Curriculum Framework Curriculum Guide – The Arts

Curriculum
Council

Acknowledgements

Foreword

'A focus on student learning lies at the heart of everything the Curriculum Council does'.

This focus is captured in the outcomes of the *Curriculum Framework* that are considered to be important for students to achieve as a result of their K-12 education.

Since the release of the *Curriculum Framework* teachers and schools have been designing and developing learning and teaching programs, which focus on the outcomes and students' learning needs in relation to them. Teachers indicated, through the *Putting the Children First* report *(2001)*, the need for support materials to provide advice about what students should be taught to progress their achievement of outcomes across the phases of development. The result has been the development of *Curriculum Framework Curriculum Guides*, which are designed to support the flexibility teachers and schools have in building educational programs that ensure students achieve the outcomes.

The *Curriculum Framework Curriculum Guides* for each learning area build on the advice provided in the Scope of the Curriculum sections of the *Curriculum Framework*. With the support of a Public Endowment Education Trust grant the Curriculum Council has been able to involve many teachers to scope and sequence content across the years K to 12.

Several principles have underpinned the articulation of content. These include ensuring the content and contexts identified enable students to make a positive contribution to society. For depth of understanding, key concepts and contexts are described in more sophisticated and challenging ways from the early childhood phase to the late adolescent phase. Advice drawn from the *Curriculum Framework* is provided on particular contexts that could be used at each phase of development so that gaps or overlaps in learning are minimised.

The *Curriculum Framework Curriculum Guides* and accompanying CD-ROM provide guidance that informs the development of learning and teaching programs in schools and thereby are a valuable support to improve student learning.

THERESE TEMBY
CHAIR

NORMA JEFFERY
CHIEF EXECUTIVE OFFICER

Contents

Curriculum Framework support documents

The *Curriculum Framework Progress Maps, Outcomes and Standards Framework* and the *Curriculum Framework Curriculum Guides* are intended to support implementation of the *Curriculum Framework*.

Curriculum Framework Progress Maps Overview

Contains level descriptions for outcomes in all learning areas of the *Curriculum Framework.*

Outcomes and Standards Framework Overview*

Contains the *Progress Maps* overlayed with the Department of Education and Training's (DET's) Achievement Targets.

Curriculum Framework Progress Maps Learning Area Books

Each book contains outcome level descriptions and elaborations for a particular learning area.

Outcomes and Standards Framework Learning Area Books*

Each book contains outcome level descriptions and elaborations overlayed with DET's Achievement Targets.

Curriculum Framework Curriculum Guides K-12 Learning Area Books

Each book contains content to be taught in relation to learning area outcomes across the four phases of development.

Curriculum Framework Progress Maps and *Curriculum Guides* CD-ROM

Contains *Curriculum Framework Progress Maps* and *Curriculum Guides K-12*. It also contains in-phase curriculum guides which provide further sequences of content within each phase of development for particular learning area outcomes.

Curriculum Improvement Program Phase 2 CD-ROM*

Contains DET's *Curriculum, Assessment and Reporting Policy*, *Outcomes and Standards Framework* and *Curriculum Framework Curriculum Guides K-12*. It also contains in-phase curriculum guides which provide further sequences of content within each phase of development for particular learning area outcomes.

* Produced specifically for Western Australian Government Schools.

Introduction

Purpose of *Curriculum Framework Curriculum Guides*

The *Curriculum Framework* identifies the outcomes all students should achieve as a result of the learning programs they undertake in Western Australian schools. Schools and teachers develop learning programs according to their circumstances, ethos and the needs of their students to ensure they achieve these outcomes. Through ongoing judgements of student achievement, students' progress is monitored and plans are developed for further growth.

The purpose of the *Curriculum Framework Curriculum Guides* is to support the implementation of the *Curriculum Framework* by articulating the content (knowledge, skills, understandings and values) to be taught for students to achieve the *Curriculum Framework* Overarching and Learning Area outcomes. They inform the development of learning programs in schools that provide continuity and coherence for students in their achievement of outcomes and thereby are a valuable support for improving student learning.

Although the *Curriculum Framework Curriculum Guides* provide advice for each outcome of the *Curriculum Framework* there is no expectation that students focus on the content for all the learning outcomes in each year of schooling. There will be times when particular outcomes may be emphasised and periods when some learning outcomes are not included in learning programs. Learning program planning may focus on particular outcomes across the four overlapping phases of development identified in the *Curriculum Framework* as indicated below.

