acknowledging protocols and conventions relevant to each.

Safe practices underlie all experiences in the study of drama. Students learn that all movement is performed relevant to individual body type and capability. They learn to move, interact and use props with awareness of themselves and their peers.

Years 7 and 8 Content Descriptions and Elaborations

Making

8.1 Develop roles and characters consistent with situation and performance style to convey relationships and intentions

- adapting facial expression, posture, gesture, movement and voice to portray age, power and disposition in a specific performance style
- indicating character relationships through vocal tone, eye contact, proximity and space
- exploring characters and their intentions in a situation with other characters

General capabilities

CCT, PSC

8.2 Develop dramatic tension and focus the action by exploring and combining elements of drama in devised and scripted drama

General capabilities

CCT, ICT

- experimenting with linear and non-linear narrative to focus the dramatic action and tension for an audience
- employing voice and movement appropriate to situation, manipulating space and time to heighten dramatic tension and focus action in a scripted drama
- experimenting with transitions and various staging effects to focus the action and create contrasts in mood and atmosphere

8.3 Develop and perform devised and scripted drama to explore a range of ideas, issues, situations, characters and performance styles as dramatic action

General capabilities

CCT, EB, PSC

- developing intention, spontaneity and focus in the creation of dramatic action in different forms and styles
- applying effective group work skills to negotiate different perspectives on an issue
- planning, organising and rehearsing dramatic action to stage devised and scripted drama

8.4 Interpret, rehearse and perform scripted drama to convey characters, intentions, relationships, situations and action for dramatic meaning

General capabilities

CCT, PSC, LIT

- interpreting and staging characters, situations, relationships and intentions based on the dialogue and stage directions
- working co-operatively when managing and organising the space and staging to establish setting and dramatic action
- exploring the conventions of selected forms and performance styles and their effect on an audience

8.5 Develop and perform expressive skills in voice and movement to communicate contrast and different performance styles and conventions

General capabilities

PSC

- developing and refining vocal qualities of audibility, clarity and contrast through control of pace, pitch, dynamics and use of pause and silence
- refining use of the body to communicate through movement and stillness and realistic and non-realistic movement, exploring ways to transition between scenes
- developing performance styles and conventions of dramatic forms according to their traditions such as slapstick comedy, mime, mask or circus

8.6 Select aspects of other Arts subjects and learning areas to inspire, develop

- creating recorded sound textures and effects and integrating these with music to create a soundscape

and present drama, exploring ideas and learning about Australia, the Asia region and the world

General capabilities

CCT, PSC

Cross-curriculum priorities

SUST, AAEA

Arts subjects and learning areas

ME, MU, VI, ENG, SCI, HI, GEO

8.7 Plan, rehearse and perform drama, exploring ways to communicate and refine dramatic meaning and theatrical effect for an audience

General capabilities

ICT, PSC, CCT, LIT

Responding

8.8 Connect experiences of drama-making, performing and responding

General capabilities

CCT, ICT, LIT, PSC

8.9 Identify and describe how the elements of drama have been combined to create and stage devised and scripted drama in different performance styles

General capabilities

CCT, LIT

for a drama about the environment

- using visual imagery, words and poetry in multi-media drama
- collecting oral histories to develop a drama about a key moment in recent Australian or Asian history

- using corrective rehearsal processes in response to feedback
- collaborating in rehearsing, staging and drama for a clear and intended purpose and effect
- exploring theatrical effects such as props, music, masks, costumes, found sound sources and percussion instruments or multi-media

- reflecting on their own strengths, engagement and areas for improvement in drama, taking into account the observations of others
- being an attentive, appreciative audience and providing feedback that is productive and respectful
- supporting and communicating judgements about their own and others' drama

- identifying and describing how the elements of drama are combined to focus and drive the dramatic action for an audience
- identifying how the elements of drama are used in the historical and contemporary conventions of particular forms and styles
- describing how situation, mood and atmosphere are supported and enhanced through staging and theatrical effects

8.10 Identify and connect specific features and purposes of drama from their own and other times and cultures from Australia, the Asia region and the world to explore perspectives and enrich their drama-making

- identifying the social, historical and cultural contexts of the forms and styles represented in their own drama making
- locating and exploring specific examples of contemporary Australian drama on stage and screen by, for example, exploring digital archives
- describing the role of drama in different cultures such as Hey Ho drama from Korea, Commedia dell'arte, Ancient Greek drama, reality-based television drama or Chinese martial arts films

General capabilities

CCT, ICU, PSC, ICT

Cross-curriculum priorities

ATSIHC, AAEA

Arts subjects and learning areas

DA, MED, MUS, VI, ENG, HIS, GEO

Years 7 and 8 Achievement Standard

By the end of Year 8, students create and perform a variety of roles and sustain characters in improvised and scripted drama. They work confidently to devise, interpret and stage drama, combining and manipulating elements of drama and taking on production roles to plan, rehearse and present drama.

Students use specific drama terminology as they offer and accept feedback to enhance their drama-making. They make informed observations about the drama-making and performance processes. Students describe stylistic features of drama they experience from a variety of contemporary and historical contexts.

Years 9 and 10

Years 9 and 10 Band Description

The Drama curriculum is built around the two interrelated strands, *Making* and *Responding*. Teaching and learning programs should balance and integrate these two strands. Together the strands focus on developing students' knowledge, understanding and skills as actors, directors, playwrights and audiences.

Students' *Making* and *Responding* are informed through exploration of different perspectives of arts works with increasing depth and complexity as their study of The Arts progresses. Students investigate aspects of arts works in each Arts subject using perspectives suggested in Learning through the Arts, Figure 2, such as but not limited to, histories, cultures, meanings and interpretations. This investigation helps students to make meaning of their own world and to understand the world views of others.

In Years 9 and 10, students develop knowledge, understanding and skills about drama as an art form through improvisation, rehearsal and performance. They make and respond to drama works independently, with their peers, teachers and community. Students manipulate the elements of drama and narrative structures to shape tension and dramatic action. Students perform drama works developing relationships and status of roles/characters and refining expressive skills in voice and movement for different forms, styles and audiences. Students respond to their own, their peers' and others' drama works. They critically evaluate experiences of drama-making, performing and responding and analyse how meaning is created through dramatic action in different forms and styles.

Across Foundation to Year 10 students view, perform and respond to Australian and international drama including drama from the traditions of Aboriginal and Torres Strait Islander peoples, and contemporary works that represent the diversity within these cultural groups. Students also engage with works from drama traditions across other parts of the world including the Asia region. They explore drama practices associated with the works they study respectfully, acknowledging protocols and conventions relevant to each.

Safe practices underlie all experiences in the study of drama. Students learn that all movement is performed relevant to individual body type and capability. They learn to move, interact and use props with awareness of themselves and their peers.

Years 9 and 10 Content Descriptions and Elaborations

Making

10.1 Develop internally consistent, motivated roles and characters conveying a subtext of social and psychological situations, relationships and status

General capabilities

CCT, PSC, LIT

- realising physical and emotional expressive qualities shaped by a character's intentions and actions in a given situation or environment
- focussing attention on role/character status and relationships through use of levels, proximity, movement, gesture, and vocal tone and dynamics

10.2 Create and perform complex devised and scripted drama, exploring symbol and a diversity of performance styles and conventions to communicate dramatic meaning

General capabilities

CCT, PSC, LIT

10.3 Shape and control dramatic tensions and action by manipulating the elements of drama in devised and scripted drama

General capabilities

CCT, LIT, EB

10.4 Interpret, rehearse and perform scripted drama to communicate characters, situations, relationships, intentions and subtext to create dramatic action and dramatic meaning

General capabilities

CCT, PSC, LIT

10.5 Develop and refine expressive skills in voice and movement for a range of forms and styles, performance spaces, types of staging and audiences

General capabilities

ICT, LIT, PSC

- discovering and realising subtext and motivations of characters to drive and focus physical actions and dialogue
- developing collaborative and critical thinking processes to create and perform complex dramatic work
- communicating meaning through realistic and non-realistic performance styles and dramatic forms by manipulating the elements of drama
- establishing aspects of the dramatic action as symbolic, such as a suitcase being a person's memories, a light symbolising hope
- analysing and conveying the tensions in stories, ideas, characters, relationships, actions and dialogue to engage audience expectations
- focusing and strengthening the dramatic action by manipulating pace in movement and dialogue, cues, vocal tone, proximity and transitions
- analysing and creating subtext, dramatic tension, atmosphere and mood based on the story, setting, dialogue and stage directions
- collaborating by directing the blocking and staging of dramatic action for intended meaning
- applying the conventions of particular forms and performance styles
- adapting expressive skills for different forms and styles and actor-audience relationships
- developing voice projection and manipulating the performance space to communicate dramatic meaning for an audience
- exploring expressive skills in realistic, non-realistic, innovative and hybrid dramatic forms

10.6 Integrate other art forms and learning areas to develop ideas and issues to explore symbol, subtext and performance styles

Arts subjects and learning areas

DA, ME, MU, VI, ENG, HIS

- creating hybrid performances around a particular issue or theme including aspects of dance, music, media arts and visual arts
- exploring symbol, subtext and style by using digital media in performance, filming a scene from a play in different locations and performance spaces
- exploring performance styles through their expression in other arts, history and literature

10.7 Refine performance skills and explore production design and technologies for dramatic meaning and theatrical effect

General capabilities

CCT, PSC, LIT, ICT

- exploring, reworking and refining the dramatic action through rehearsal and honing expressive performance skills for effective audience engagement
- collaborating and undertaking responsibilities in rehearsing and performing drama
- exploring the impact of production design and technology on dramatic meaning using costumes, props, sound, multimedia and lighting

Responding

10.8 Connect and evaluate experiences of making, performing and responding

General capabilities

CCT, PSC

- reflecting on and evaluating the process and progress of their own drama for further development
- being an attentive, appreciative audience and providing constructive feedback considering intent, purpose and context
- considering own and other's reactions, reflections and ideas when communicating judgements about drama

10.9 Identify and analyse how meaning is created through dramatic action and conventions in different forms and styles

General capabilities

CCT, LIT, PSC, ICT

- analysing how the elements of drama are manipulated to focus the dramatic action for audiences
- describing how the features and conventions of forms and styles of drama create dramatic meaning and theatrical effect
- identifying and analysing how ideas and emotions shape the expressive qualities and staging of forms and styles in their own and others drama
- sharing and analysing a recording of live dramatic

action using available technologies

10.10 Connect conventions of forms and styles with their contemporary drama practices and social, historical and cultural contexts

- relating conventions from past forms and styles to their own ideas and contemporary practice
- identifying and describing the actor/audience relationship in different dramatic and social contexts
- linking drama conventions of different forms and styles with purposes, origins and contexts

General capabilities

ICU, CCT, PSC, LIT

Years 9 and 10 Achievement Standard

By the end of Year 10, students create and present improvised, devised and scripted drama. They manipulate the elements of drama and expressive skills to interpret and realise convincing, motivated characters and character relationships. They use effective collaborative processes to make drama and undertake production roles when planning, rehearsing, refining and presenting drama performances.

Students reflect critically, providing constructive feedback and acknowledging others' perspectives as they shape and refine their drama. Students explain how meaning is created in drama and describe and discuss the distinguishing features of drama forms and styles from a variety of cultural, contemporary and historical contexts.

Media Arts

Rationale

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

Media Arts is the use of communications technologies such as television, film, video, newspapers, radio, video games, the internet and mobile media to create representations of the world and tell stories. 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 arts works on those worlds, both individually and collaboratively. As an art form evolving in the twenty-first century Media Arts enables student to use existing and emerging technologies as they explore the language of imagery, text and sound to create and communicate 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, dynamic and central to the way they make sense of the world and of themselves. They learn to interpret, analyse, replicate and develop media practice through their media arts making experiences.

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

Aims

The draft Australian Curriculum: The Arts, Media Arts aims to ensure that students develop:

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

Learning in Media Arts

In Media Arts students use communications technologies to tell stories, represent and communicate ideas and explore concepts. These communications technologies include: audio-visual media such as television, film and video; print-based media, such as newspapers; audio media, such as radio, digital and interactive media technologies, and convergent media such as computer games, the internet and mobile media.

Making in Media Arts involves designing, planning, producing, capturing and recording, choosing, combining and editing, representing and distributing. Students make media arts works in a range of traditional, contemporary and hybrid forms and use media arts to investigate concepts and ideas from other Arts subjects and learning areas. *Responding* in Media Arts involves listening and viewing, comparing, analysing and evaluating their own and other's media arts works and the contexts within which they are made.

In Media Arts students explore five interrelated concepts in order to create media arts works that tell stories and explore concepts for diverse purposes and audiences.

languages	The ways we tell stories in media arts through codes and conventions
representation	The act of representing or constructing a character, place, idea or image based on shared social values and beliefs
audience	Audiences for whom media arts products are made and who respond as consumers, citizens and creative individuals
technologies	The tools and processes which are essential for producing, accessing and distributing media
institutions	The organisations that enable and constrain media production and use

Students create media arts works that represent the world, inform, persuade and educate audiences. They analyse how media arts works represent the cultural, creative, social and institutional factors that shape communication and contribute to the formation of identities. As a basis for inquiry students explore perspectives as they make and respond to Media Arts works. Using different perspectives to support their Media Arts learning assists students' exploration of how media is informed by different contexts, develops their aesthetic knowledge and provides a structure that can be used when students apply the knowledge and skills acquired in Media Arts to support their learning in other Arts subjects and curriculum areas.

The codes and conventions of Media Arts

In Media Arts students explore and manipulate codes and conventions to create and analyse media arts works.

codes	technical, symbolic, audio and written signs that communicate meaning
conventions	the accepted ways of combining codes to create media arts works

Foundation to Year 2

Foundation to Year 2 Band Description

The Media Arts curriculum is built around the two interrelated strands, *Making* and *Responding*. Teaching and learning programs should balance and integrate these two strands. Together the strands focus on developing students' knowledge, understanding and skills in working with communications technologies as media artists and audiences.

Students' *Making* and *Responding* are informed through exploration of different perspectives of arts works with increasing depth and complexity as their study of The Arts progresses. Students investigate aspects of arts works in each Arts subject using perspectives suggested in Learning through the Arts, Figure 2, such as but not limited to, histories, cultures, meanings and interpretations. This investigation helps students to make meaning of their own world and to understand the world views of others.

In Foundation to Year 2, students make and respond to media arts works independently, with their peers and their teachers. Students make media arts works about things of interest to them. They use a range of equipment and technologies to make media arts works in a range of forms including still and moving images and sounds. Students respond to their own and their peers' media arts works and talk about associations with their own experience and the effects of the media arts works.

Across Foundation to Year 10 students view, perform and respond to Australian and international media arts including works representing traditions of Aboriginal and Torres Strait Islander peoples, and contemporary works that represent the diversity within these cultural groups. Students also engage with works from traditions across other parts of the world including the Asia region. They explore media arts practices associated with the works they study respectfully, acknowledging protocols and conventions relevant to each.

Safe practices underlie all experiences in the study of media arts. In Foundation to Year 2 students learn to work safely with tools and materials in their art-making. Students learn to ask permission to photograph or film another person or use someone else's images. They develop an awareness of the importance of safe practice when using digital technology.

Foundation to Year 2 Content Descriptions and Elaborations

Making

2.1 Play with and explore equipment and media technologies

General capabilities
ICT, PSC, LIT, CCT

- exploring and managing a digital camera to capture still or moving images, such as reviewing images that they have captured, zooming in and out, and deleting unwanted images
- selecting and editing images and/or sounds to express feelings and ideas
- creating and/or recording sound effects to enhance an idea or story

2.2 Explore story structures including those from Aboriginal or Torres

- creating a media art work based on a well-known story or song

Strait Island peoples and the Asia region using available media technologies

General capabilities

CCT, LIT, ICT, ICU

Cross-curriculum priorities

SUST, AAEA, ATSIHC

2.3 Create media arts works about self, others or their environment for a familiar audience

General capabilities

CCT, PSC, LIT, ICT, ICU

2.4/5 Organise ideas by discussing possibilities for media arts works with guidance

General capabilities

CCT, ICT, LIT, ICU, PSC

Cross-curriculum priorities

SUST

2.6 Connect media arts to other Arts subjects and learning areas

General capabilities

CCT, ICT, LIT

Arts subjects and learning areas

DR, MU

Responding

2.7 Express ideas and feelings in response to their own and others' media arts works

General capabilities

- representing personal understanding of the traditional stories of the Aboriginal or Torres Strait Islander peoples by sequencing hand drawn pictures and scanning them to retell the story
- retelling familiar stories to look like a comic book through the combination of images and text
- recognising that others have different stories
- capturing images for a familiar audience that represent a chosen topic for an audience, for example 'our classroom'
- arranging printed images of the self for a familiar audience for example 'My week'
- capturing sounds that represent a variety of familiar local environments, such as 'the school yard'
- creating a sequence that has a beginning, middle and end
- capturing and sequencing sounds that represent places and environments known to them
- combining a variety of media sources, organising and sequencing them together to tell a story about familiar people or places
- recognising that others have different stories
- filming or photographing their dramatic play
- creating visual representations in response to music using available technologies
- identifying and sharing their thoughts and feelings about media arts works, for example 'What is the message?'
- listening and responding to feedback and giving helpful feedback to others

LIT, ICT, PSC, ICU EB

2.8 Recognise that media arts works are made by different people in different places for different purposes

General capabilities

ICT, LIT, CCT, PSC

Cross-curriculum priorities

AAEA, SUST

2.9 Recognise that the representations in media arts works can be imagined or based on reality and that different people understand them in different ways

General capabilities

CCT, LIT

- acting out favourite lines or examples of humour from television shows and movies and explaining their appeal
- viewing and comparing media works to identify similarities and differences
- comparing a computer game to a TV children's program, discussing similarities and differences in producer, content and purpose
- enacting or adopting roles from a variety of television genres, such as a news reader, an advertisement spruiker, a talk show host
- comparing animated and live action programs and discussing how we know which ones are non-fiction and which ones are imaginary
- considering the different types of programming on television to decide which ones might be non-fiction and which are imaginary
- examining different understanding of the same advertisement and discussing how different people have come to understand these media arts works in these ways

Foundation to Year 2 Achievement Standard

By the end of Year 2, students use physical materials and technologies to develop story structures. They select and sequence images and text to represent ideas from their imagination and their experience. They create media arts works about themselves, others or their worlds for familiar audiences.