EARLY CHILDHOOD	MIDDLE CHILDHOOD	EARLY ADOLESCENCE	LATE ADOLESCENCE
The focus is mainly on development of the processes and skills that will underpin future learning. Literacy, numeracy, social-emotional and physical development are key emphases. Conceptual outcomes are mainly included as contexts for the development of processes. Teachers select these outcomes according to the needs of children.	Students continue to require learning experiences that support them in acquiring processes. The application of processes becomes a greater focus, as does acquisition of learning area concepts. Conceptual outcomes begin to be targeted more systematically.	The focus shifts to the application of processes in the acquisition of knowledge. The scope and depth to which content is learned broadens and there is increased focus on the development and application of understandings. Learning programs usually provide opportunities to achieve outcomes across all learning areas.	Content becomes more specialised and diverse. Learning programs may not provide learning opportunities across the full range of outcomes of the *Curriculum Framework*. They focus on those outcomes that underpin courses reflecting students' interests and aspirations for post-school destinations.

K ⟶ 12

Content of *Curriculum Framework Curriculum Guides*

Content is sequenced over the four phases of development identified in the *Curriculum Framework*. It provides a guide to the breadth and depth of content typically taught in each phase of development for students to progress in their achievement. However, as student learning at each phase needs to be developmentally appropriate, the selection of content to be taught should recognise that each student is developing and achieving in different ways, at different times and at different rates. Further sequences of content within each phase of development are also available in electronic format on CD-ROM and the Curriculum Council website (*www.curriculum.wa.edu.au*). Content for students working towards achievement at Foundation has been represented in age-related contexts at each phase of development.

The Arts *Curriculum Framework Curriculum Guide*

The Arts learning area has four outcomes. Content for these outcomes focus on aesthetic understanding and arts practice developed through dance, drama, media, music and visual art forms. The four outcomes for The Arts (*Arts Ideas, Arts Skills and Processes, Arts Responses and Arts in Society*) are organised in each form according to their particular language and conventions. The organisation of content for each outcome is outlined below.

OUTCOMES	CONTENT ORGANISERS
Arts Ideas	
• Creating original ideas • Interpreting the ideas of others • Exploring arts ideas • Developing arts ideas • Presenting arts ideas	The Arts content is presented in the five art forms: dance, drama, music, media and visual art.
Arts Skills and Processes	
• Using skills, techniques and processes • Using arts conventions • Using and adapting technologies in the arts	The Arts content is presented in the five art forms: dance, drama, music, media and visual art.
Arts Responses	
• Responding to arts works and experiences • Reflecting on arts works and experiences • Evaluating arts works and experiences	The Arts content is presented in the five art forms: dance, drama, music, media and visual art.
Arts in Society	
• Valuing the arts • Understanding Australian arts • Understanding historical and cultural contexts in the arts • Understanding the economic significance of the arts	The Arts content is presented in the five art forms: dance, drama, music, media and visual art.

Content relationships with other learning areas

Learning for students can be enriched by planning to connect content across learning areas. Integrating parts of the curriculum by drawing together content in various combinations to enhance students' skills, values and understandings: for example, there could be a connection from The Arts learning area to the Technology and Enterprise learning area through focussing on ways to generate and share ideas and plans, selecting appropriate materials when designing and making works of art, and creating graphically presented information products.

Selection of content

Content can be integrated for all outcomes to promote a holistic approach to learning about the arts through specific and combined arts forms. While content is organised in the four phases of development, the selection of content is not prescriptive. Students progress at different rates and have different opportunities to engage in learning. The content described in the middle childhood phase could apply to a student in Year 5 who has been learning music since kindergarten or a Year 11 student who is learning music for the first time.

Design of this guide

This guide is designed in two ways.

K-12 design

In each of the arts forms content is scoped and sequenced for all four outcomes, with the corresponding level descriptions for the outcome being presented.

The focus for the content in each phase is summarised and then the specific content to be taught is listed under each content organiser. Possible contexts for learning are suggested in the phase focus and in examples within the content.

Outcome
The outcome from the *Curriculum Framework.*

Content Organisers
Key concepts are used to categorise and organise content.