Students share their media arts works with peers. They describe ideas and features in their media arts works and respond to other works, explaining their preferences.

Years 3 and 4

Years 3 and 4 Band Description

The Media Arts curriculum is built around the two interrelated strands, *Making* and *Responding*. Teaching and learning programs should balance and integrate these two strands. Together the strands focus on developing students' knowledge, understanding and skills in working with communications technologies as media artists and audiences.

Students' *Making* and *Responding* are informed through exploration of different perspectives of arts works with increasing depth and complexity as their study of The Arts progresses. Students investigate aspects of arts works in each Arts subject using perspectives suggested in Learning through the Arts, Figure 2, such as but not limited to, histories, cultures, meanings and interpretations. This investigation helps students to make meaning of their own world and to understand the world views of others.

In Years 3 and 4, students make and respond to media arts works independently, with their peers, teachers and local community. Students make representations that explore different versions of familiar stories. Students apply codes relevant to the technologies and forms including still and moving images and sounds. Students respond to their own, their peers' and others' media arts works. They explain the meaning in their representations of the world. They respond to arts works made for different audiences and purposes and expressing personal preferences.

Across Foundation to Year 10 students view, perform and respond to Australian and international media arts including works representing traditions of Aboriginal and Torres Strait Islander peoples, and contemporary works that represent the diversity within these cultural groups. Students also engage with works from traditions across other parts of the world including the Asia region. They explore media arts practices associated with the works they study respectfully, acknowledging protocols and conventions relevant to each.

Safe practices underlie all experiences in the study of media arts. In Years 3 and 4 students learn to work safely with tools and materials in their art-making. Students learn to ask permission to photograph or film another person or use someone else's images. Students develop an awareness of the importance of safe practice when using digital technology.

Years 3 and 4 Content Descriptions and Elaborations

Making

4.1 Experiment with the capabilities of equipment and media technologies to create media arts works

General capabilities

CCT, LIT, ICT, PSC

- collaborating to make decisions about the creation, design and maintenance of virtual worlds and spaces
- applying text in the form of credits in a title sequence and deciding which fonts and colours suit the purpose of the artwork
- recording sound on a variety of devices and using software to manipulate, distort or enhance the audio, recording voices for example, and distorting the audio to create different voices for characters in a podcast

4.2 Create media arts works using codes and conventions of story structures

General capabilities

CCT, LIT, ICU, PSC

Cross-curriculum priorities

AAEA

- recreating codes and conventions used in familiar stories in making their own media arts works individually or in groups, for example a short sequence that suggests conflict using camera angles and sound but no dialogue
- examining podcasts for codes and conventions such as sound volume, layering and use of voice, and recording their own podcast using some of these techniques
- investigating how a professional photographer might use codes and conventions like lighting, framing and setting when taking portraits, and experimenting with this approach in photographing someone they know
- identifying the differences in story structures from media arts works from the Asia region and developing their own works to reflect this structure

4.3 Experiment with representations to create media arts works that reflect themselves, people, environments or concepts they know or know about

General capabilities

CCT, LIT, PSC, EB, ICT

Cross-curriculum priorities

SUST, ATSIHC

- exploring responses to situations by representing personal feelings through the use of codes and conventions such as music and camera angles
- collaborating with others to combine media from a variety of sources to tell stories about themselves, their environment or people they know
- creating realistic representations of their classroom, then comparing this to an animated fantasy version of their classroom using codes and conventions such as images and text

4.4/5 Plan media arts works using pre-production tools and formats

General capabilities

CCT, LIT, ICU, PSC

Cross-curriculum priorities

SUST

- planning a narrative sequence by sketching or arranging key parts of a story into separately drawn frames and arranging them in order for the purpose of filming them
- collaborating to plan, write, rehearse and record a radio script for a podcast that includes a soundtrack of scary music and sound effects such as howling dogs so to establish the atmosphere for the audience
- designing layouts for print media arts work, which may include composing text and selecting accompanying images for the purpose of advertising a class event or excursion
- consider environmental impacts in planning and producing media arts works

4.6 Combine media arts-making with Dance, Drama, Music, Visual Arts and other learning areas

General capabilities

CCT, ICT

Arts subjects and learning areas

DA, DR

Responding

4.7 Express understanding about choices made in the creation of media arts works identifying reasons for these based upon features of the works

General capabilities

CCT, LIT

4.8 Identify and describe the purpose of the media arts work, the audience for which it is made, and the responsibilities of makers and users of media

General capabilities

LIT, EB, ICT, CCT

Cross-curriculum priorities

SUST

- recording dances they make using available technology and experimenting with codes and conventions, such a camera angle, colour and sound to create a media arts work
- explore story sequences from their devised or improvised drama to experiment with codes and convention such as camera angle
- comparing their own and others' media arts works, and identifying their features, for example, 'What codes and conventions caused you to respond that way?'
- describing the use of sound in scenes with dramatic tension referring to instruments, sound quality and volume
- discussing how features of media arts works made them respond to the overall media artwork, for example, 'What caught your attention?'
- recognising connections based on personal preference between the types of media arts works they like, for example personal preferences in animation forms or computer games
- identifying issues of acceptable and unacceptable use of borrowed material, and exploring under what conditions it might be acceptable to use borrowed imagery for the creation of a magazine
- developing a classroom code of ethics around the use of cameras and other media technology in the school that includes such considerations as others' right to privacy and the need to gain permission before recording
- identifying and describing the intended audience within a media arts work, such as character age ranges, or targeted advertising, for example, 'Would you watch this?'
- demonstrating ways that the intended audiences influence the making of media arts works

4.9 Explore the differences and similarities in media arts works representations, including those from Australia and the Asia region, with the realities of life as lived in their own worlds

General capabilities

CCT, LIT

Cross-curriculum priorities

SUST, AAEA

- comparing realistic and non-realistic representations (animations, comics, games) and looking for what is natural and what is exaggerated or different in people, animals and environments
- viewing a segment of a popular children's program from the Asia region that depicts a local environment such as school or home, and investigating the similarities and differences in relation to their own school, home or environment
- discussing the characteristics and lifestyles of different television families and comparing these to the families they know in their own worlds, for example, 'What does this tell us about the community in the program?', 'Is this television family popular today?'

Years 3 and 4 Achievement Standard

By the end of Year 4, students represent their ideas using equipment and technologies . They use planning and pre-production tools, apply codes, conventions and story structures to create their media arts works.

Students use media arts terminology to explain their choices. They describe audiences and purposes for their media arts works. They describe similarities and differences between their lives and the representations they create. They compare different purposes and audiences for media arts works. They discuss responsibilities of makers and users of media.

Years 5 and 6

Years 5 and 6 Band Description

The Media Arts curriculum is built around the two interrelated strands, *Making* and *Responding*. Teaching and learning programs should balance and integrate these two strands. Together the strands focus on developing students' knowledge, understanding and skills in working with communications technologies as media artists and audiences.

Students' *Making* and *Responding* are informed through exploration of different perspectives of arts works with increasing depth and complexity as their study of The Arts progresses. Students investigate aspects of arts works in each Arts subject using perspectives suggested in Learning through the Arts, Figure 2, such as but not limited to, histories, cultures, meanings and interpretations. This investigation helps students to make meaning of their own world and to understand the world views of others.

In Years 5 and 6, students make and respond to media arts works independently, with their peers, teachers and community. Students design and produce media arts works for different purposes and audiences. They apply codes and conventions relevant to the technologies and forms to create representations of people, ideas, events, places or environments. Students respond to their own, their peers' and others' media arts works. They consider how the media arts works are perceived by audiences. They recognise the ethical and unethical behaviours around media ethics issues, such as copyright, privacy and classification.

Across Foundation to Year 10 students view, perform and respond to Australian and international media arts including works representing traditions of Aboriginal and Torres Strait Islander peoples, and contemporary works that represent the diversity within these cultural groups. Students also engage with works from traditions across other parts of the world including the Asia region. They explore media arts practices associated with the works they study respectfully, acknowledging protocols and conventions relevant to each.

Safe practices underlie all experiences in the study of media arts. In Years 3 and 4 students learn to work safely with tools and materials in their art-making. Students learn to ask permission to photograph or film another person or use someone else's images. Students develop an awareness of the importance of safe practice when using digital technology.

Years 5 and 6 Content Descriptions and Elaborations

Making

6.1 Make choices about how to apply equipment and media technologies to create media arts works that engage an audience

- creating a short digital sequence, making decisions about which camera angles, such as close ups and medium close ups will arouse a particular response in their chosen audience
- deciding which material to upload to a blog or virtual space to engage a particular audience
- recording an animated sequence demonstrating skill in accurately manipulating objects, for example filming so that the camera will capture smooth movement
- selecting codes and conventions such as framing

General capabilities

CCT, ICT, LIT

and font to design and create a film poster in a recognised genre

6.2 Select and apply codes and conventions to their own media arts works to suit an intention and audience

General capabilities

CCT, ICT, PSC, LIT

- collaborating to design and create character profiles for a machinima or gameplay appropriate for that platform and its audience
- creating a soundscape or podcast to establish mood through incorporating a range of sounds, sound effects and music
- drawing on the layout conventions of the print media to engage and appeal to a particular audience through the codes and conventions of fonts and images
- applying high and low camera angles to create a power imbalance in a filmed conversation to make one person look weak, the other powerful

6.3 Create representations that explore values and beliefs about people, places, and events or times, including those from the Asia region, for specific audiences and purposes

General capabilities

CCT, LIT, EB, PSC

Cross-curriculum priorities

AAEA

- designing a stereotypical character, such as a superhero, and applying codes and conventions such as costume, mannerisms and dialogue in its creation
- constructing representations of people or places, using codes and conventions such as framing and lighting
- collaborating to explore, discuss and represent values and beliefs held about a specific idea or concept, creating a sequence that represents it positively, and another sequence presenting the same idea or concept negatively
- selecting combinations of media materials to represent the same person, idea, place or event in different ways, for example making a voice recording and changing its meaning with sound effects or music
- identifying that representations are understood differently by different people and constructing representations that would be understood in the Asia region, for example recreating an Indian Bollywood dance sequence and filming it using the appropriate codes and conventions of Indian cinema

6.4/5 Plan media arts works for specific audiences and intentions

General capabilities

- collaborating to design storyboards and scripts for a media arts sequence that addresses a social, environmental or community issue
- making individual or group decisions about the use of the codes and conventions, such as camera movement, camera angles, layout, image or

CCT, ICT, LIT, PSC, EB
Cross-curriculum priorities
SUST

soundtrack to create meaning for an intended audience

- applying sustainable resourcing such as online digital planning tools
- negotiating and preparing a shooting schedule for the crew, cast and teacher
- sourcing the required permissions to shoot on location in order not to breach privacy laws
- designing a navigational plan for a multimedia game that uses multiple levels and obstacles, predicting how problems would need to be solved in order to progress to the next level
- collaborating to write, rehearse and record a script for a radio production, making decisions about which dialogue, voice types, sound effects and music to use in order to tell a story
- combining drama and media arts experiences to tell stories
- exploring ideas in visual arts works and representing these in their media arts work loads

6.6 Combine Arts subjects and other learning areas to communicate meaning in and through media arts

General capabilities
CCT, ICT, LIT

Responding

6.7 Investigate and explain how media arts works engage audiences, referring to codes and conventions

General capabilities
CCT, ICT, LIT, PSC

- reflecting on and justifying the use of codes and conventions in the making of their own media arts works
- asking questions about the choices made to meet the needs of the chosen audience, for example, exploring films by explaining how lighting and sound engage the audience
- reviewing a film in a panel show format with a range of opinions presented and referencing supporting clips to justify those opinions
- writing a fan blog for a computer game, reviewing particular aspects of the gameplay
- interrogating, identifying and discussing the issues related to the use of the work of another media artist in their own work to enhance the artistic intentions of their own ideas or the ideas of a group
- identifying and discussing issues around 'cyber

6.8 Identify and reflect on personal, social, ethical and environmental issues regarding the creation of media arts works,

including cultural issues, collaboration, permissions and the acknowledgement of ownership

General capabilities

LIT, CCT, ICT, EB, PSC, ICU

Cross-curriculum priorities

SUST

6.9 Identify, describe and explain how representations in various media arts forms from Australia, the Asia region and the world are constructed and reflect the personal, social, cultural and environmental contexts, values and beliefs of those who make them

General capabilities

LIT, ICT, CCT, ICU, PSC, EB

Cross-curriculum priorities

SUST, AAEA

safety' in relation to a particular media arts work, such as publishing a digital photo album online

- exploring the rights of media artists, legal issues around ownership and obtaining permissions to use and distribute media arts works
- collaborating to explore and identify cultural and environmental issues related to the inappropriate or insensitive use of or reference to the cultural materials, ideas and stories of others
- collating advertisements from a range of media arts forms that represent people, groups or environments in particular ways, identifying the values and beliefs communicated through the selection of content.
- researching and investigating the social, political, cultural and environmental contexts of particular time periods to explain how these factors can influence the creation of characters, plots and themes in films
- collaborating to investigate, compare, discuss and present ideas about how the media construct representations of different social and ethnic cultural groups
- discussing how male and female identities are constructed in computer games and describing which characteristics have been selected and/or exaggerated

Years 5 and 6 Achievement Standard

By the end of Year 6, students create media arts works, individually and collaboratively, for purposes and audiences they specify. They create representations that reflect values and beliefs about people, places and events using available equipment and technologies and apply codes and conventions. .

Students use media arts terminology to share observations about their own and others' media arts works. They discuss how representations have been constructed. They explain decisions they have made in constructing their media arts works. They reflect on the effectiveness of their work.

Years 7 and 8

Years 7 and 8 Band Description

The Media Arts curriculum is built around the two interrelated strands, *Making* and *Responding*. Teaching and learning programs should balance and integrate these two strands. Together the strands focus on developing students' knowledge, understanding and skills in working with communications technologies as media artists and audiences.

Students' *Making* and *Responding* are informed through exploration of different perspectives of arts works with increasing depth and complexity as their study of The Arts progresses. Students investigate aspects of arts works in each Arts subject using perspectives suggested in Learning through the Arts, Figure 2, such as but not limited to, histories, cultures, meanings and interpretations. This investigation helps students to make meaning of their own world and to understand the world views of others.

In Years 7 and 8, students develop knowledge, understanding and skills to explore media arts works that inform, entertain, persuade and educate audiences. They make and respond to media arts works independently, with their peers, teachers and community. Students manipulate codes and conventions to create meaning for different audiences and contexts and use software to edit, refine images, mix sounds and distribute media products. Students respond to their own, their peers' and others' media arts works. They learn that media institutions present versions of reality through processes of selection and construction related to cultural beliefs and values. They reflect on their own involvement as producers and audiences and develop awareness of ethical considerations in Media Arts.

Across Foundation to Year 10 students view, perform and respond to Australian and international media arts including works representing traditions of Aboriginal and Torres Strait Islander peoples, and contemporary works that represent the diversity within these cultural groups. Students also engage with works from traditions across other parts of the world including the Asia region. They explore media arts practices associated with the works they study respectfully, acknowledging protocols and conventions relevant to each.

Safe practices underlie all experiences in the study of media arts. In Foundation to Year 2 students learn to work safely with tools and materials in their art-making. Students learn to ask permission to photograph or film another person or use someone else's images. They develop an awareness of the importance of safe practice when using digital technology.