Phase focus
The content focus reflecting the developmental needs of students at a phase is summarised.
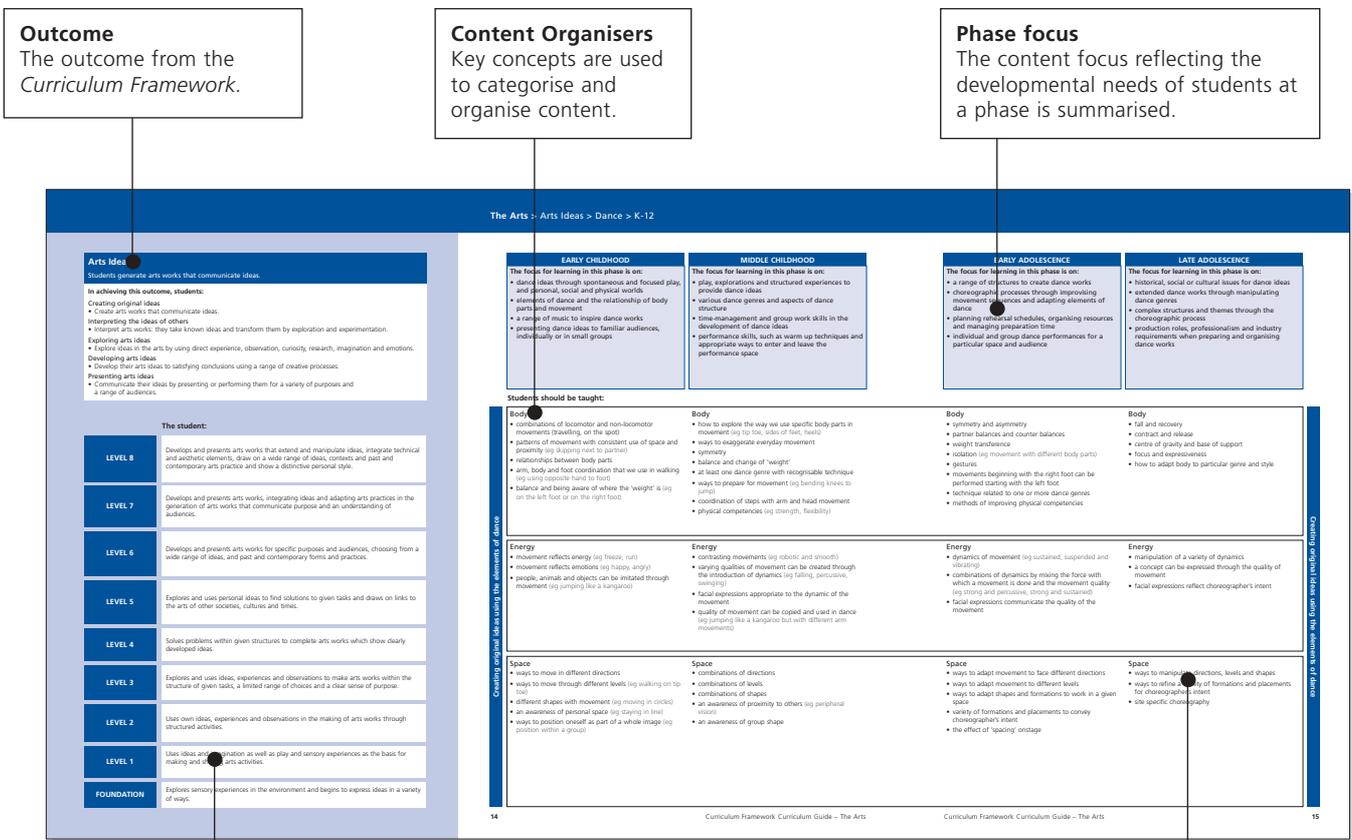
Outcome level descriptions
A description of student achievement for each level (Foundation, Levels 1 to 8) is provided to assist in maintaining an outcome focus (refer to *Curriculum Framework Progress Maps* or DET *Outcomes and Standards Framework*).

Content
Specific content to be taught for students to develop the key concepts.

Foundation design

For students working at Foundation, content is not sequenced across the phases of development. The content provides a guide to what students need to be taught in age-related contexts across the phases of development. The corresponding Foundation level description for the outcome is presented. The focus for the content in each phase is summarised and is the same for each outcome. The specific content to be taught is listed under each outcome. Possible contexts for learning are suggested in the phase focus and in examples within the content.

Outcome
The outcome from the *Curriculum Framework.*

Focus
Within each phase, the content focus is summarised and remains consistent across outcomes.