Years 7 and 8 Content Descriptions and Elaborations

Making

8.1 Select from a range of equipment and media arts technologies and techniques, including those from the Asia region, to create media arts works that inform, entertain and persuade audiences and that recognise the need to

- 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
- collaborating with others to manipulate sound and camera angles to create mood and setting
- applying image manipulation software to manipulate contrast, colour correction and adding filters or text to

use resources sustainably

General capabilities

LIT, ICT, CCT, PSC,

Cross-curriculum priorities

AAEA, SUST

8.2 Create media arts works using the codes and conventions of particular genres

General capabilities

CCT, PSC, ICT, LIT

8.3 Construct representations through the process of selection and omission for specific audiences and purposes

General capabilities

LIT, ICT, CCT, PSC, ICU

Cross-curriculum priorities

SUST

8.4 Apply codes and conventions in the planning of media arts works for intended audiences

General capabilities

CCT, LIT, ICT, PSC

Cross-curriculum priorities

SUST

an image

- combining objects found in the school yard or other known environments to create an animation
- applying established genre conventions and structures to their own art works, such as framing in portrait photography or using sound and voice in a radio play
- collaborating and negotiating to plan, develop, rehearse and record media arts works that fulfil audience expectations because of the way the story is structured, including a point of conflict, how the characters are established and how the story achieves resolution
- framing a character in a low angle so that they appear dominant over other characters, or using lighting to cast shadows on their face to make them seem mysterious
- creating multiple representations of the same person, place or concept in different mediums and for different intentions
- collaborating to create media arts works to challenge existing stereotypes of groups in society
- designing a magazine cover to appeal to a specific audience applying technical codes such as images, fonts and titles
- making a storyboard that includes a visual representation of each frame to be captured, describing the camera angle to be used and any additional directional instructions, such as dialogue, special effects and editing
- identifying and negotiating personal, group and artistic goals by developing a shot list based on a storyboard or script, and making decisions about how to direct the action and shoot the footage using creative camera angles
- acknowledging the cultural perspectives of different audiences by designing a media arts work that incorporates a particular cultural, social and environmental perspective

8.5 Produce media arts work for a specific context and purpose

General capabilities

CCT, ICT

8.6 Select aspects of other Arts subjects and learning areas to inspire, develop and present media arts works exploring ideas and learning about Australia, the Asia region and the world

General capabilities

PSC, CCT

Cross-curriculum priorities

SUST, AAEA

Arts subjects and learning areas

DA, ME, MU, VI, ENG, SCI, HIS, GEO

- designing and annotating camera placement and lighting plans for the creation of a media arts work
- telling a news story in print and for online publishing and discuss the differences in the content, meaning and delivery between the two forms
- adapting a scene from a film for a different media context
- promoting a school event through different media and online formats making decision about time, technological access and economic constraints
- creating a visual representation to accompany a chosen piece of music
- adapting a scene from a drama work or novel for a media arts work or online format

Responding

8.7 Analyse how the choice of codes and conventions in a media arts work engages audiences and communicates ideas

General capabilities

CCT, LIT, PSC

- viewing their own film work or the film work of others to identify how group and individual decisions and choices about the use of codes and conventions such as shot composition, acting, production design and editing style communicate ideas to audiences
- deconstructing a magazine cover explaining how each of the elements of font, masthead, and the positioning of imagery contribute to the overall reading
- analysing a still image on the basis of photographic composition, image effects (digital and non-digital), and framing

8.8 Identify and compare how media institutions enable or constrain the types of media they and others can make, access and distribute using examples from Australia, the Asia region and the world

General capabilities

CCT, LIT, EB

Cross-curriculum priorities

SUST, AAEA

- investigating and discussing the social and ethical issues of media ownership in Australia and making comparisons with the situation in another country
- comparing the programming of public sector versus private sector television and commenting on differences in programs, content and production values and sources
- researching and identifying the ways in which media can be produced, including through sole digital producers, cross-media organisations, public and private sector and multi-national organisations
- comparing a media arts work (such as an animation) from a sole producer with one from an international organisation, considering inclusion of social and cultural differences and commenting on differences in style
- investigating school based media, such as newsletters, and identifying the constraints and opportunities in production and distribution

8.9 Analyse media representations and explain how they are created through a process of selection, omission and construction

General capabilities

CCT, LIT, PSC, EB, ICU

- investigating and discussing issues related to the construction of media representations of social and cultural stereotypes, for example examining issues to do with the representation of women
- recognising and identifying cultural, social and environmental differences in representations constructed by the media, for example recognising differences in portrayal of an issue in different media sources
- investigate and evaluate the construction of self in online social media
- comparing contemporary representations from a number of different sources and determining which selected elements have changed from one source to another

8.10 Recognise that audiences are diverse and have varied readings of media arts works that depend on personal, social and cultural contexts

General capabilities

- identifying how audiences with different backgrounds may have different responses to media arts works depending on the cultural context of the media arts work
- recording the different interpretations of their friends and other students when presented with the same media arts works and analysing the results
- comparing the response to a media arts work in

Years 7 and 8 Achievement Standard

By the end of Year 8, students use available equipment and technologies to create media arts works. They plan and create media arts works that inform, entertain and persuade specific audiences. They select which codes and conventions they will apply in their work and use relevant techniques to construct representations.

Students use media arts terminology as they analyse media representations and discuss the organisational context in which they are made. They describe ways that personal, social and cultural contexts influence audience reception of media arts works.

Years 9 and 10

Years 9 and 10 Band Description

The Media Arts curriculum is built around the two interrelated strands, *Making* and *Responding*. Teaching and learning programs should balance and integrate these two strands. Together the strands focus on developing students' knowledge, understanding and skills in working with communications technologies as media artists and audiences.

Students' *Making* and *Responding* are informed through exploration of different perspectives of arts works with increasing depth and complexity as their study of The Arts progresses. Students investigate aspects of arts works in each Arts subject using perspectives suggested in Learning through the Arts, Figure 2, such as but not limited to, histories, cultures, meanings and interpretations. This investigation helps students to make meaning of their own world and to understand the world views of others.

In Years 9 and 10, students develop knowledge, understanding and skills to explore media arts works that inform, entertain, persuade and educate audiences. They make and respond to media arts works independently, with their peers, teachers and community. Students construct representations in a range of media forms and use different perspectives to inform decisions about their selection of codes and conventions, and specific genres and styles, for intended effects on audiences. Students plan and share their media arts works, reflecting upon and accommodating peer feedback to refine their own concept development processes. Students respond to their own, their peers' and others' media arts works. They consider why media arts works are important in the construction of individual, social and cultural identity and how they fulfil a range of purposes for individuals. They will evaluate media representations and mount challenges to them social, cultural and ethical considerations.

Across Foundation to Year 10 students view, perform and respond to Australian and international media arts including works representing traditions of Aboriginal and Torres Strait Islander peoples, and contemporary works that represent the diversity within these cultural groups. Students also engage with works from traditions across other parts of the world including the Asia region. They explore media arts practices associated with the works they study respectfully, acknowledging protocols and conventions relevant to each.

Safe practices underlie all experiences in the study of media arts. In Foundation to Year 2 students learn to work safely with tools and materials in their art-making. Students learn to ask permission to photograph or film another person or use someone else's images. They develop an awareness of the importance of safe practice when using digital technology.

Years 9 and 10 Content Descriptions and Elaborations

Making

10.1 Choose from a range of media arts equipment, technologies and techniques to create media arts works for different intentions and purposes to position, manipulate or

- designing the lighting set up on a shoot that is appropriate to a specific genre, in order to create a specific effect or mood
- creating media arts works that reflect a refined understanding of how lenses, exposure and aperture work in photography and applying this knowledge in different lighting conditions

influence audiences

General capabilities

CCT, LIT

- 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
- trialling, selecting and justifying the best media form to work within to appeal to particular audiences

10.2 Explore and rework known genre conventions to create new and hybrid forms of media arts works

General capabilities

CCT, LIT, ICT

- combining different film trailers from different genres or styles, and editing them together to create a new film genre or style
- designing convergent forms of media arts works that explore the possibilities of existing mediums

10.3 Manipulate representations to invite alternate social, cultural and environmental viewpoints and audience interpretations

General capabilities

CCT, LIT, ICT

Cross-curriculum priorities

SUST

- utilising the techniques of 'culture jamming' to change the meanings of well-known media arts works such as popular advertisements
- scripting alternate endings to television or film narratives for different responses from the audience
- constructing characters for a computer game that appeals to diverse audiences who use it for different purposes
- exploring cultural, social and environmental issues represented in the media and re-imagining and re-mixing alternate versions to present a variety of viewpoints

10.4 Apply codes and conventions in the planning of media arts works for intended audiences and purposes, making refinements using feedback and self-reflection

General capabilities

CCT, LIT, ICT

- designing the mise-en-scène of each frame in a storyboard or visual sequence, deciding where objects and people will be placed within the frame
- arranging the layout for a magazine and selecting which fonts, colours, titles, photographs and articles are to be used and, depending on the magazine's genre, style and audience, then seeking feedback from the target audience to see if they find the layout appealing
- 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

10.5 Produce media arts works designed for commercial, non-commercial, independent, artistic, digital and/or online contexts

General capabilities

CCT, PSC, EB, ICT

- collaborating in small groups where individuals specialise in particular production roles that correspond to industry expectations, such as a brief developed by in-school clients
- producing media arts works for safe posting on suitable social media sharing sites, taking account of ethical and legal responsibilities
- organising and curating a school media arts festival or exhibition
- investigating the production context of a media arts work and producing the work within a specified budget and timeline

10.6 Integrate other art forms and learning areas to develop ideas and issues to explore genre

Arts subjects and learning areas

DA, DR, MU, VI, ENG, HIS, GEO

- making a media arts work or online representation of works explored in Drama or English
- storyboarding a concept from History or Geography to make a media arts work
- combining dance choreography or visual arts works within a media arts representation

Responding

10.7 Evaluate the effectiveness of codes and conventions within a media arts work to engage audiences and communicate ideas and concepts

General capabilities

CCT, LIT,

Cross-curriculum priorities

SUST

- viewing and discussing their own film work and the film work of others to identify and explain how codes and conventions, such as camera techniques, editing rhythm and mise-en-scène, evoke a personal response such as excitement or fear or convey an issue or idea, for example identifying and explaining how codes and conventions can convey opinions about climate change
- reviewing a media arts work and adding to, disputing or endorsing the opinions expressed in another source
- comparing and presenting the same idea, event or story in two media arts works in different media, explaining how different codes and conventions are used to engage audiences and influence personal perceptions, for example, comparing media arts works dealing with the sustainable use of resources

10.8 Examine social and regulatory

- researching Australia's classification system

frameworks within which media arts works are created and explain how these may affect the production and reception of media arts works

General capabilities

CCT, LIT, ICT, EB

10.9 Evaluate media representations, discuss their impact and suggest alternative portrayals

General capabilities

CCT, LIT, ICU, PSC, EB

Cross-curriculum priorities

SUST

10.10 Recognise that media arts works can contribute to sustainable lifestyles, be important in the construction of identity and fulfil a diverse range of purposes for audiences as citizens, consumers and producers

General capabilities

CCT, ICT, LIT, NUM, PSC, ICU

Cross-curriculum priorities

SUST

10.11 Investigate world views through media arts works from different social, cultural, historical and environmental contexts and compare representations

and its relationship to audiences and explaining how it affects themselves and the wider community

- investigating the differences between government regulation and self-regulation
- research viral marketing campaigns and examine the process of distribution from one to many
- identifying the organisations that deal with complaints members of the community may have about media arts works
- analysing gender portrayals in media arts works and evaluating the extent to which they narrow or broaden opportunities for genders
- collaborating to create an alternative representation for commonly depicted portrayals in media arts works
- discussing the portrayal of particular groups in media arts works, considering any advocacy and challenges and evaluating any change over time
- creating a portfolio of favourite music and films that gives an insight into the personality of an imaginary character
- annotating statistics on the media they have consumed in a given period and comparing this with others in the class, noting differences, similarities and trends
- discussing how the online availability and access to particular media arts works, genres or styles can fulfil certain basic human needs such as belonging, friendship or identity for some audiences
- identifying ways in which the media can assist in the maintenance of sustainable lifestyles
- examining the traditions and formats of world cinema and then re-writing the structure of a popular film to follow many of those conventions, recognising different world-views

General capabilities

CCT, LIT, ICU

Cross-curriculum priorities

SUST

- creating a timeline and comparing how a particular representation was constructed over time, marking in key cultural and environmental stages and eras
- speculating about what an Australian media arts work tells audiences from other cultures about Australians, and what their media arts works tell us about them

Years 9 and 10 Achievement Standard

By the end of Year 10, students plan and create media arts works in a range of forms and contexts and for a range of purposes. They select and apply codes, conventions and techniques to create representations in order to position, manipulate or influence audiences.

Students evaluate media arts works and analyse the use of codes and conventions, using media arts terminology. They compare and challenge representations in a range of media arts works. They describe ways that media arts works express individual and community identity and fulfil a range of purposes. They identify and compare some of the regulatory frameworks of production and reception in Australia.

Music

Rationale

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

Music is exploring, performing, creating, listening and responding to sound and silence. In music, students engage with music from diverse cultures and places. Through this practice they construct and communicate ideas, meanings and values about their personal, social and cultural worlds. Like all art forms music has the capacity to engage, inspire and enrich all students, exciting the imagination and encouraging students to reach their creative and expressive potential.

Music enables students to listen with intent, which underpins all music activities. Students individually and collaboratively engage with the elements and concepts of music, through composing, performing and responding to create, communicate and evaluate music ideas.

Students learn the language, skills, techniques and knowledge of music in increasing depth and complexity with ongoing and disciplined practice. Students work with the elements and materials of music to develop musicianship, critical thinking and aesthetic understanding.

Students' active participation in music fosters learning for life-long well-being, developing understanding of other times, places, cultures and contexts.

Aims

The draft Australian Curriculum: The Arts, Music aims to ensure that students develop:

- the confidence to be creative, innovative, thoughtful, skillful and informed musicians, both individually and collaboratively
- knowledge, understanding and skills in music through developing skills in musicianship, 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
- understanding how to use knowledge and skills to build a future as a global music citizen who engages with music for a lifetime.

Learning in Music

In Music, students sing and play available instruments, compose, perform and listen to music.

Making in Music involves singing, playing available instruments, improvising, composing, arranging, listening, recording, performing and using available technologies and musicianship skills. Individually, and in groups students create and perform music in traditional, contemporary and hybrid forms and use music to investigate concepts and ideas from other Arts subjects and learning areas. *Responding* in Music involves students listening, using musicianship skills, analysing and responding to their own and others' works, performances and music practices.

In Music, students develop musicianship and technical and expressive skills as they gain knowledge and understanding of how music practices and the elements and concepts of music can be combined and manipulated to create meaning. Through the interrelated processes of listening, composing and performing students develop aesthetic knowledge. As a basis for inquiry across the practices of composing, performing and listening, students investigate music through different perspectives. Students' exploration of music is informed by different contexts, develops their aesthetic knowledge and provides a structure that can be used when students apply the knowledge and skills acquired in Music to support their learning in other Arts subjects and learning areas.

The Elements of Music

Below are the elements of music and definitions.

duration	the organisation of sound in relation to time. Duration includes length of sound and silence, beat, rhythm and tempo
pitch	the relative highness or lowness of sound. Pitch occurs horizontally (as in a melody) and vertically (including chords and harmony)
dynamics and expression	the relative volume and intensity of sound and the way that sound is articulated and interpreted
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
texture	the layers of sound in a musical work and the relationship between them
timbre	the particular tone colour or quality that distinguishes a sound or combinations of sounds

Foundation to Year 2

Foundation to Year 2 Band Description

The Music curriculum is built around the two interrelated strands, *Making* and *Responding*. Teaching and learning programs should balance and integrate these two strands. Together the strands focus on developing students' knowledge, understanding and skills as composers, performers and audiences.

Students' *Making* and *Responding* are informed through exploration of different perspectives of arts works with increasing depth and complexity as their study of The Arts progresses. Students investigate aspects of arts works in each Arts subject using perspectives suggested in Learning through the Arts, Figure 2, such as but not limited to, histories, cultures, meanings and interpretations. This investigation helps students to make meaning of their own world and to understand the world views of others.

In Foundation to Year 2, students make and respond to music independently, with their peers and their teachers. Students sing, play and listen to a range of music. They organise sounds to make music about things of interest to them and perform music they have learned for their peers. Students respond to their own and their peers' music. They listen to and explore a range of music and talk about associations with their own experience and the effects of the music.

Across Foundation to Year 10 students listen to, perform and respond to Australian and international music including music from the traditions of Aboriginal and Torres Strait Islander peoples, and contemporary works that represent the diversity within these cultural groups. Students also engage with works from music traditions across other parts of the world including the Asia region. They explore music practices associated with the works they study respectfully, acknowledging protocols and conventions relevant to each.

Safe practices underlie all experiences in the study of music. Students learn to play instruments with care and respect for the traditions of the instruments. They develop awareness of themselves and their peers when singing or playing instruments together. Students learn to ask permission to use someone else's compositions. Students develop an awareness of the importance of safe practice when using instruments and digital technology.

Foundation to Year 2 Content Descriptions and Elaborations

Making

2.1 Play with and explore sound, silence and sound sources

General capabilities

CCT, ICT

Cross-curriculum priorities

SUST, ATSIHC

- playing and experimenting with ways of making and varying sound using voices and available classroom instruments, digital sounds and sounds from the natural environment, such as imagining and creating animal and bird noises
- exploring the elements of music through play-based activities, for example moving or using voices and body percussion to experiment with sound and silence, fast and slow, long and short
- pitch matching, echoing sound patterns and

2.2 Experiment with sounds and silences from a range of environments and use available sound sources to imagine and create their own music

Cross-curriculum priorities

SUST, ATSIHC, AAEA

2.3 Learn about and recognise the elements of music as they sing, play and compose

General capabilities

CCT, LIT, NUM, ICT

2.4 Sing and play a range of music from their own and other cultures

General capabilities

CCT, ICT, PSC

Cross-curriculum priorities

SUST, ATSIHC

2.5 Record and share music they sing, play and create in different ways

General capabilities

improvising their own sound and accompaniment patterns to develop aural recognition skills

- choosing and combining sounds to create short compositions which tell a story
- improvising movement patterns and creating accompaniments to familiar music, for example improvising rhythm patterns or using body percussion to accompany a song
- improvising with voices and available sound sources to express actions, thoughts and feelings
- listening to music and identifying instruments, features of pitch, rhythm, dynamics and structure using words, symbols and movement
- recognising when change occurs in a musical work, for example a change of instrument, dynamics or tempo
- describing what is happening in a range of music they create and perform using words, movement, pictures or digital media to express their ideas
- singing songs, playing song games, and playing available instruments to learn a range of music
- singing in tune, recognising and showing the difference between their speaking and singing voice and learning how to play available instruments
- singing and playing different types of music to explore the expressive possibilities of their voices and instruments
- using body percussion to feel and show the beat or tempo or create an accompaniment, for example stamping their feet to the rhythm or the beat
- exploring ways to record the music that they create, for example creating a graphic score using symbols to show loud and soft, long and short and the order of sounds within the piece
- moving, drawing and using music symbols to identify and describe features of music they

ICT, LIT, NUM

2.6 Connect music to other Arts subjects and learning areas

General capabilities

PSC, ICU, CCT, LIT, ICT

Cross-curriculum priorities

SUST, ATSIHC

Arts subjects and learning

DA, DR, ME, VI, ENG

sing, play or listen to

- exploring ways to share their music, such as interpreting and performing each other's graphic scores or sharing digital recordings
- developing a class performance piece which includes other art forms, for example creating a dance to accompany a song they have composed or learnt
- using dance, drama, media arts and visual arts to demonstrate understanding of a music idea, for example create a dance showing changes in a piece of music
- telling a story through song, visual arts or dance. The story can be about an event such as a school incursion or excursion.
- producing performances and events that use more than one of the arts for special occasions, for example creating and presenting dances, drama, music, animations or art works for a community cultural celebration
- exploring shapes and animal tracks through paintings or other visual arts works that tell a story

Responding

2.7 Share what they think and feel about music as creators, singer, players and audience members

General capabilities

CCT, PSC, LIT

Cross-curriculum priorities

SUST

- talking about how a piece of music makes them feel using words, symbols and movement and accepting and respecting the responses of others
- imagining and identifying character and mood across a range of listening experiences, for example 'Was the music fast or slow?', and 'What kind of movement does this rhythm suggest?'
- exploring the music ideas of others and imitating aspects of these when singing, playing and improvising music

2.8 Talk about features of music they perform and listen to and how pieces of music sound and work

General capabilities

- describing shapes, patterns, form or character of pieces of music using their own words and learnt music terminology
- making connections to the elements of music while listening, using images, words, and movement, for example taking the role of a musical detective to

CCT, LIT, ICU, NUM

Cross-curriculum priorities

SUST

2.9 Describe and experience music in different places or contexts to explore perspectives

General capabilities

PSC, ICT, CCT

solve a musical mystery such as ‘Why does this piece sound like a machine?’

- listening to and talking about music and musical instruments from different places, cultures and times, for example recognising that other world cultures use similar instruments and musical patterns
- acknowledging that other world cultures use the same repertoire of sounds and rhythms
- participating in a range of class music making as a performer and as an audience member
- expressing appreciation for a range of diverse music in a variety of performance situations, listening attentively and interacting with performers when invited
- identifying differences between performer and audience roles, in a variety of settings (formal, informal, virtual and interactive)
- expressing appreciation by being a considerate audience member, acknowledging and valuing diversity

Foundation to Year 2 Achievement Standard

By the end of the Year 2, students listen to, sing, play and move to a range of music with an awareness of the elements of music in familiar works. They organise sounds to create music.

They share the music they have created, performed and listened to using symbols and music terminology. They comment on the music they and others create. They identify reasons for their preferences.

Years 3 and 4

Years 3 and 4 Band Description

The Music curriculum is built around the two interrelated strands, *Making* and *Responding*. Teaching and learning programs should balance and integrate these two strands. Together the strands focus on developing students' knowledge, understanding and skills as composers, performers and audiences.

Students' *Making* and *Responding* are informed through exploration of different perspectives of arts works with increasing depth and complexity as their study of The Arts progresses. Students investigate aspects of arts works in each Arts subject using perspectives suggested in Learning through the Arts, Figure 2, such as but not limited to, histories, cultures, meanings and interpretations. This investigation helps students to make meaning of their own world and to understand the world views of others.

In Years 3 and 4, students make and respond to music independently, with their peers and their teachers and local community. Students sing, play and listen to a range of music. Students make music organising musical ideas into simple compositions. They perform music they have learned for their peers. Students respond to a range of music. They use music terminology to share observations and opinions about features of the music they play, compose and listen to.

Across Foundation to Year 10 students listen to, perform and respond to Australian and international music including music from the traditions of Aboriginal and Torres Strait Islander peoples, and contemporary works that represent the diversity within these cultural groups. Students also engage with works from music traditions across other parts of the world including the Asia region. They explore music practices associated with the works they study respectfully, acknowledging protocols and conventions relevant to each.

Safe practices underlie all experiences in the study of music. Students learn to play instruments with care and respect for the traditions of the instruments. They develop awareness of themselves and their peers when singing or playing instruments together. Students learn to ask permission to use someone else's compositions. Students develop an awareness of the importance of safe practice when using instruments and digital technology.

Years 3 and 4 Content Descriptions and Elaborations

Making

4.1 Experiment with the qualities of sound and silence to express ideas using available sound sources

General capabilities

CCT, ICT

Cross-curriculum priorities

SUST, ATSIHC

- experimenting with ways of using voices and instruments to explore sound possibilities
- trialling possible ways of producing sounds from a variety of sources (environmental and digital) experimenting with dynamics and sound quality to make choices about the sounds they use
- recognising and imitating pitch and rhythm patterns and identifying familiar timbres and instruments
- recognising similarities and differences between acoustic and digital sound sources and the way sounds are produced

4.2 Imagine and create their own music by investigating combinations of sound and silence

General capabilities

CCT, ICT

Cross-curriculum priorities

SUST

- experimenting with and combining sounds, silence, tempo and volume to make music, for example create a soundscape or graphic score that tells a story in sound
- combining and organising sampled sounds to improvise and create music, for example downloading a selection of sounds to create dance music
- improvising and trialling music ideas in group composition activities

4.3 Describe features of the elements of music as they sing, play and compose

General capabilities

CCT, LIT, NUM, ICT

- explaining how the elements work together in a piece of music, using words and symbols to express their ideas, for example using digital media to create a visualisation
- experimenting with musical choices when composing and performing, for example how changing the speed of a piece can alter or affect its mood
- recognising how the use of music elements changes in different styles when performing or composing music

4.4 Develop skills and techniques as they sing and play a range of music expressively

General capabilities

CCT, PSC

- singing and playing a variety of music in unison and parts
- practising music to develop skills in singing and playing by exploring and trialling sound possibilities, working together as a group to sing in tune, keep in time, and listen carefully to blend their sound with others
- exploring ways of singing and playing expressively, for example exploring different ways of performing the dynamics as they learn and practise a song

4.5 Explore ways to record and share music as they sing, play and create

General capabilities

CCT, ICT, NUM

Cross-curriculum priorities

SUST, ATSIHC, AAEA

- exploring the characteristics and purpose of different symbols and types of notation
- exploring ways music is recorded and shared in different styles and traditions
- recording music ideas using invented and learnt symbols and available technology, for example devising a graphic score for a piece about the environment

4.6 Combine music making with Dance, Drama, Media Arts, Visual Arts and other

- developing and selecting ideas to create music in response to source materials such as still images, dance, text or film, for example using sounds,

learning areas

General capabilities

CCT, ICT, PSC, LIT

Cross-curriculum priorities

SUST, ATSIHC

Arts subjects and learning areas

DA, DR, ME, VI, ENG

movement and images inspired by the natural, rural or urban environment

- using other Arts subjects as vehicles of expression when interpreting the elements of music, for example using images and movement to illustrate structure or texture
- preparing a themed performance that contains components from several Arts subject, for example a story-telling song or series of songs that is accompanied by acting, dancing and visual or media arts works created by the students or their peers

Responding

4.7 Experience and reflect upon a range of music as both performer and audience member

General capabilities

CCT, PSC, ICU

Cross-curriculum priorities

AAEA

- listening to a range of music associated with places, people, events and traditions recognising that there are different ways to interpret and perform music
- listening to, identifying and comparing instrument groups, performance style and types of music
- understanding the expectations and requirements of performers and audience members in a variety of settings (formal, informal, virtual, interactive)

4.8 Identify and describe the elements of music within a range of music from different times and places

General capabilities

CCT, ICU, LIT

Cross-curriculum priorities

SUST

- recognising and describing the features of the music they listen to, using some music terminology and symbols, for example describing the form of a song using a variety of movements or symbols
- talking about how a style is created through musical choices and use of the elements of music, for example recognising how the voice is used differently to perform a rock or folk song
- discussing the different roles and purposes of music when listening to a range of music associated with places, people, events and traditions

4.9 Reflect upon and share thoughts and feelings about their music making, and communicate ideas about a range of music from Australia, the Asia region and other world cultures

- sharing observations, feelings and opinions about a range of music using words and symbols to express ideas
- recognising that music can be imagined and interpreted in different ways to vary character and mood, such as 'Which animal would you choose to represent this

General capabilities

CCT, PSC, LIT, ICU

Cross-curriculum priorities

AAEA

piece of music?’

- considering and discussing the music ideas and feedback of others and incorporating aspects of these when singing, playing and composing
- recognising similarities and differences in a range of music from different styles, cultures and traditions

Years 3 and 4 Achievement Standard

By the end of Year 4, students sing and play music demonstrating pitch and rhythmic accuracy. They organise and manipulate combinations of sound and silence as they improvise individually and collaboratively.

Students use available technology, music terminology and symbols to record and document the music they perform and compose. They describe how the music they sing and play should sound. They recognise features of the music they listen to. They describe and compare their own music and the music of others.

Years 5 and 6

Years 5 and 6 Band Description

The Music curriculum is built around the two interrelated strands, *Making* and *Responding*. Teaching and learning programs should balance and integrate these two strands. Together the strands focus on developing students' knowledge, understanding and skills as composers, performers and audiences.

Students' *Making* and *Responding* are informed through exploration of different perspectives of arts works with increasing depth and complexity as their study of The Arts progresses. Students investigate aspects of arts works in each Arts subject using perspectives suggested in Learning through the Arts, Figure 2, such as but not limited to, histories, cultures, meanings and interpretations. This investigation helps students to make meaning of their own world and to understand the world views of others.

In Years 5 and 6, students make and respond to music independently, with their peers, teachers and community. Students sing, play and listen to a range of music. They use the elements of music and musicianship skills to organise musical ideas into compositions using notation systems to record their ideas. Students respond to their own, their peers' and others' music using music terminology. They identify the elements of music in music they listen to and perform. They describe features of music from a range of styles, times, places and cultures.

Across Foundation to Year 10 students listen to, perform and respond to Australian and international music including music from the traditions of Aboriginal and Torres Strait Islander peoples, and contemporary works that represent the diversity within these cultural groups. Students also engage with works from music traditions across other parts of the world including the Asia region. They explore music practices associated with the works they study respectfully, acknowledging protocols and conventions relevant to each.

Safe practices underlie all experiences in the study of music. Students learn to play instruments with care and respect for the traditions of the instruments. They develop awareness of themselves and their peers when singing or playing instruments together. Students learn to ask permission to use someone else's compositions. Students develop an awareness of the importance of safe practice when using instruments and digital technology.

Years 5 and 6 Content Descriptions and Elaborations

Making

6.1 Select and discriminate between sounds and combinations of sounds to investigate the possibilities of sound

General capabilities

CCT, ICT

Cross-curriculum priorities

SUST

- experimenting with varying combinations of sounds to create mood and shape ideas using voices or available digital and acoustic sound sources
- exploring music ideas, manipulating sound qualities, dynamics and articulation to use them in their own performances and compositions
- identifying, remembering and recording pitch and rhythm patterns and phrases while singing, playing, improvising and listening to music

6.2 Select and organise music ideas to create their own music

General capabilities

CCT, ICT

Cross-curriculum priorities

SUST

- improvising to trial ideas, selecting and combining elements of music to create and shape their own music
- imitating musical features and stylistic characteristics when composing
- selecting and combining sounds using available technology to create music, for example manipulating and combining sampled sounds, including those from the urban and natural environment

6.3 Manipulate the elements of music expressively and describe how they are used and combined in music they sing, play and compose

General capabilities

CCT LIT, ICT

- identifying and describing musical features and their purpose in the music they compose and perform
- identifying and describing how contrasts are achieved and the effects they create when performing and composing music explaining how the elements of music work together to convey music ideas or characteristics of a style using some musical terminology

6.4 Sing and play a range of music from Australia, the Asia region and the world developing skills and techniques and exploring ways to perform expressively

General capabilities

CCT, ICU, PSC

Cross-curriculum priorities

AAEA

- singing and playing a range of unison and part music individually and in ensemble
- practising their singing and playing to explore and develop technical skills as a soloist and class ensemble member
- singing and playing music from Australia, the Asia region and other world cultures, exploring expressive possibilities and applying stylistic features

6.5 Record and share music they sing, play and create in a variety of written and non-written ways

General capabilities

ICU, EB, ICT, LIT

Cross-curriculum priorities

SUST, ATSIHC, AAEA

- identifying and explaining ways of sharing and recording musical ideas from different styles and traditions, (for example the oral traditions of Aboriginal and Torres Strait Islander peoples and the role of the custodians of the song or song line)
- creating and arranging music and recording ideas with symbols, notation and available technology
- trialling and refining ways to use a variety of available technologies to record and share the music they compose and perform
- learning about cultural, social and ethical issues when recording and sharing different types of

6.6 Combine Arts subjects and other learning areas in their compositions and performances to communicate meaning in and through music

General capabilities

CCT, EB, ICT, LIT

Cross-curriculum priorities

SUST

Arts subjects and learning areas

Da, DR, ME, VI, ENG

- music across a range of styles
- recognising that using digital representation (with appropriate copyright and cultural permissions) can generate more creative and sustainable communities
- developing a composition or performance inspired by stimulus material such as photographs, images, dances, texts, films using voices and improvised or available sound sources
- interpreting and conveying meaning in music through activities derived from other Arts subjects, making connections between the elements of other art forms and the elements of music, for example correlating pastel colours in a painting with soft dynamics in a composition
- creating a project that includes several Arts subjects with some consideration of cultural, social and environmental context, for example creating and filming a television commercial, involving sets, costumes, a script and appropriate music

Responding

6.7 Express preferences and appreciate and respect the ideas of others as performers and audience members

General capabilities

CCT, LIT, ICT, ICU, PSC

6.8 Describe and compare the use of the elements of music within various pieces of music they listen to and perform

General capabilities

CCT, PSC, ICU, LIT

Cross-curriculum priorities

- recognising that audiences and performers experience and interpret music differently according to the performance context and setting, for example considering why certain pieces of music are chosen for specific settings
- describing how and why people make music, identifying similarities and differences in the roles of both performer and audience member in a variety of settings (formal, informal, virtual and interactive)
- recognising that there are differences in audience and performer roles, expectations and responses according to context and setting
- describing the musical features of a variety of pieces by identifying and comparing the role and use of the elements of music
- identifying and discussing key musical features, social, cultural and historical influences in music from different times and places, including Australia, the Asia region and other world cultures

6.9 Reflect upon, evaluate and share opinions, thoughts and feelings about the range of music they listen to and make

General capabilities

CCT, LIT, ICT, PSC

Cross-curriculum priorities

SUST

- discussing and giving reasons for personal preferences and opinions about music, using music terminology
- identifying and describing how music can be interpreted differently and is affected by prior music experiences
- giving and receiving feedback to make choices about and improve their own and others' compositions or performances

Years 5 and 6 Achievement Standard

By the end of Year 6, students rehearse perform songs and instrumental pieces. They combine sounds and silence to create compositions that reflect growing understanding of features of music structures and styles.

They document their music works and ideas about music using symbols and available technologies. They use music terminology to describe features of a range of music from their own and other social and cultural contexts.

Years 7 and 8

Years 7 and 8 Band Description

The Music curriculum is built around the two interrelated strands, *Making* and *Responding*. Teaching and learning programs should balance and integrate these two strands. Together the strands focus on developing students' knowledge, understanding and skills as composers, performers and audiences.

Students' *Making* and *Responding* are informed through exploration of different perspectives of arts works with increasing depth and complexity as their study of The Arts progresses. Students investigate aspects of arts works in each Arts subject using perspectives suggested in Learning through the Arts, Figure 2, such as but not limited to, histories, cultures, meanings and interpretations. This investigation helps students to make meaning of their own world and to understand the world views of others.