Foundation level descriptions
The corresponding description of Foundation achievement for each outcome.

Content
Specific content to be taught is identified in age-related contexts.

The Arts >
Foundation

OUTCOME	FOUNDATION OUTCOME STATEMENT	The focus for learning in this phase is on:
	The student:	
Arts Ideas Students generate arts works that communicate ideas.	Explores sensory experiences in the environment and begins to express ideas in a variety of ways.	**EARLY CHILDHOOD** • the student in the classroom and family environment • self-care skills and classroom skills to meet personal needs • communicating personal needs, gaining attention, requesting assistance and making choices • guided play and routine classroom activities
Arts Skills And Processes Students use the skills, techniques, processes, conventions and technologies of the arts.	Uses basic elements of auditory, visual, tactile and/or kinaesthetic experiences to experiment and develop basic techniques in and across arts forms.	**MIDDLE CHILDHOOD** • interaction with peers and the school community • self-care skills, living skills and school skills to meet personal and social needs • relevant words for objects and people, application of appropriate communication technologies and expressive communication • routine classroom and group activities
Arts Responses Students use their aesthetic understanding to respond to, reflect on and evaluate the arts.	Responds to sensory experiences: auditory, visual, tactile and/or kinaesthetic.	**EARLY ADOLESCENCE** • social and work group interactions in local or familiar environments • living skills and travel skills to begin to meet independent leisure, career and alternative needs • words used for social language, objects and people, communication of ideas and feelings and interactions in real or simulated workplace and community groups • social group activities and independence in routine school activities
Arts In Society Students understand the role of the arts in society.	Engages with sensory stimuli in the immediate environment.	**LATE ADOLESCENCE** • interactions in community and work groups in broad and unfamiliar environments • independent living and community skills to meet independent leisure, career and alternative needs • appropriateness of language use, words used for social, work-type and community communications and relevant sight words • social group activities and independence in new and routine living, work and leisure activities

Arts Ideas

Students should be taught:

- ways to tolerate repetitive and multiple sensory stimuli (eg finger painting, lights, sensory music activity, dressing up, sensory room)
- ways to explore auditory sensory stimuli (eg clapping to nursery rhymes, moving towards source of music instrument, vocalising or listening to others singing)
- ways to explore kinaesthetic sensory stimuli (eg shaking an instrument when it is their turning in a familiar song, feeling instruments or vibrations, playing on a swing)
- ways to explore tactile sensory stimuli (eg moving hand through shaving cream, touching and feeling clay or plasticine)
- ways to explore visual sensory stimuli (eg stopping and looking at someone painting, colours in the sensory room, bubble tube, mobiles, photos)
- ways to explore arts experiences or materials (eg looking through cellophane, shaping clay)
- ways to respond to stimuli (eg clapping for enjoyment, smiling to indicate likes, turning head away to indicate dislike)

- ways to tolerate stimuli in a range of familiar environments (eg school assemblies, excursions)
- ways to attend to and locate stimuli in their school environment (eg focusing on speaker at assemblies, visual displays)
- ways to attend to different media or visual arts (eg photos, videos, TV, collages)
- ways to use arts tools to explore other arts ideas (eg sound possibilities of a plastic water bottle)
- ways to interpret sound and images (eg imitating actions, joining in with others, moving spontaneously)
- ways to participate in songs (eg vocalising, bang instrument, hitting switch to activate recorded voice, acting)
- media tools can produce art works (eg computer programs, 'intelli keys', making noise through microphone)
- art works can make you feel different and give you ideas (eg calming music can make you dance slowly)
- ways to participate in group arts activities
- art works can have a purpose (eg making a Mother's Day card)

- ways to tolerate stimuli in the local community (eg art gallery, performances, movies)
- appropriate responses to different art forms (eg sitting quietly during a play, joining in hands on music incursions)
- ways to show preference for art forms (eg participating in dance class, declining to participate in certain activities)
- ways to participate in singing with others for special occasions (eg the national anthem)
- ways to participate in social dance activities
- arts experiences in the community can be formal or informal (eg music in a concert hall or at a birthday party)
- preferences can be communicated (eg choosing a colour, song, idea)

- ways to tolerate stimuli in a new environment (eg art displays or performances at shopping centre)
- ways to participate in recreational arts (eg joining a drama group, seeing a movie)
- ways to use arts for recreation (eg collecting postcards, watching DVDs)
- ways to select music for personal preference
- ways to participate in social dance events (eg school ball)

- ways to experiment with arts tools and materials (eg tools such as brushes, spatula, CD player, classroom instruments and materials such as fabrics or costumes)
- ways to choose arts materials (eg picking up a sheet of cardboard)
- ways to choose arts tools (eg colour of paint)
- ways to learn actively
- how to participate in clean up routines

- ways to manipulate arts tools and materials (eg use of dominant hand to use brush, glue stick, scissors; repeated brush strokes; folding and shaping materials; selecting music)
- ways to experiment with dance to create art works
- ways to experiment with drama to create art works (eg making noise into microphone, dressing-up)
- ways to experiment with media to create art works (eg making a digital photo collage, talking when being filmed)
- ways to use or experiment with music to create art works (eg singing, signing or vocalising with simple recorded songs)
- ways to use or experiment with visual arts to create art works (eg choosing favourite pictures to make a display)
- ways to move through space at different levels, at different speeds and with different movements (eg jumping high, creeping low)
- movement changes with pace of music
- repetitive words or beats in familiar songs

- ways to use arts tools (eg pressing button on digital camera, shaking bells)
- ways to use art materials (eg banging drum in time, shaping clay to make an object)
- ways to use trial and error techniques (eg trying brush and roller to paint)
- ways to participate in dance routines and drama activities
- ways to use specific body parts to imitate movements (eg moving wrists or hands to suggest waves)
- ways to experiment with media technologies (eg overhead projectors to cast shadows)
- ways to express personal experiences (eg showing photos)
- ways to organise own art materials (eg putting brush and paints away)

- ways to control arts tools (eg lining up photo and pressing button on digital camera, working CD player, pressing play on VCR)
- ways to control arts materials (eg squeezing, pinching or rolling clay, pressing switch, mixing colours)
- ways to produce art works (eg recording voices, taking photographs, drawing own picture)

Arts responses

Students should be taught:

- ways to attend and locate stimuli in the immediate environment (eg turning head and moving toward music)
- ways to respond to stimuli (eg rocking to music, touching sculpture)
- ways to show likes or dislikes of different stimuli (eg pulling hand away from texture, pointing to something they like, blocking ears when they find music too loud, requesting more)
- ways to respond to arts experiences (eg turning head towards sounds, becoming agitated or calm in response)
- attention can be drawn to art works (eg pointing to a painting they like)

- ways to attend and locate stimuli in the school environment (eg assemblies, visual displays)
- ways to respond to familiar art works (eg doing movements to the *Macarena*)
- appreciation of art works can be shown in different ways (eg clapping hands after performance)
- ways to show preference (eg choosing favourite movement, colour or texture)
- initiate interaction with particular art forms (eg choosing to listen to music when given free time)

- ways to attend and locate stimuli in the community (eg attending to stage, reaching out to touch materials on desktop, looking at student art exhibition)
- ways to locate different sources of art in everyday life (eg radio, television, music, cartoons)
- ways to attend to a performance in the school or community
- ways to respond to art works (eg clapping hands slowly or loudly)
- ways to indicate preference for materials while making art works (eg choosing certain collage materials)

- ways to attend and locate appropriate stimuli in a new environment (eg focusing on stage when performance is on in shopping centre)
- ways to display appropriate behaviours in different performances (eg dancing at a rock venue, staying seated during classical concert)
- ways to respond to art works (eg moving fast to *The Flight of the Bumble Bee*)
- ways to indicate a preference for a particular style
- ways to interact in group art works (eg joining in hand painting for an Aboriginal mural)
- ways to use and interact with media products in classroom (eg looking at old photographs, sorting photos, talking about pictures and photos taken from media texts, cutting and pasting using magazines)

- art works in the classroom can be attended to
- some art works occur on a regular basis (eg *Good Morning song*, *Happy Birthday*)
- some ways to participate in art forms can be anticipated (eg movements to the *Hokey Pokey*)
- art works can be preferred (eg TV, talking books)
- ways to have fun in the arts

- art works in the school community can be attended to
- art works exist in everyday life (eg radio, CD, DVD, paintings, television, cartoons)
- participation in art works can take many forms (eg making focused movement towards music, making themselves into a tall shape, making the sound of a magpie, feel objects to draw, take photo)
- art works are created for a purpose and can give personal satisfaction (eg making a Father's Day card for Dad)
- art works to be viewed can take varying amounts of time or focus
- the fun of sharing art with others