In Years 7 and 8, students develop knowledge, understanding and skills about music as an art form through composition, arrangement, rehearsal and performance. They make and respond to music independently, with their peers, teachers and community. Students explore and combine the elements of music to develop tension and focus dramatic action. Students use understanding of elements and concepts, instruments and styles to improvise, compose and arrange music in a variety of contexts. Students use their musicianship to realise expressive and stylistic features of the works they perform. They record and share their music and access other people's music using available technologies and notations. Students respond to their own, their peers' and others' music. They discuss their observations about features of their own and others' music and performances and develop awareness of cultural, social and ethical contexts for music-making.

Across Foundation to Year 10 students listen to, perform and respond to Australian and international music including music from the traditions of Aboriginal and Torres Strait Islander peoples, and contemporary works that represent the diversity within these cultural groups. Students also engage with works from music traditions across other parts of the world including the Asia region. They explore music practices associated with the works they study respectfully, acknowledging protocols and conventions relevant to each.

Safe practices underlie all experiences in the study of music. Students learn to play instruments with care and respect for the traditions of the instruments. They develop awareness of themselves and their peers when singing or playing instruments together. Students learn to ask permission to use someone else's compositions. Students develop an awareness of the importance of safe practice when using instruments and digital technology.

Years 7 and 8 Content Descriptions and Elaborations

Making

8.1 Explore and experiment with sounds, sound sources and stylistic qualities from their own and other cultures to enhance music-making and develop aural skills

- selecting and combining sounds and sound sources to shape music ideas, manipulating the elements of music to trial sound possibilities and reflecting on the effects created
- working with given parameters or frameworks to develop stylistic understanding when manipulating sounds and sound sources from a range of cultures

General capabilities

CCT, ICT, PSC, LIT

Cross-curriculum priorities

SUST, AAEA

8.2 Trial, refine and shape music ideas to compose and arrange music

General capabilities

CCT, EB, ICT

Cross-curriculum priorities

SUST

8.3 Manipulate the elements of music to enhance stylistic characteristics and expressive qualities as they compose and perform music

General capabilities

CCT, LIT, PSC

Cross-curriculum priorities

SUST

8.4 Practise, rehearse and perform a range of solo and ensemble music, developing skills and techniques to perform expressively

General capabilities

CCT, LIT, PSC

8.5 Record and share music ideas in a variety of written and non-written ways using notation and available technology

such as those of the Asia region

- identifying, singing, performing and recording rhythmic, melodic and harmonic patterns and ideas, for example improvising and harmonising while singing and playing
- exploring and manipulating music elements within given parameters to create new music
- combining the elements of music to shape arrangements and original works influenced by composition models reflecting a range of styles, recognising ethical, cultural and environmental issues
- selecting, combining and manipulating sounds using available technology to create, generate and record music ideas
- manipulating the elements of music and describing the resulting effect on their compositions and performances
- making comparisons and informed observations about how the elements of music create contrast when performing and composing
- understanding and communicating how the elements of music are interpreted and treated in a particular way within various musical styles, cultures and traditions when they perform and compose
- rehearsing and performing a range of solo and ensemble music to practise and improve instrumental and vocal skills and techniques, for example rehearsing ensemble music, listening for balance and responding to cues and directions
- improvising, practising and performing a variety of instrumental and vocal repertoire expressively
- considering stylistic features of a piece to shape a musical performance
- recognising, interpreting and creating different types of scores and notation across a range of styles
- notating patterns, music ideas and fragments of larger works in a range of different ways when composing and performing music
- exploring technology as a tool for creating, notating,

General capabilities

CCT, ICT, EB

Cross-curriculum priorities

SUST

8.6 Combine and make connections between music, others Arts subjects and other learning areas in their music-making

General capabilities

CCT, PSC

Arts subjects and learning areas

DR, ME, HIS, GEO

Responding

8.7 Identify roles and responsibilities of performers and audience members in a range of music contexts

General capabilities

ICU, EB, LIT, PSC, ICT

Cross-curriculum priorities

SUST

8.8 Describe and explain the use of the elements of music within various works of different cultures, contexts and styles

General capabilities

CCT, LIT, ICU, PSC

8.9 Reflect on, develop and express opinions and discuss the elements of

- recording and sharing music ideas, for example uploading and sharing their compositions and performances to media websites in different formats
- recognising that digitally sharing and recording musical ideas (with appropriate copyright and cultural permissions) can generate more creative and sustainable communities
- listening to, singing and playing music which relates to themes and topics covered in other learning areas (songs about the environment, films dealing with sustainability)
- creating and composing music that relates to topics covered in other learning areas, with an emphasis on the music learning
- learning about the history and geography of different communities and places from which pieces of music originate
- understanding why and how different traditions, styles and contexts affect the experience and interpretation of a piece of music
- identifying and describing how social, cultural and ethical considerations influence music making
- identifying, comparing and discussing different types of audience responses and performer roles in formal, informal, virtual and interactive settings
- sharing and responding to feedback to explore performance and to consider how audiences engage with performance
- listening for specific elements of music and musical techniques and devices, discussing how they have been used and manipulated
- identifying and describing music from a range of sources, identifying musical features and how and why the elements of music have been treated and combined
- comparing and discussing similarities and differences between works from a range of styles and cultures including Australia, the Asia region and the world
- considering and discussing their response to a range of music from Australia, the Asia region and the world using appropriate terminology

music and stylistic features in music they compose and perform and in observations about a range of music

General capabilities

CCT,PSC, LIT

Cross-curriculum priorities

SUST, AAEA

- identifying personal preferences and the reasons for them in the music they hear
- discussing how the elements of music are used for different purposes when considering style and musical interpretation
- giving and trialling feedback to refine compositions and performances

Years 7 and 8 Achievement Standard

By the end of Year 8, students rehearse and perform songs and instrumental pieces expressively and with accuracy. They investigate and apply techniques relevant to the styles of the music they perform. They manipulate elements of music to create, shape and refine compositions in a range of structures and styles.

Students document their music using stylistically appropriate notations and available technologies. They use music terminology as they reflect, offer and accept feedback to enhance their music making.

Years 9 and 10

Years 9 and 10 Band Description

The Music curriculum is built around the two interrelated strands, *Making* and *Responding*. Teaching and learning programs should balance and integrate these two strands. Together the strands focus on developing students' knowledge, understanding and skills as composers, performers and audiences.

Students' *Making* and *Responding* are informed through exploration of different perspectives of arts works with increasing depth and complexity as their study of The Arts progresses. Students investigate aspects of arts works in each Arts subject using perspectives suggested in Learning through the Arts, Figure 2, such as but not limited to, histories, cultures, meanings and interpretations. This investigation helps students to make meaning of their own world and to understand the world views of others.

In Years 9 and 10, students develop knowledge, understanding and skills about music as an art form through composition, arrangement, rehearsal and performance. They make and respond to music independently, with their peers, teachers and community. Students develop a distinctive personal voice as they create, shape and refine music ideas in a range of forms and styles. Students listen critically as they rehearse and perform and use musicianship skills, knowledge of performance practice, music styles and awareness of the performance context to shape the performance and communicate with the audience. They record and document their music ideas using available technologies and notations. Students respond to their own, their peers' and others' music. They critically engage with and analyse music making connections with their own works and practices, expressing and justifying opinions and preferences.

Across Foundation to Year 10 students listen to, perform and respond to Australian and international music including music from the traditions of Aboriginal and Torres Strait Islander peoples, and contemporary works that represent the diversity within these cultural groups. Students also engage with works from music traditions across other parts of the world including the Asia region. They explore music practices associated with the works they study respectfully, acknowledging protocols and conventions relevant to each.

Safe practices underlie all experiences in the study of music. Students learn to play instruments with care and respect for the traditions of the instruments. They develop awareness of themselves and their peers when singing or playing instruments together. Students learn to ask permission to use someone else's compositions. Students develop an awareness of the importance of safe practice when using instruments and digital technology.

Years 9 and 10 Content Descriptions and Elaborations

Making

10.1 Imagine, manipulate, investigate, select and evaluate sound and sound sources with developing aural perception to create music for different intentions and purposes in

- experimenting with, manipulating and trialling qualities of available digital and acoustic sounds to create music ideas while aurally evaluating the outcome
- manipulating sounds and sound sources to suggest or replicate style when imagining and creating new music for a range of audiences

compositions and performances

General capabilities

CCT, PSC, ICT

- singing, improvising and transcribing music to aurally identify and recognise pitch and rhythmic and harmonic configurations

10.2 Improve, trial, select, extend, manipulate and evaluate music ideas to compose and arrange music

General capabilities

CCT, ICT, NUM

- combining and manipulating the elements of music using repetition, variation and contrast to shape compositions
- composing and arranging music with an increasing awareness and application of stylistic features
- exploring and manipulating combinations of electronic and acoustic sounds to create new works, using technology as a composition tool and sound source

10.3 Manipulate, analyse and compare the elements of music and stylistic characteristics when composing and performing

General capabilities

CCT, ICU, PSC, LIT

- analysing and discussing musical features of the works they perform and compose across a range of styles and contexts, for example seeking, providing and responding to feedback
- considering and applying an understanding of how contrast and cohesion are achieved when performing and composing music
investigating and considering how the elements work together to convey musical style or character and applying these ideas to refine the music they perform and compose

10.4 Shape and perform a range of solo and ensemble music practising skills and techniques to play expressively in a range of styles

General capabilities

CCT, PSC, ICU, NUM

- practising, refining and performing solo and ensemble repertoire from a range of styles and contexts, developing technical skill and control
- recognising and applying effective practice techniques to develop musical sensitivity by evaluating and refining the expressive qualities of their performances
- applying stylistic understanding in a purposeful and musical manner when improvising and performing
-

10.5 Record and communicate music ideas to share performances and compositions in a range of contexts, using notation and available technology

General capabilities

- interpreting and comparing different forms of notation used in a range of printed and electronic musical scores from a range of contexts
- transcribing and communicating music ideas using a variety of tools, techniques and notation when improvising, performing, arranging and composing
- creating, generating and manipulating sounds and sound qualities, using symbols and notation to plan, record and communicate ideas using available

CCT, ICT, PSC

Cross-curriculum priorities

SUST

10.6 Combine and make connections between music, other art forms and other learning areas in their music-making

General capabilities

CCT, PSC

Arts subjects and learning areas

ME, DR, ENG, HIS

- technology when performing and composing music
- recording and developing sustainable and ethical habits, for example considering copyright issues in regard to digital recording and communication of music
- making a documentary, which includes information from a topic dealt with in other learning areas (such as protest movements in History) including songs and soundtracks and incorporating other arts-making techniques
- incorporating costumes, movement, sets, lighting and multimedia components in their performances to heighten impact and audience engagement
- reading and writing lyrics and stories on which to base musical compositions

Responding

10.7 Differentiate between subjective and objective responses to music and express personal preferences as they reflect on, analyse and justify the elements of music and stylistic features they compose and perform

General capabilities

CCT, PSC, LIT, ICU

- evaluating their own and others' music, discussing the influence of music on the development of personal and cultural identity and the formation of personal opinions and preferences
- evaluating and comparing different types of stylistic interpretation of a range of music to develop aesthetic awareness
- providing and considering formal and informal evaluation of their own and others' works, differentiating between objective and subjective responses to improve music making

10.8 Analyse, compare and explain the use of the elements of music within various works from a range of different contexts and styles

General capabilities

CCT, ICU, LIT, PSC

- applying strategies for analysis and identifying criteria to describe how a composer combines the elements of music across a range of works
- analysing how the use and combination of the elements of music define stylistic characteristics and cultural and historical features
- understanding the influence of social, cultural and historical developments, and the connections between them, on music and other art forms

10.9 Reflect upon and evaluate different approaches to audience and performer roles and

- comparing and evaluating different interpretations of music as both audience and performer in various social, cultural and virtual settings
- considering cultural, social and ethical issues when

responsibilities in a range of music contexts for a variety of purposes

making decisions about performance practice and audience response across a range of music

- comparing and evaluating audience responses and performer roles across a broad range of formal, informal, virtual and interactive settings

General capabilities

CCT, ICT, EB, ICU, LIT

Cross-curriculum priorities

SUST

Years 9 and 10 Achievement Standard

By the end of Year 10, students manipulate sound and silence to achieve aesthetic outcomes when they perform and create music. They demonstrate developing musicianship. They practise, refine and perform an expanding range of solo and ensemble repertoire with confidence, expression and stylistic integrity. They improvise, arrange and compose original works using aural skills and synthesis of knowledge of the elements of music, stylistic features, and structures.

Students use notation and available technologies to record and share their music. They evaluate their own and others' music practices to inform and shape their own music making. They use music terminology to describe features of the music. They justify their opinions and preferences about music.

Visual Arts

Rationale

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

In Visual Arts students make and respond to diverse forms of art, craft and design. Through engagement with traditional and emerging visual arts-making and critical practices students explore and communicate meanings and messages relevant to their personal worlds and other worlds they encounter. Like all art forms, the visual arts have the capacity to engage, inspire and enrich all students, exciting the imagination and encouraging students to reach their creative and expressive potential.

Visual Arts provides opportunities for students to investigate the field of visual arts in complex and rich ways. Opportunities to investigate practices in the visual arts contribute to students' creative and interpretive achievements and the visual arts works they produce.

The study of Visual Arts enables students to explore their world and expand their knowledge, understanding, skills and techniques as makers and viewers of visual art. As an art form steeped in centuries of history and continuing to evolve, Visual Arts empowers students to engage in visual forms of communication, exploring the visual language evident in their own and others' social, cultural and technological worlds to make individual and collaborative art works in response to ideas that emerge.

Students develop understanding of world culture becoming critical, imaginative and innovative thinkers through learning in visual arts. They learn to express their world-views and engage with the visual thinking and working practices of others through the exploration of histories, cultures and societies in Visual Arts.

Aims

The Australian Curriculum: The Arts, Visual Arts aims to develop students':

- confidence, curiosity, imagination and enjoyment to develop a personal voice through engagement with visual arts-making and ways of communicating visually
- visual arts knowledge, understanding, skills, inquiry processes and innovative thinking to shape ideas and apply visual arts techniques, languages, materials, processes and technologies
- understanding of visual arts in human experience, applying skills of critical analysis, evaluation and aesthetic understanding
- respect for and knowledge of the diverse roles, traditions, histories and cultures of visual arts and artists, and visual arts as a field of practice and understanding, as they become critical and innovative artists and audiences.

Learning in Visual Arts

In Visual Arts students learn as artists, designers, craftspeople, critics, historians and audiences through direct and critical engagement with two-dimensional, three-dimensional and four-dimensional (time-based) forms. Students explore interrelated forms within the visual arts and explore critical, sensory and emotional ways of making meaning when they engage with materials, technologies and processes and explore their own and others' visual arts works.

Through *Making* and *Responding* students develop their knowledge and skills to see, imagine and communicate as they develop artistic choices, and critical and aesthetic understanding.

Making in Visual Arts involves students creating individual and collaborative art works in response to ideas that emerge as they explore visual language evident in their own and others' social, cultural and technological worlds.

Responding in Visual Arts involves students inquiring conceptually and spatially as they learn the language, skills and techniques of the visual arts. They apply this knowledge as they experiment with materials and methods to access and experience traditional and new technologies in the visual arts.

Practices and viewpoints in Visual Arts

When learning in Visual Arts students learn about practices associated with different forms. These forms include two-dimensional forms such as drawing and painting; three-dimensional forms such as ceramics and sculpture; four-dimensional and time-based forms, such as visual arts installations that include video which runs for a period of time. Some practitioners refer to 'elements' in visual arts and some do not. Elements used in visual arts include but not limited to line, shape and form, space and time, colour, texture and value in combination with the principles. The elements and principles of design are part of a broader visual language used when making and responding to visual arts works. Specifically the term relates to a formalist aesthetic practice. Principles include but not limited to repetition, rhythm, contrast, variety, emphasis, proportion, balance, unity, harmony, movement, relationships of parts.

Viewpoints in the context of Visual Arts are the different lenses or perspectives through which students may explore, consider and investigate a visual arts work. Viewpoints may reflect the context within which an art work was made and the purpose for which it was made as well as the context within which it is viewed. Students also investigate points of view made in critical and historical writing about artists and artworks, audience responses and changing interpretations of the world.

When designing learning experiences in the Visual Arts, the practices and viewpoints described below should be considered alongside the perspectives suggested in *Learning through The Arts* (see Figure 2).

practices	The ways artists, architects, designers, craftspeople, critics and historians respond, represent, create and communicate. This includes the knowledge, understanding and skills associated with the techniques, materials, technologies and processes of two-dimensional (2D), three-dimensional (3D) and four-dimensional (4D) forms, shapes, images, objects, spaces,
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environments and experiences.

viewpoints

The knowledge and understanding that come from exploring ideas and beliefs and are informed by material, cultural, social, historical, virtual, spatial, temporal and environmental experiences.

This includes the critical, theoretical, emotional and intuitive responses that arise when making and responding.

Draft for consultation

Foundation to Year 2

Foundation to Year 2 Band Description

The Visual Arts curriculum is built around the two interrelated strands, *Making* and *Responding*. Teaching and learning programs should balance and integrate these two strands. Together the strands focus on developing students' knowledge, understanding and skills as artists, designers, craftspeople, critics, historians and audiences.

Students' *Making* and *Responding* are informed through exploration of different perspectives of arts works with increasing depth and complexity as their study of The Arts progresses. Students investigate aspects of arts works in each Arts subject using perspectives suggested in Learning through the Arts, Figure 2, such as but not limited to, histories, cultures, meanings and interpretations. This investigation helps students to make meaning of their own world and to understand the world views of others.