- art works in the local community can be attended to
- different sources of art exist in everyday life (eg radio, television, music, cartoons)
- art works may be created to be presented in a community event
- art can help express feelings

- art works in the wider community can be attended to
- own experiences of art works can be shared (eg retelling story, bringing photo or video)
- art works are for viewing (eg dance, drama, media, music, visual arts and multimedia)
- community arts can be used for pleasure and relaxation (eg attending music concert, movies, community performances; visiting an art gallery)
- concerts or performances of varying types are of varying time duration (eg movie, parade, assembly)
- some people have jobs in the arts

The Arts >
Arts Ideas

Arts Ideas

Students generate arts works that communicate ideas.

In achieving this outcome, students:

Creating original ideas
• Create arts works that communicate ideas.

Interpreting the ideas of others
• Interpret arts works: they take known ideas and transform them by exploration and experimentation.

Exploring arts ideas
• Explore ideas in the arts by using direct experience, observation, curiosity, research, imagination and emotions.

Developing arts ideas
• Develop their arts ideas to satisfying conclusions using a range of creative processes.

Presenting arts ideas
• Communicate their ideas by presenting or performing them for a variety of purposes and a range of audiences.

The student:

LEVEL 8	Develops and presents arts works that extend and manipulate ideas, integrate technical and aesthetic elements, draw on a wide range of ideas, contexts and past and contemporary arts practice and show a distinctive personal style.
LEVEL 7	Develops and presents arts works, integrating ideas and adapting arts practices in the generation of arts works that communicate purpose and an understanding of audiences.
LEVEL 6	Develops and presents arts works for specific purposes and audiences, choosing from a wide range of ideas, and past and contemporary forms and practices.
LEVEL 5	Explores and uses personal ideas to find solutions to given tasks and draws on links to the arts of other societies, cultures and times.
LEVEL 4	Solves problems within given structures to complete arts works which show clearly developed ideas.
LEVEL 3	Explores and uses ideas, experiences and observations to make arts works within the structure of given tasks, a limited range of choices and a clear sense of purpose.
LEVEL 2	Uses own ideas, experiences and observations in the making of arts works through structured activities.
LEVEL 1	Uses ideas and imagination as well as play and sensory experiences as the basis for making and sharing arts activities.
FOUNDATION	Explores sensory experiences in the environment and begins to express ideas in a variety of ways.

EARLY CHILDHOOD	MIDDLE CHILDHOOD
The focus for learning in this phase is on:	**The focus for learning in this phase is on:**
• dance ideas through spontaneous and focused play, and personal, social and physical worlds • elements of dance and the relationship of body parts and movement • a range of music to inspire dance works • presenting dance ideas to familiar audiences, individually or in small groups	• play, explorations and structured experiences to provide dance ideas • various dance genres and aspects of dance structure • time-management and group work skills in the development of dance ideas • performance skills, such as warm up techniques and appropriate ways to enter and leave the performance space

Students should be taught:

Creating original ideas using the elements of dance

Body • combinations of locomotor and non-locomotor movements (travelling, on the spot) • patterns of movement with consistent use of space and proximity (eg skipping next to partner) • relationships between body parts • arm, body and foot coordination that we use in walking (eg using opposite hand to foot) • balance and being aware of where the 'weight' is (eg on the left foot or on the right foot)	Body • how to explore the way we use specific body parts in movement (eg tip toe, sides of feet, heels) • ways to exaggerate everyday movement • symmetry • balance and change of 'weight' • at least one dance genre with recognisable technique • ways to prepare for movement (eg bending knees to jump) • coordination of steps with arm and head movement • physical competencies (eg strength, flexibility)
Energy • movement reflects energy (eg freeze, run) • movement reflects emotions (eg happy, angry) • people, animals and objects can be imitated through movement (eg jumping like a kangaroo)	Energy • contrasting movements (eg robotic and smooth) • varying qualities of movement can be created through the introduction of dynamics (eg falling, percussive, swinging) • facial expressions appropriate to the dynamic of the movement • quality of movement can be copied and used in dance (eg jumping like a kangaroo but with different arm movements)
Space • ways to move in different directions • ways to move through different levels (eg walking on tip toe) • different shapes with movement (eg moving in circles) • an awareness of personal space (eg staying in line) • ways to position oneself as part of a whole image (eg position within a group)	Space • combinations of directions • combinations of levels • combinations of shapes • an awareness of proximity to others (eg peripheral vision) • an awareness of group shape

<table>
<tr><th>EARLY ADOLESCENCE</th><th>LATE ADOLESCENCE</th></tr>
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The focus for learning in this phase is on:

- a range of structures to create dance works
- choreographic processes through improvising movement sequences and adapting elements of dance
- planning rehearsal schedules, organising resources and managing preparation time
- individual and group dance performances for a particular space and audience

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The focus for learning in this phase is on:

- historical, social or cultural issues for dance ideas
- extended dance works through manipulating dance genres
- complex structures and themes through the choreographic process
- production roles, professionalism and industry requirements when preparing and organising dance works

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Body

- symmetry and asymmetry
- partner balances and counter balances
- weight transference
- isolation (eg movement with different body parts)
- gestures
- movements beginning with the right foot can be performed starting with the left foot
- technique related to one or more dance genres
- methods of improving physical competencies

Body

- fall and recovery
- contract and release
- centre of gravity and base of support
- focus and expressiveness
- how to adapt body to particular genre and style

Energy

- dynamics of movement (eg sustained, suspended and vibrating)
- combinations of dynamics by mixing the force with which a movement is done and the movement quality (eg strong and percussive, strong and sustained)
- facial expressions communicate the quality of the movement

Energy

- manipulation of a variety of dynamics
- a concept can be expressed through the quality of movement
- facial expressions reflect choreographer's intent

Space

- ways to adapt movement to face different directions
- ways to adapt movement to different levels
- ways to adapt shapes and formations to work in a given space
- variety of formations and placements to convey choreographer's intent
- the effect of 'spacing' onstage

Space

- ways to manipulate directions, levels and shapes
- ways to refine a variety of formations and placements for choreographer's intent
- site specific choreography

Creating original ideas using the elements of dance

EARLY CHILDHOOD	MIDDLE CHILDHOOD

Students should be taught:

Creating original ideas using the elements of dance

Time
- different speeds of movement (eg slower and faster)
- movement sequences to verbal counts or to music counts (eg students run for 8 counts then stay still for 8 counts)
- common time signatures (eg $\frac{4}{4}$)
- sound accompaniment for movement can be improvised

Time
- combinations of a variety of movements to different speeds
- combinations of steps to fit within a given number of counts
- various time signatures (eg $\frac{3}{4}$)
- cues for movement through recognising various bars and phrases in music (eg counting in)

Structure/choreographic process
- movement stimuli for spontaneous dance
- movement and actions to accompany songs or poetry
- how to retell a story through movement

Structure/choreographic process
- ways to combine movements in a given sequence (eg using movement to write one's name)
- ways to create short improvisations by selecting from a given range of choices (eg using patterns of repeated movements such as getting dressed)
- verse and chorus (ABACADA)
- movement stimuli (eg words, sounds, emotion)
- narrative form (eg beginning, middle, end)

Interpreting the ideas of others

Interpretation
- student-created movement (eg follow the leader)
- performance can be created through movement when retelling a story (eg *Three little Pigs*)
- live performances and recorded performance can be imitated through dance and movement (eg *The Wiggles*)
- how to interpret a range of different music (eg how to predict the beginning and end of a song)

Interpretation
- dance works created by others may be explored when developing new movement
- how to follow choreographer's instructions
- one or more dance styles (eg Jazz) may be used to explore the dance elements (BEST: body, energy, space and time)

Exploring arts ideas

Exploration
- starting points for dance can be explored through sensory awareness (eg moving like melted chocolate, walking on a hot surface).
- tasks can be explored through movement (eg climbing up a sand dune)
- ways to use materials and props (eg large cardboard boxes, bubble wrap)

Exploration
- elements of dance through experimentation
- emotions and feelings can be expressed through movement (eg angry, happy, confused, lost)
- dance using stimuli as the starting point (eg using a piece of music or photograph)
- ways to explore issues through dance (eg creating a dance work on the theme of the environment)

Group work and problem-solving
- ways to solve dance tasks
- ways to work in small groups

Group work and problem-solving
- class etiquette and appropriate behaviour (eg dressing in required practice clothes)
- effective group work skills (eg work collaboratively on given tasks)
- time-management skills