In Foundation to Year 2, students make and respond to visual arts works independently, with their peers and their teachers. Students make visual arts works about things of interest to them often reflecting their families, communities and events that happen around them. They use a range of materials, media and technologies to make visual arts works in a range of forms including drawings, paintings, printmaking, sculptures, photography and multimedia. Students respond to their own and their peers' work and talk about associations with their own experience and the effects of the visual arts works.

Across Foundation to Year 10 students view and respond to Australian and international visual arts including visual arts from the traditions of Aboriginal and Torres Strait Islander peoples, and contemporary works that represent the diversity within these cultural groups. Students also engage with works from visual arts traditions across other parts of the world including the Asia region. They explore visual arts practices associated with the works they study respectfully, acknowledging protocols and conventions relevant to each.

Safe practices underlie all experiences in the study of visual arts. In Foundation to Year 2 students learn to work safely with tools and materials in their art making. Students learn to ask permission to photograph or film another person or use someone else's images. Students develop an awareness of the importance of safe practice when using digital technology.

Foundation to Year 2 Content Descriptions and Elaborations

Making

2.1 Look at and imagine images, objects, patterns and forms

General capabilities

CCT, PSC, ICT, ICU

- recognising that drawing, painting, objects and spaces represent and express imagination and emotions
- looking at and playing with images and objects that represent themselves in the natural and manufactured world
- playing with combining images, shapes, patterns and spaces

2.2 Explore and play with a range of images, materials,

- discovering and describing the qualities of natural and manufactured materials, traditional and

surfaces, spaces, techniques, patterns and forms

General capabilities

CCT, ICT, LIT

Cross-curriculum priorities

ATSIHC, AAEA

contemporary, for example clay, cardboard, canvas, models, watercolours, wood, plastic and multimedia

- using a range of traditional and digital media, materials and processes, exploring the elements of art, craft and design in an imaginative way
- developing safe, resourceful and sustainable practices when using, storing and cleaning materials, tools and equipment. For example, recognising safe and proper use and care of basic tools, materials, and supplies, including scissors, pencils, crayons, markers, glue, paints, paintbrushes, and clay

2.3 Talk about their ideas and materials when making images, objects, shapes and spaces

General capabilities

PSC

Cross-curriculum priorities

SUST

- talking about their own visual arts works describing subject matter and ideas and naming features
- beginning to acknowledge their own intentions when taking on the role of artist to make art works
- describing their choices about media and processes and tools and how these affect their art work

2.4 Make visual arts works about people, objects and experiences that are familiar, imagined or remembered

General capabilities

PSC

- creating original art works and describing their subject matter, ideas and the features they use
- making visual arts works, about situations in daily life depicting self, family, friends, pets, home, school and community
- making visual arts works using images, objects and recycled materials found in the natural and man-made environments

2.5 Recognise that visual and spatial ideas are developed and understood in different ways

General capabilities

CCT, ICU, NUM

- exploring a single subject matter across a range of 2D, 3D and 4D (time-based) forms to imagine themselves in the world around them
- discover that visual and spatial elements can be extended by different media, materials and processes to change meaning
- manipulating visual and spatial ideas to create new images and objects connected to family, place and community

2.6 Connect visual arts to other Arts subjects and learning areas

- using available digital technologies to access, copy and share images and ideas, understanding that they cannot copy someone else's work
- experimenting with the elements of colour and

General capabilities

ICT, LIT, EB

Arts subjects and learning areas

MU, DR, GEO, SCI, MAT

texture in response to topics being studied in class, for example transport, water, plants and animals

- learning about and representing other Arts subjects and learning areas through painting, drawing and shapes in 2D, 3D and 4D. For example, in Mathematics, learning about square numbers and making a 3D pyramid out of sugar cubes

Responding

2.7 Share thoughts, ideas and feelings about their visual arts works using visual arts terminology

- describing what they immediately recognise in visual arts works using visual arts terminology
- talking about the features in visual arts works that attract attention
- sharing and comparing their own ideas with those of peers and recognising there are different responses to visual arts works

General capabilities

CCT, LIT, PSC

2.8 Talk about visual arts works of others, considering different viewpoints

- describing features or content in a visual arts work from different perspectives to their own
- comparing a range of visual arts works to talk about an effect or an idea
- viewing a range of visual arts works to explore how they are interpreted by different people, times and places

General capabilities

LIT, ICU, CCT

Cross-curriculum priorities

SUST

2.9 Recognise that environments, societies, cultures and times are represented in a range of visual arts

- discussing how visual arts works tell us about life and the past and represent change
- describing experiences from their own world and culture that they have represented in their own visual arts works
- discussing the symbols, stories and traditions represented in visual arts works from different social and cultural contexts, including those of Aboriginal and Torres Strait Islander peoples

General capabilities

ICU

Cross-curriculum priorities

ATSIHC, AAEA

Foundation to Year 2 Achievement Standard

By the end of Year 2, students use processes, techniques, materials and technologies to make visual arts works that express their ideas.

They share their visual arts works and describe visual arts work they and others create.
They identify the visual arts works within their own experience.

Draft for consultation

Years 3 and 4

Years 3 and 4 Band Description

The Visual Arts curriculum is built around the two interrelated strands, *Making* and *Responding*. Teaching and learning programs should balance and integrate these two strands. Together the strands focus on developing students' knowledge, understanding and skills as artists, designers, craftspeople, critics, historians and audiences.

Students' *Making* and *Responding* are informed through exploration of different perspectives of arts works with increasing depth and complexity as their study of The Arts progresses. Students investigate aspects of arts works in each Arts subject using perspectives suggested in Learning through the Arts, Figure 2, such as but not limited to, histories, cultures, meanings and interpretations. This investigation helps students to make meaning of their own world and to understand the world views of others.

In Years 3 and 4, students make and respond to visual arts works independently, with their peers, teachers and local community. Students develop their artistic intention by personalising their visual arts works. They will use a range of materials, media and technologies to make visual arts works in various forms and learn about particular artistic traditions, including drawing, painting, sculpture, printmaking and digital works. Students respond to their own and their peers' visual arts works and works by other artists. They describe the connections between the stimulus and the materials they have used to make their art and how this makes meaning.

Across Foundation to Year 10 students view and respond to Australian and international visual arts including visual arts from the traditions of Aboriginal and Torres Strait Islander peoples, and contemporary works that represent the diversity within these cultural groups. Students also engage with works from visual arts traditions across other parts of the world including the Asia region. They explore visual arts practices associated with the works they study respectfully, acknowledging protocols and conventions relevant to each.

Safe practices underlie all experiences in the study of visual arts. In Years 3 and 4 students will learn to work safely with tools and materials as suitable to traditions associated with different forms in their art making. Students learn to ask permission to photograph or film another person or use someone else's images. Students will learn the importance of safe practice when using digital technology and sharing their art work online.

Years 3 and 4 Content Descriptions and Elaborations

Making

4.1 Explore how to express ways of seeing and imagining their world working with images forms, objects and spaces

- experimenting with 2D, 3D and 4D objects and forms inspired by personal experiences
- exploring images, objects, ideas and spaces representing themselves and others in a variety of situations in natural and man-made environments looking at spaces and objects from different viewpoints

General capabilities

CCT, ICT, PSC, NUM

4.2 Investigate and experiment with the qualities of different media and techniques to develop intended effects

General capabilities

CCT, ICT, LIT, PSC

Cross-curriculum priorities

SUST

- combining the qualities of media and materials to explore effects, for example making a collage with recycled materials that show texture and contrast
- investigating natural, man-made and digital environments and materials that can be used to create different effects in their art works
- investigating the qualities of materials that impact on the environment by selecting resources, considering their use, re-use and potential for recycling

4.3 Develop art-making techniques using, media, visual arts practices and viewpoints

General capabilities

ICU, PSC, EB

Cross-curriculum priorities

SUST

- analysing the expressive qualities of their visual arts works in relation to their choice of subject matter, materials and processes
- exploring the ways that different art-making techniques can represent the lives of other people, their cultures and where they live
- making choices about the forms and techniques used to best represent the qualities of their subject matter

4.4 Experiment with techniques, tools and forms to develop their skills and refine their art-making

General capabilities

CCT, LIT, NUM

- using different techniques and forms to create art works about personal, cultural and community ideas
- creating a range of visual arts works that investigate different effects and meanings using traditional and available digital art tools, materials and techniques
- acknowledging that artists also refine and further develop their skills in art-making techniques in order to produce visual arts works that are made for others to see and own

4.5 Share and display visual arts works focusing on the details, intentions and the techniques used

General capabilities

CCT, PSC, NUM, ICT

Cross-curriculum priorities

SUST

- talking and writing about their visual arts work focusing on the details, intentions and the techniques they used
- selecting visual arts work for display, for example a school, community or online exhibition
- planning and arranging ways in which art work can effectively be displayed, for example selecting mounts, frames or positions in a display space

4.6 Combine visual arts making with Dance, Drama, Media Arts, Music and

- experimenting with available digital technologies to reconstruct visual arts works in relation to other Arts subjects or learning areas, understanding that they

other learning areas

General capabilities ICT

Arts subjects and learning areas

DA, DR, MU, SCI

cannot copy someone else's work

- creating still and moving images in response to other Arts subjects and learning areas, for example combining photographs from an excursion to create a visual representation of the experience
- experimenting with the elements of colour and texture in response to topics being studied in class, for example living things, the planets

Responding

4.7 Express understanding about choices made in the creation of their own visual arts works identifying reasons for these based upon features of the art works

General capabilities

CCT, PSC, LIT

- comparing the use of art-making techniques used in their own visual arts works
- identifying how they have represented particular people, objects or experiences in their visual arts works
- reflecting on the use of visual and spatial elements in their visual arts works and comparing these with the works of others

4.8 Recognise and describe how images, objects, forms and ideas in visual arts works can be considered from different viewpoints

General capabilities

CCT, PSC, LIT, ICU

- identifying different perspectives from one's own experience when comparing and contrasting meaning and content
- describing and comparing how different media, materials and processes are manipulated to create effects
- identify possible motives, thoughts and skills artists have when they make visual arts works for an audience

4.9 Explore and explain visual arts works and comment on the connections with Australia, the Asia region and other world regions

General capabilities

CCT, ICU, LIT, PSC

Cross-curriculum priorities

AAEA, SUST

Arts subjects and learning areas

HIS

- discussing the place and function of visual arts works in communities and how they represent life, environments, and the past and present
- describing how visual arts works reflect values of care, respect and responsibility towards others and the environment
- exploring and explaining the social and cultural significance of art, craft and design works across time and place

Years 3 and 4 Achievement Standard

By the end of Year 4, students use available materials and technologies to make and display visual arts works that represent themselves and others.

They recognise connections between the selection of subject matter, materials and technologies and ideas and audience. Students describe their own visual arts works and the visual arts works of others.

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Draft for consultation

Years 5 and 6

Years 5 and 6 Band Description

The Visual Arts curriculum is built around the two interrelated strands, *Making* and *Responding*. Teaching and learning programs should balance and integrate these two strands. Together the strands focus on developing students' knowledge, understanding and skills as artists, designers, craftspeople, critics, historians and audiences.

Students' *Making* and *Responding* are informed through exploration of different perspectives of arts works with increasing depth and complexity as their study of The Arts progresses. Students investigate aspects of arts works in each Arts subject using perspectives suggested in Learning through the Arts, Figure 2, such as but not limited to, histories, cultures, meanings and interpretations. This investigation helps students to make meaning of their own world and to understand the world views of others.

In Years 5 and 6, students make and respond to visual arts works independently, with their peers, teachers and community. Students investigate subject matter to represent what they see and experience in the real world. They use available materials, media and technologies to make visual arts works in a range of forms and practise the particular artistic traditions they have learned about, including drawing, painting, sculpture, printmaking and digital works. Students respond to their own, their peers' and artists' visual arts works. They explain the meaning behind their art work. They also talk about the skills artists need to make art works. They recognise that different people interpret art works in different ways and that these people include artists and audiences.

Across Foundation to Year 10 students view and respond to Australian and international visual arts including visual arts from the traditions of Aboriginal and Torres Strait Islander peoples, and contemporary works that represent the diversity within these cultural groups. Students also engage with works from visual arts traditions across other parts of the world including the Asia region. They explore visual arts practices associated with the works they study respectfully, acknowledging protocols and conventions relevant to each.

Safe practices underlie all experiences in the study of visual arts. In Years 5 and 6 students will work safely with tools and materials as suitable to traditions associated with different forms in their art making. Students ask permission to photograph or film another person or use someone else's images or art works. Students will learn the importance of safe practice when using digital technology and sharing their art work online.

Years 5 and 6 Content Descriptions and Elaborations

Making

6.1 Experiment with and create 2D, 3D and 4D images and objects based on imagination and a deepening understanding of their world

- creating images, objects and spaces based on personal experience, knowledge and identity
- exploring how the natural and man-made world is a source of ideas for visual artists
- assembling materials in a variety of ways to create visual art works about what they see and experience in the real world
- exploring subject matter of personal and social interest from particular viewpoints including issues,

General capabilities

CCT, ICT, NUM

activities and events in place, spaces, people, objects and the imaginary world

6.2 Select and use different media and techniques to explore visual arts ideas

General capabilities

CCT, ICT

Cross-curriculum priorities

SUST

- focusing on the properties of natural and man-made materials to explore how they can be manipulated or changed for visual effect
- selecting and using different media techniques when combining traditional and digital technologies, media, materials and processes
- exploring the qualities of materials that impact on the environment by selecting resources, considering their safe use, re-use and potential for recycling
- using different artistic concepts, for example colour, tone, light, scale and abstract, in the interpretation of subject matter

6.3 Develop art-making skills and techniques utilising media, visual arts practises and viewpoints suitable to particular purposes

General capabilities

CCT, ICU, PSC, EB

Cross-curriculum priorities

SUST

- creating and explaining a range of visual arts works considering and respecting cultural practices, ethical responsibilities and the sustainable use of resources
- planning and recording new ideas and selecting suitable processes, materials and techniques when developing visual arts works, for example, creating a rainforest collage combining images from the natural environment using digital art techniques
- investigating a range of art-making techniques to explore and develop skills, including traditional and digital technologies, media, materials and processes

6.4 Make visual arts works as representations of self and others across places, times, cultures and societies

General capabilities

CCT, ICU, PSC, EB

Cross-curriculum priorities

SUST

- creating visual arts works that investigate how different personal, cultural and community ideas and processes coexist
- collaborating to create visual arts works, for example building an installation of a sculpture, designing and painting a mural, making a video
- justifying and refining decisions when responding to a creative challenge

6.5 Share visual arts works and investigate and respond to ways their own and others' visual arts works communicate to an

- manipulating visual and spatial ideas for different audiences focusing on the details, intentions and techniques
- selecting visual arts work for display, for example a school, community or online exhibition

audience

General capabilities

NUM, PSC, ICU, ICT

Cross-curriculum priorities

SUST

- planning and arranging ways in which art work can effectively be displayed, for example identifying connections between each other's work, such as themes, forms or other features and negotiating the layout of works in a real or virtual display space

6.6 Combine Arts subjects and other learning areas to communicate meaning in and through visual arts

General capabilities

ICT, NUM

Cross-curriculum priorities

SUST

Arts subjects and learning areas

ME, DA, DR, MU, MAT

- creating, copying and/ or re-purposing arts content in digital format, understanding that they cannot copy someone else's work
- investigating ways of generating a broader audience, such as inviting a digital audience to 'step inside' art works and contribute to the creative process
- exploring aspects of visual language in different learning areas, for example, exploring line and dimension in mathematics

Responding

6.7 Investigate values and meanings in their own and others' visual arts works

General capabilities

CCT, LIT, EB

Cross-curriculum priorities

SUST

- comparing and contrasting how various representational forms evoke reactions, values and meanings that may differ from their own
- analysing how artists construct meaning recognising skills, techniques, materials and forms
- applying visual and spatial terminology and principles when communicating reasons for preferences about their own and others' art works

6.8 Identify and discuss a range of visual arts works and how they may be interpreted in different ways

General capabilities

CCT, LIT, PSC, ICU

Cross-curriculum priorities

SUST, ATSIHC

- investigating traditions and conventions in visual arts works, such as genres and techniques, suited to the representation of different subject matter
- discussing how interpretation of visual arts works is affected by cultural, social and environmental factors and by the family
- considering the rights and responsibilities of artists and designers when representing and critiquing their own ideas and those of others

6.9 Identify and analyse ways that societies, cultures and eras of Australia, the Asia region and the world are represented by artists and designers

- identifying beliefs that audiences and artists hold about taste, tradition, expression and creativity in visual arts
- discussing the functions of a range of visual arts works in communities and environments
- exploring how visual arts works have been reconceptualised across cultures, times and places

General capabilities

CCT, ICU, LIT, PSC

Cross-curriculum priorities

SUST

Arts subjects and learning areas

HIS

Years 5 and 6 Achievement Standard

By the end of Year 6, students use skills, processes, materials and technologies to create and display visual arts works. They plan, reflect upon, refine and document their visual arts ideas and processes.

They identify practices and viewpoints and their inter-relationship in visual arts works they view. They make connections between their own and others' artworks using visual arts terminology.

Years 7 and 8

Years 7 and 8 Band Description

The Visual Arts curriculum is built around the two interrelated strands, *Making* and *Responding*. Teaching and learning programs should balance and integrate these two strands. Together the strands focus on developing students' knowledge, understanding and skills as artists, designers, craftspeople, critics, historians and audiences.

Students' *Making* and *Responding* are informed through exploration of different perspectives of arts works with increasing depth and complexity as their study of The Arts progresses. Students investigate aspects of arts works in each Arts subject using perspectives suggested in Learning through the Arts, Figure 2, such as but not limited to, histories, cultures, meanings and interpretations. This investigation helps students to make meaning of their own world and to understand the world views of others.

In Years 7 and 8, students develop knowledge, understanding and skills to make art works informed by their understanding of practices and viewpoints. They make and respond to visual arts works independently, with their peers, teachers and community. Students will use available materials, media and technologies to make visual arts works in a range of forms and practise the particular artistic traditions. They investigate the way techniques and processes are embedded in materials, media and technologies. They understand that artists have different reasons and motivations for making art. They acknowledge that different types of people view art and interpret it in different ways and that there are different opinions about the significance of art works.

Across Foundation to Year 10 students view and respond to Australian and international visual arts including visual arts from the traditions of Aboriginal and Torres Strait Islander peoples, and contemporary works that represent the diversity within these cultural groups. Students also engage with works from visual arts traditions across other parts of the world including the Asia region. They explore visual arts practices associated with the works they study respectfully, acknowledging protocols and conventions relevant to each.

Safe practices underlie all experiences in the study of visual arts. In Years 7 and 8 students work safely with tools and materials as suitable to traditions associated with different forms in their art making. Students ask permission to photograph or film another person or use someone else's images or art works. Students understand the importance of safe practice when using digital technology, sharing their art work and views online. They will consider safe art practices when making and assembling a collection of visual arts works for display.

Years 7 and 8 Content Descriptions and Elaborations

Making

8.1 Explore ideas for visual arts-making that relate to their own background and experience

- selecting and applying a range of strategies, procedures and conventions to make 2D, 3D and 4D images, objects and spaces
- combining and adapting images from several sources based on interpreting experiences derived from natural and human worlds
- imagining and refining their visual and spatial representations of the world combining past and

General capabilities

CCT, ICT, PSC, ICU, NUM

Draft Australian Curriculum: The Arts Curriculum Foundation to Year 10

contemporary technologies

8.2 Investigate the practices and viewpoints of art, craft and design and the connection to and influence on aesthetic and expressive intention when imagining and planning

General capabilities

CCT, ICT, NUM

Cross-curriculum priorities

SUST

- investigating perspectives, viewpoints and audience when exploring intentions and aesthetic decisions
- understanding that meanings are made through the conventions embedded in practices
- developing and refining technical skills and techniques when designing, fabricating and constructing visual arts works employing safe and sustainable practices

8.3 Reflect on their own and others' visual arts practice recognising the safe and sustainable use of materials and processes

General capabilities

CCT, ICT, ICU, NUM, EB

Cross-curriculum priorities

SUST

- annotating their own and others' art making intentions, through, for example, keeping a written or digital journal or folio, demonstrating how aesthetic practices can be linked to the critical selection of sustainable materials and processes
- researching the use of images, text, styles, genres and cultures as a source of ideas when problem-solving
- understanding that the use of images, text, styles and genres relate to ethical responsibilities, viewpoints and sustainable practices

8.4 Make visual arts works that demonstrate the conceptual representation of the world as a source of ideas

General capabilities

CCT, ICT, LIT, EB, ICU, NUM

Cross-curriculum priorities

SUST

- collecting, critiquing, reflecting on, refining and analysing intentions and viewpoints when making visual arts works
- drawing on their increasing repertoire of visual arts practices and skills when problem-solving and predicting outcomes
- applying ethical, environmental and sustainable dimensions when making their collection of visual arts works for display

8.5 Develop an understanding of the ways audiences construct multiple meanings in response to student art works

General capabilities

- re-contextualising historical, cultural or societal viewpoints extending visual and spatial relationships using different media, materials and processes
- investigating and building on traditional and contemporary ways societies use visual arts works to persuade audiences

8.6 Select aspects of other Arts subjects and learning areas to inspire and develop visual arts works, exploring ideas and learning about Australia, the Asia region and the world

- translating representational aspects of other learning areas into visual arts works
- investigating ways of exploring and challenging subject matter in other learning areas through interactive art works

General capabilities

CCT, ICU

Cross-curriculum priorities

AAEA

Responding

8.7 Attribute purpose and meaning to visual arts works through a range of perspectives

- analysing visual arts works to identify how they are interpreted
- analysing how techniques used, and encounters with and within objects, spaces, environments and time evoke different emotional and physical responses
- investigating why and how techniques used to evoke reactions can affect a viewer by, for example, conveying values and ideas regarding sustainability

General capabilities

CCT

Cross-curriculum priorities

SUST

8.8 Explore and explain viewpoints through critical analysis of a range of visual arts works

- recognising how different factors contribute to the ways in which visual art works are judged to be meaningful
- applying spatial thinking and visual conventions when exploring arts works by historical and contemporary artists
- analysing expressive purpose considering the effects of tools, mediums and/or technologies

General capabilities

CCT, LIT

8.9 Research and analyse how practice in visual arts in different times and places is conditioned by a range of interests

- deconstructing concrete and abstract visual arts concepts
- exploring the ways artists, craft practitioners and designers employ symbols and metaphors to tell stories
- respecting cultural practices and ethical responsibilities
- analysing how genres, conventions and technologies shape art, craft, design and architecture in historical

General capabilities

CCT, ICT, LIT, ICU, EB

and contemporary cultural contexts

- explaining how visual arts works reflect values of care, respect and responsibility towards others and the environment

8.10 Develop an understanding of artists' impacts and contributions to social, cultural, environmental and historical interests, attitudes, values and beliefs

- debating cases for and against interpretations of art works considering social, economic and cultural values and beliefs
- considering harmony and tensions created by societal, environmental, industrial and sustainability issues
- understanding the relationship between arts industries and the professional roles of visual arts practitioners

General capabilities

ICT, LIT, PSC, ICU

Cross-curriculum priorities

SUST

Years 7 and 8 Achievement Standard

By the end of Year 8 students use skills, techniques, processes, materials and technologies to plan and create visual arts works. They reflect upon and refine their visual arts works. They display visual arts works for different audiences.

Students recognise the interrelationship between practices and viewpoints. They research and analyse practices and viewpoints. They use visual arts language to describe and justify their understanding of their own and others' practices.

Years 9 and 10

Years 9 and 10 Band Description

The Visual Arts curriculum is built around the two interrelated strands, *Making* and *Responding*. Teaching and learning programs should balance and integrate these two strands. Together the strands focus on developing students' knowledge, understanding and skills as artists, designers, craftspeople, critics, historians and audiences.

Students' *Making* and *Responding* are informed through exploration of different perspectives of arts works with increasing depth and complexity as their study of The Arts progresses. Students investigate aspects of arts works in each Arts subject using perspectives suggested in Learning through the Arts, Figure 2, such as but not limited to, histories, cultures, meanings and interpretations. This investigation helps students to make meaning of their own world and to understand the world views of others.

In Years 9 and 10, students develop knowledge, understanding and skills to make art works informed by their understanding of practices and viewpoints. They make and respond to visual arts works independently, with their peers, teachers and community. Students use available materials, media and technologies to make visual arts works. They develop autonomy in a range of forms and practise the associated artistic traditions. They investigate the way techniques and processes are embedded in materials, media and technologies. They will apply their understanding of aspects of practice to critical and historical interpretations of art. They identify and seek to explain how artists and audiences interpret art works.

Across Foundation to Year 10 students view and respond to Australian and international visual arts including visual arts from the traditions of Aboriginal and Torres Strait Islander peoples, and contemporary works that represent the diversity within these cultural groups. Students also engage with works from visual arts traditions across other parts of the world including the Asia region. They explore visual arts practices associated with the works they study respectfully, acknowledging protocols and conventions relevant to each.

Safe practices underlie all experiences in the study of visual arts. In Years 9 and 10 students work safely with tools and materials as suitable to traditions associated with different forms in their art making. Students ask permission to photograph or film another person or use someone else's images or art works. Students understand the importance of safe practice when using digital technology, sharing their art work and views online. They consider safe art practices when making and assembling a collection of visual arts works for display.

Years 9 and 10 Content Descriptions and Elaborations

Making

10.1 Manipulate and synthesise selected techniques and processes to make art exploring the world as a source of ideas

General capabilities

- selecting and applying a range of strategies, procedures and conventions when refining and manipulating 2D, 3D and 4D images, objects, environments and spaces to represent personal identity
- decontextualising and recontextualising images, objects, environments and spaces to interpret self and the world

CCT, ICT, PSC, ICU, NUM

Cross-curriculum priorities

SUST

10.2 Investigate and explore the perspectives on and in the arts' practices of other artists in relation to their own ideas about design, symbols, objects and spaces

General capabilities

CCT, ICT, NUM

Cross-curriculum priorities

SUST

- manipulating and/or appropriating a range of images, objects and spaces to synthesise concepts, purposes and meanings
- drawing on the thinking, knowledge and practices of artists and designers when considering audience, conceptual strength and meaning during making
- deepening aesthetic and conceptual strengths and experimenting with past and contemporary technologies during imaginative problem-solving
- developing technical accomplishment in the resolution of designed, fabricated and constructed art works using safe and sustainable practices

10.3 Experiment with, reflect on and refine the connections in their own work between viewpoints, materials, practices, mediums, techniques and processes

General capabilities

CCT, ICT, ICU, NUM, EB

- deepening aesthetic and conceptual ideas by drawing on sustainable principles and processes when designing, fabricating and constructing
- refining understanding of contemporary artistic intentions and practices while exploring visual arts works that embody problem-solving processes
- exploring cultural practices respectfully, considering ethical responsibilities and the sustainable use of resources in the assembling of visual arts works for display

10.4 Investigate and explore the perspectives on and in the arts' practices of other artists in relation to their own ideas about design, symbols, objects and spaces

General capabilities

CCT, ICT, ICU, NUM, EB

- documenting the practices of artists and designers when refining and annotating their own intentions
- extending the range of practices and skills they use when problem-solving and curating
- applying ethical dimensions of originality and invention of subject matter and objects when making their collection of visual arts works for display

10.5 Make informed decisions about the ways their own and others' visual arts works communicate meaning to audiences

General capabilities

ICT, ICU, NUM, PSC, EB

- researching and manipulating specific cultural, visual, spatial and sustainability practices to achieve intended effect
- re-contextualising and extending visual and spatial conventions using different media, materials and processes
- respectfully appropriating traditional and contemporary art, craft and design conventions, to persuade audiences

10.6 Explore other art forms and learning areas to develop ideas and issues to explore symbol and representation

General capabilities

ICT, LIT, EB

Arts subjects and learning areas

ME, DR, MU

- using available digital technologies to access, copy and share images and ideas (Copyright permissions and appropriation issues will need to be adhered to)
- making visual arts works to explore, challenge and represent ideas from other learning areas

Responding

10.7 Evaluate and share with others their understandings about the role intentions play in how and why visual arts works are made, what they are about and how they are understood in different ways

General capabilities

CCT, PSC, LIT, ICU

- identifying how visual arts works embed values and beliefs and have been interpreted differently by audiences across time and in different social and cultural contexts
- analysing the ways spatial and temporal placement of objects and spaces evoke emotions and messages within virtual and real environments
- examining how artists and designers purposefully choose media and techniques to evoke sensual and physical responses

10.8 Investigate how practice in visual arts in different times and places is conditioned by a range of interests

General capabilities

CCT, LIT

Cross-curriculum priorities

SUST

- explaining and justifying how the role of aesthetic and critical knowing assists the exploration of subject matter and meaning-making in visual arts works
- applying spatial thinking and visual conventions to interrogate the effectiveness and significance of past and contemporary visual arts works
- critically discussing the impact of technologies on visual arts thinking and terminology, acknowledging their significance for sustainability

10.9 Research the impact and contribution of visual arts practitioners from Australia, the Asia region and the world

- comparing the impact of objects and structures in different contexts and how they carry and convey values, beliefs and world views
- considering the responsibilities of visual arts practitioners when appropriating commentaries about social, environmental and sustainability issues
- interrogating the societal roles and responsibilities of

General capabilities

CCT, ICU, PSC, LIT, ICT

Cross-curriculum priorities

AAEA, SUST

arts industries in relation to artists, designers, historians and critics

- recognising the power of The Arts in advocating for and bringing about change over time

Years 9 and 10 Achievement Standard

By the end of Year 10, students make and display visual arts works. They manipulate techniques, processes, materials and technologies to communicate ideas through their visual arts works.

Students connect practices and viewpoints in their making and responding. They analyse visual art works using visual arts language. They justify decisions related to their own and others' practices.

Glossary

2D	used to describe arts works such as painting and drawings that exist on a flat surface; that has height or length, and width
3D	used to describe arts works and forms such as sculpture and installation, that have depth as well as height and width
4D	used to describe arts works, forms and ideas that have depth, height and width, and added temporal and spatial dimensions, for example art works that incorporate time include time-based installation works, performance works, digital animation, video
abstract movement	movement that is not literal or everyday movement such as walking or running, but rather movement that may evoke a sensation or an image
abstraction	does not depict a person, place or thing ; an idea or a concept portrayed using arts languages where the subject matter is either completely non-representational or changed from reality; the subject of the work is based on what you see or feel: colour, shapes, size, scale, texture and, in some cases, the process. For example a painting made of splashes of colour or dance works without plot or character.
accent	an emphasis or stress, also a strong movement or gesture; as part of a musical structure, for example, specific beats in a rhythmic pattern might be emphasised or to give character, for example, using a staccato articulation to give a sense of lightness
accept and extend	the turn-taking in improvised drama whereby one actor accepts another's speech or action by responding to it in speech or action to continue the scene
accompaniment	a supporting part in a piece of music that is not the main tune or most important musical idea
acoustic	an instrument or sound source that does not rely on electronic or digital means to make sound
aesthetic	culturally 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.
aesthetic criteria	the combination of intellectual, emotional and sensory responses derived from an art work
animation	a media work made by showing a series of still images in rapid succession to create an illusion of movement

appropriation	borrowing elements from one artwork to re-contextualise them to create new works with another meaning
arranging	in dance, is organising or assembling dance movements in a specified position, place or structure; in music is adapting and manipulating existing musical material, for example, by changing the instrumentation, adding accompaniment or additional parts
art form	the specific shape or quality an artistic expression takes. It will be influenced by the materials and technologies used in: dance, drama, media arts, music, visual arts. Each of the Arts subjects is an art form: dance, drama, media arts, music, visual arts
articulation	the way a note is sung or played, such as short and detached (staccato), smooth (legato) accented which contributes to the overall style and interpretation in music
assemblage	an arrangement of a variety of materials to create a 2D or 3D work of art
atmosphere	the established mood or feeling, for example the mood in a performance, or a painting
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
aural memory	internalising a memory of the sounds and elements of music in isolation and in combination, such as instrumental and vocal sounds or specific and rhythm patterns
aural skills	using auditory skills to identify and discriminate between sounds
binary form	a choreographic structure that consists of two distinct, self-contained sections or themes that share either a character or quality (such as the same tempo). Also known as AB.
blocking	the organising of actors in a performance space in drama, for example positioning one actor will deliver a line in the centre of the space and another will sit on the floor to the left of the first actor
body awareness	focuses on 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 parts	using isolated parts of the body, for example arms, legs, head, torso, feet, hands
body percussion	using the body as a percussion instrument to perform beat or rhythm
body zones	body areas of right side, left side, front, back, upper half and lower half
call and response	a choreographic, dramatic or musical structure in which one soloist/group performs, with the second soloist/group answering or entering in “response”
camera angle	various positions of the camera which gives different viewpoints of the subject matter
canon	in music, a passage, movement, sequence, or piece of music are done in succession or overlapping one another; in dance, the dancers perform the same passage, movement, phrase or sequence in succession, usually with the second and following dancers beginning the movement sequence before the first dancer has completed it
character/role	identification and portrayal of a person’s values and attitudes, intentions and actions as imagined relationships, situations and ideas in dramatic action
chord	two or more notes played simultaneously
choreographic devices	the tools a choreographer selects and uses to communicate ideas, including: abstraction, sequence, repetition, transition, contrast, variation, canon
choreograph	to arrange or invent movements; steps and patterns of movements to create dance
choreography	the arrangement of movement.
codes	accepted ways of arranging materials into familiar forms, such as print, painting, moving image or sculpture. In Media Arts, codes can further be broken down into technical (such as camera angles, brush strokes, body movement) and symbolic codes (such as the language, dress, actions of characters, visual symbols)
collapsing	a movement quality where there is a release of tension where gravity is permitted to take over. The collapse may be gradual and controlled as in a slow fall, or it may be sudden as in fainting.
colour	in visual arts includes primary, secondary and tertiary colours. It includes notions of a limited palette, monochrome, subdued, bright, intense, complementary, opaque and transparent

composition	the placement or arrangement of elements or parts in arts works, as distinct from the subject of a work
compositional skills	the ability to arrange elements in an art work, for example arranging movements in dance
concepts	idea(s) involved in the work
contrast	creating difference for example change in energy level (dance) and strong light or dark areas (visual art) softness or loudness (music)
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 for example heroes and villains in drama.
costume	clothing worn by performers/actors. Can offer a sense of time and place or suggest status or emotional state. Costume colour and style can be symbolic of the character
craft	crafting objects can be for experimentation with form or function, for exhibition, for production and for personal or community need. is an intellectual and physical activities where artists explore the possibilities of materials and processes to produce unique objects. 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
culture products	the identity and communicative practices of cultures such as film, visual arts and crafts, dance and film making
cue	a signal to an actor to enter or leave the acting area. A line of dialogue or an instruction in a script that serves as a signal to other actors. An instruction about when to action a stage management instruction such as a lighting or sound change (drama)
curator	a person who is responsible for the concept, selection of work and design of a display or exhibition of art works
deconstructing	the dissection of imagery or text physically or metaphorically
decontextualising	to remove an image, object or idea from a context
design	to plan, the form, composition or structure of an arts work in making or responding, and the shape given to any object of use and the way it functions

devising	the development of a work through improvisation in dance, drama and music and experimentation in media arts and visual arts
dialogue	conversation involving two or more characters that contributes to the dramatic action. Includes other sounds the tone, emphases, pauses and silences that provide additional dramatic meaning
dimension	the size and shape. For example, the size and shape of an object in visual arts; body shape or movement in dance.
direction	the position and movement of the body or body parts in relation to the space, audience, and other performers
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.
duration	the length of time a movement or sound lasts
dynamics	refers to how the sound or movement is performed, includes weight, force, energy, movement, and sound qualities for example the relative volume and intensity of sound, or heavy and light movements in dance.
elements of Music	duration, pitch, dynamics and expression, structure, texture and timbres
elements and principles of design	part of a broader visual language used when making and responding to visual arts works. Specifically the term relates to a formalist aesthetic practice. Elements include but not limited to line, shape and form, space and time, colour, texture and value in combination with the principles. Principles include but not limited to repetition, rhythm, contrast, variety, emphasis, proportion, balance, unity, harmony, movement, relationships of parts
ensemble	a group of actors or musicians who perform together
expressive qualities	in dance includes: projection, focus, awareness of space, and musicality; also referred to as performance quality
fabricating	inventing, constructing or manufacturing from diverse

focus	to concentrate the attention on a spatial direction or a point in space to intensify attention or increase the projection of intent. For example focus on the dancer's line of sight or focus on dramatic action. In drama being directing and intensifying attention and framing moments of dramatic action
foley	is the reproduction of everyday sounds for use in film making
form	the whole of an art work's elements and the way they are structured. In music, form is the order of the parts of music. In visual arts form a three-dimensional geometrical figure having height, breadth, and depth, for example sphere, cube, cylinder, cone. Form also refers to broad categories such as puppetry, or orchestra, or sculpture
forms and elements	one the perspectives for learning through the Arts and considers how the elements or codes and conventions of the art form have been arranged to create the artwork
genre	The categories into which art forms are grouped according to content, style, form and structure. For example, in dance, ballet or modern dance; in visual arts portraits or landscape; in media arts genres are seen as particular sets of codes and conventions that are shared by categories of texts
gesture	the expressive movement of the body, for example in drama and dance body movements to reveal character or communicate meaning
graphic score	a way of recording music using symbols and illustrations to represent sound
improvisation	spontaneous creative activity applying the elements of an art form. 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. An extended improvisation is one that is reworked, shaped and refined.
Institutions	organisations that enable and constrain media production and use
instrument	an object or device designed to create and produce musical sounds
key	an organised set of pitches which work together to create a tonal framework in music. Can also be referred to as tonality in non-Western music
levels	the horizontal spaces above or on the floor or stage. May also refer to the way the body is placed or moved into position on different heights in the performance space— movement up and down the vertical axis from low to high/ the height in space at which a dancer is moving

linear and non-linear narrative	linear narrative is a story that is told in chronological order; non-linear narrative is the telling of story in disconnected episodes
literal	images, movement and gestures that represent something or someone
locomotor	travelling movements, movement from one space to another such as walking, running, hopping types of
materials	are physical resources, equipment and information used to make art works for example paint, digital camera,
meanings and interpretations	one of the perspectives for learning through the Arts and considers the artist's intention and how the art work or performance is interpreted or understood by the audience
medium	the material used in making an art work
metre	the basic grouping of beats in a recurring pattern including time signatures
momentum	linked to increasing and decreasing speed
mime	acting without words using facial expressions, gesture, body and movement to communicate story, emotions, feelings, attitudes and reactions
<i>mise-en-scene</i>	the arrangement of everything that appears in the framing – actors, lighting, décor, props, costume. It is, a French term that means “placing on stage.” The frame and camerawork also constitute the <i>mise-en-scène</i> of a movie
monologue	usually a long solo speech through which character is revealed and the dramatic action is progressed
movement patterns	any type of bodily response to music. It may include fingers only, hands or arms only, feet only, or the entire body
movement qualities	include sustained, suspended, swinging, percussive, collapsing, and vibratory.
movement vocabulary	the accumulation of movement, steps, gestures that make up a repertoire for physical expression
movement sequences	a series of movements
movement motifs	a movement or series of movements that carries particular meaning
multimedia	works that draw on a broad range of media including, graphics, text, digital media, audio, video

musicianship	the knowledges, skills, attitudes, artistry and dispositions to engage in musical experience. It involves participation in and understandings of music in a range of listening, composing and performing roles. Musicianship underpins a person's music engagement and musical identity
narrative	a series of events or experiences, real or imagined artworks that tell a story
non-literal	also called abstract or symbolic movement that emphasises movement manipulation and design that takes the essence of a literal interpretation of movement and gives it symbolic meaning
non-locomotor	movement occurring above a stationary base; on the spot movements; movement of the body around its own axis. Also called axial movement: e.g. bend, stretch, twist, shake, bounce, rise, sink, push, pull, swing, sway movement
notation	written symbols that represent and communicate sound, Notation can be invented, recognisable to a traditional style or culture or digitally created. represents
ostinato	a repeated pitch or rhythm pattern, often used as an accompaniment
pathways	patterns created in the air or on the floor by the body or body parts as a dancer moves in and through space
percussion	striking an instrument with your hands or an object such as a drumstick or mallet. Examples include a drum, cymbal, tambourine, bell, triangle, Includes body percussion for example clapping
percussive	a movement quality that has short, sharp starts and stops. Staccato (short and detached) movements
pentatonic scale	a five tone scale
performing	realising a work by playing, singing, or manipulating technology to generate sound and share music ideas, includes formal and informal, solo or group/ensemble performances of songs, instrumental pieces and compositions
pitch	the highness or lowness of a sound
phrasing	the way in which a movement is organised with a sense of rhythmic completion

personal space	the area of space occupied by the dancer's body, also called kinesphere
performance space	the area on which the dance/drama/music is performed
performance style	a type of dramatic expression communicated for a particular effect with distinguishing features and appearance
perspectives	ways of regarding situations and facts and judging their relative significance. Students' exploration of art works will be deepened by investigation of different perspectives of and in Arts practice, as found in each Arts subject. These perspectives include but are not limited to those shown in Figure 2 which provides examples of questions students might ask to explore the perspectives.
practices	the application of arts skills and knowledge to create, represent, communicate, respond
practise	regularly revising, developing and consolidating skills, techniques and repertoire as a class or an individual
pre-production tools and formats	in media arts, the organisation of equipment and processes before a media arts work is made
principles of visual arts	generally accepted ideas about the qualities of a work of art such as repetition, rhythm, contrast, variety, emphasis, proportion, balance, unity, harmony, movement, relationships of parts, for example of figure, relative scale, ratio and balance in dance: space, body, time, dynamics, relationship
process drama	a method of teaching and learning drama where both the students and teacher are working in and out of role
projection	is the communication of meaning through extension and focus of the body in Dance; is the effect loudness of the voice of an actor in Drama.
prop	objects that a character uses to support the dramatic action and enhance dramatic meaning for example; Laptop, phone, chairs, cushions, cape, a wand or fishing rod
range of dance	Across Foundation to Year 10 students will view, perform and respond to Australian and international dance, including dance from the traditions of Aboriginal and Torres Strait Islander Peoples and contemporary works that represent the diversity within these cultural groups. Students will also engage with classic and contemporary works from dance traditions across other parts of the world including Asia. They will explore dance practices associated with the works they study, respectfully acknowledging protocols and conventions relevant to each.

range of drama	Across Foundation to Year 10 students will view, perform and respond to Australian and international drama, including drama from the traditions of Aboriginal and Torres Strait Islander Peoples and contemporary works that represent the diversity within these cultural groups. Students will also engage with classic and contemporary works from drama traditions across other parts of the world including Asia. They will explore drama practices associated with the works they study, respectfully acknowledging protocols and conventions relevant to each.
range of media arts works	Across Foundation to Year 10 students will view, perform and respond to Australian and international media arts, including works representing traditions of Aboriginal and Torres Strait Islander Peoples and contemporary works that represent the diversity within these cultural groups. Students will also engage with classic and contemporary works from traditions across other parts of the world including Asia. They will explore media arts practices associated with the works they study, respectfully acknowledging protocols and conventions relevant to each.
range of music	Across Foundation to Year 10 students will listen to, perform and respond to Australian and international music, including music from the traditions of Aboriginal and Torres Strait Islander Peoples and contemporary works that represent the diversity within these cultural groups. Students will also engage with works from music traditions across other parts of the world including Asia. They will explore music practices associated with the works they study respectfully acknowledging protocols and conventions relevant to each.
range of visual arts works	Across Foundation to Year 10 students will view and respond to Australian and international visual arts, including visual arts from the traditions of Aboriginal and Torres Strait Islander Peoples and contemporary works that represent the diversity within these cultural groups. Students will also engage with works from visual arts traditions across other parts of the world including Asia. They will explore visual arts practices associated with the works they study respectfully acknowledging protocols and conventions relevant to each.
realistic and non-realistic movement	in Drama, realistic movement is real everyday action by the body such as crawling, walking and running; non-realistic movement is unusual movement that may evoke a sensation or an image, for example rolling or swaying the body to create a sensation of motion
reconstruct	re-form the imagery or text to create a different meaning, modifying or parodying the original
recontextualising	taking an image, object or idea from one context and placed in another, together with its associated meaning/s

relationship	the connections and interactions that exist between people to affect the dramatic action in dance or drama. For example spatial (over, under, side-by-side), groupings (connected, apart), interaction and sensitivity to others (leading, following, mirroring, canon, parting)
repetition	a device used in the arts to create emphasis, show comparison or the passage of time, to unify elements or develop a pattern to create interest.
representation	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; one of the five key concept in Media Arts
re-purposing	to give new use to an object or image
rhythm	combinations of long and short sounds that convey a sense of movement; part of the element of duration, referring to the subdivision of sound within a beat (music)
rhythm pattern	the variety in a sequence of beats in music
rhythmic pattern	the variety and pattern of the beat in dance
role/character	adopting identification and portrayal of a person's values and attitudes, intentions and actions as imagined relationships, situations and ideas in dramatic action
role play	to pretend to be someone else
rondo	a choreographic structure of three or more themes with an alternating return to the main theme (ABACADA).
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.
sampling and taking	the act of taking a portion, or sample, of one sound recording and reusing it as an instrument or a sound recording in a different song or piece of music
scene	the dramatic action that occurs in a particular place and time; a section of a play
score	a collection of notated representations of sound used to communicate musical information. Scores can use graphic, traditional, culturally or stylistically specific symbols, such as sheet music

script	the way of recording a drama for a future performance. Includes stage directions, dialogue, cues and other advice
sequence	the linking together or series of ideas, much like words linked together to form sentences and paragraphs; in dance a choreographic device where movements are linked together to form a series of movements/phrases; in media arts where a series of still and or moving images with or without sound are intentionally put into an order
shape	the 2 dimensional geometric, organic, symmetrical, asymmetrical, freestanding, and figurative, flat or relief. The shape of a ball is a circle, while its form is a sphere. In the Arts student also learn to shape their arts works, for example, refining compositions in Media Arts, Music and Visual Arts; re-sequencing movement sequences in Dance; revising scripts or altering scenes in Drama.
situation	in drama, a type of physical comedy characterized by broad humour, absurd situations, and vigorous, usually violent action; the setting and circumstances of the characters'/roles' actions
sound effect	a noise, performed live or pre-recorded, used to suggest atmosphere or action, for example a dog barking, traffic noise, a door creaking
space	exists inside and around shapes and objects. In visual arts: can be represented in foreground, middle ground and background and in illusions of depth, positive and negative, diminishing and increasing, overlapping, shading, shadows, atmospheric, microscopic and telescopic views, focal points and horizontal and vertical symmetry. In drama: the physical space of the performance and audience, fictional space of the dramatic action and the emotional space between characters and in dance it is where the body moves and includes: level, dimension, direction, shape, negative space, planes, personal space and performance space
spatial literacy	knowing how, when and why to think about the properties of space, and knowledge of concepts and representations of space using supporting tools and technologies, points of view when solving problems
spatial thinking	uses the properties of space as a vehicle for structuring problems, for finding answers, and for expressing solutions. It involves thinking that finds meaning the relative positions in space of multiple objects, processes or phenomena or in the shape, size, orientation, location, direction or trajectory, of objects, processes or phenomena, for example ways of thinking about distance – map or grid versus as the crow flies

stillness	not inaction but rather a waiting with a sense of 'ongoingness'
storyboard	a series of drawings that show the scene sequence of a media production
story structures	the organisation of the parts of a story such as characters and events that may reflect recognised structure of stories in literature, film and theatre from different cultures
structure	the design, shape or plan of a piece of music. It relates to the ways in which sections of music are similar or different. the way the music is built
style	a distinctive or characteristic manner of expression in the arts (theatrical, choreographic, personal style); a subset of genre, such as ballet: romantic, classical, neo-classical; painting: cubist, expressionist
style specific techniques	the characteristic way arts are created or performed that identifies the art of a particular artist
subtext	the unspoken meaning of words or phrases spoken by characters in drama
sustainable practices	consideration to the method of production, use and disposal of resources so that they are not depleted or cause permanent damage
sustained	a movement quality where the amount of force is constant throughout resulting in continuous controlled smooth movement
suspend disbelief	consciously ignoring reality and accepting that one is experiencing something imaginatively
suspended	a movement quality that involves flowing, drawn out, prolonged movement resulting in floating, effortless and light movement
swinging	a movement quality resulting in pendulum-type movement with an easy natural feel
symbol	an image, idea, object, shape or form that is standing for or representing something else
technologies	the tools, equipment, related knowledge and processes, associated with arts subjects to make and respond. For example, in Media Arts those essential for producing, accessing and distributing media
technical skills	combination of proficiencies in an art form that develop with practise. In Dance, technical skills are developed with practise to perform in a variety of style specific dance techniques(including but not restricted to contemporary dance, jazz, musical theatre, ballet and hip hop; traditional dance styles such as those from Aboriginal Peoples and Torres Strait Islander Peoples and Asian peoples) developing

	technical proficiency through the acquisition of appropriate strength, flexibility, coordination and endurance in the performance of body actions, locomotor and non locomotor movements. In Music, technical skills are developed with practise in order to sing or play instruments.
tempo	the relative speed with which a piece of music or movement is performed
tension	a 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 being
ternary	in dance, a three-part choreographic structure in which the second section contrasts with the first section. The third section is a restatement of the first section in a condensed, abbreviated, or extended form.
texture	the feel, quality or structure of the an arts work, for example, the layers of sound in a musical work and the relationship between them, the tactile quality of the surface and the relationship to meaning in a visual arts work
theme and variation	a choreographic structure in which a dance phrase or section of a dance is followed by subsequent phrases or sections that are variations of the original, usually for the sake of variety
timbre	the particular tone colour or quality that distinguishes sound or combinations of sounds
time	the duration that a viewer is a witness to the art; some arts works give the viewer a sense of change over time. It can be a snapshot or over a long period of time. In dance, time may involve metre, tempo, momentum, accent, duration, phrasing, rhythmic patterns, stillness, and beat. In drama, timing of one moment to the next contribute to the tension and rhythm of dramatic action; the fictional time in the narrative or setting
tone	the lightness or darkness of a colour (value) in visual arts; the high or low sound of a note in music
tone colour	describes the sound that you hear, such a sound is rich, eerie or piercing, the instruments or sources used to make the sound and how the sounds are being produced such as striking, plucking, scraping
transcribing music	writing down pitch or rhythm patterns or sections of a work when listening to music
transition	the links between images, movements, or sounds

unison	doing something at the same time or doing contrasting or complementary things at the same time, for example in dance, dancers moving at the same time doing the same movements; in drama, actors speaking at the same time; in music singers singing or instruments playing the same note at the same time
variation	an amount or degree of change, for example, a different form of a dance movement or movements, or variation of shapes in visual art or media art
vibratory	a movement quality in which energy is applied in short sporadic bursts resulting in quick reoccurring repetitive movements.
viewpoints	in Visual Arts refers to knowledge and understandings that come from exploring ideas and beliefs and are informed by material, cultural, social, historical, virtual, spatial, temporal and environmental experiences