Creating original ideas using the elements of dance

Time

- movement can reflect music or be performed in contrast to the music
- syncopation of movement
- range of music stimulus that can be used in dance
- bar counting (eg 4 x 8 verse, stay off stage for 8 x 8, 1 2 3 4, 2 2 3 4)

Time

- choreograph movement in a range of time signatures
- specific accents or interesting moments in music and creating movements to reflect these points
- how to plan dance using phrases and bars

Structure/choreographic process

- ways to use gesture to create movement
- ways to adapt elements of dance to create choreography appropriate to an historical or cultural context
- how to choreograph movement for solo, duo and group for specific performance area and audience
- improvised movement can be incorporated into choreographed work using a variety of stimuli
- choreographic processes (eg motif, variation, contrast, retrograde, canon)

Structure/choreographic process

- group and self-initiated improvisations
- complex structures and themes
- how to manipulate genres and forms of dance to shape their improvisations
- formal choreographic process (eg accumulation, rondo, ternary, fragmentation)
- ways to respond to other dancers through improvisation
- restructure improvisations to plan and rehearse choreography

Interpreting the ideas of others

Interpretation

- strategies for restructuring dance works (eg reworking sections of a dance work to accommodate students' ability)
- choreographic intent through adhering to precise direction
- the structure of a range of dance works

Interpretation

- strategies for manipulating dance works (eg ways to integrate a number of dance genres or styles into a new dance work)
- a range of interpretations of dance works
- how to evolve own interpretations of dance works through experimentation
- ways to interpret choreographic intent with precise direction and appropriate style
- the structure of a wide range of dance works

Exploring arts ideas

Exploration

- how to begin to manipulate the elements of dance (BEST: body, energy, space and time)
- different genres and forms to create ideas
- dance ideas draw on the familiar as well as observations and research into other times, places and cultures
- dance ideas using a range of stimuli and technologies

Exploration

- ways to manipulate and explore elements of dance and a range of structures to explore and extend dance ideas
- ways to draw on issues of ethics and cultural values to explore and extend dance ideas
- ways to integrate new technology
- ways to explore characters and roles

Group work and problem-solving

- time-management and personal goal-setting skills
- strategies for collaborative dance work (eg taking turns to lead)
- conflict resolution processes for effective decision-making in group dance work

Group work and problem-solving

- time-management and personal goal-setting skills to meet task requirements
- a range of collaborative and individual skills for developing ideas (eg observing, researching, coordinating)
- a range of collaborative and/or, group processes according to particular requirements
- professional work processes that relate to industry standards (time-management, work ethic)

EARLY CHILDHOOD	MIDDLE CHILDHOOD

Students should be taught:

Developing arts ideas

Practice and rehearsal
- ways to practise movements to help memory

Practice and rehearsal
- ways to practise movements to memorise dance sequences
- rehearsal rules (eg being on time, getting changed quickly, wearing appropriate clothing)

Presenting arts ideas

Performance preparation
- ways to warm up
- ways to work cooperatively
- rehearsal as a group for more formal presentations (eg school assembly)
- ways to prepare and organise costumes and props before and after the performance

Performance preparation
- how to warm up and focus for a performance
- preparation techniques for independent group practice (eg small groups rehearse dance sequences)
- costumes and props are their responsibility

Performance space and audience
- awareness of performance space
- onstage and offstage
- sight lines (this is where I go)
- dance performance skills
- performing for others is fun
- dance performance changes with a sense of audience

Performance space and audience
- how to keep formations so that they can be seen
- how to work within the parameters of a particular space
- sight lines and use of peripheral vision in dance formations
- performance skills (eg engaging and looking at the audience)
- ways to focus energy levels and give one's best performance

Performance etiquette
- performance etiquette (eg moving quietly and efficiently into the performance space and holding a pose until the music cue begins)
- how to perform an entire piece from beginning to end without false starts or stopping

Performance etiquette
- knowledge of running order (eg entrances and exits)
- how to perform dance sequences from beginning to end with accuracy
- retention of sequences
- informal and semi-formal performance situations
- cooperative skills (eg following teacher direction)
- appropriate acknowledgement of audience response
- consideration for other performers

Practice and rehearsal

- ways to practise with accuracy, expression and memory
- ways to use systematic and corrective rehearsal strategies
- techniques of 'blocking'
- how to plan rehearsal schedules

Practice and rehearsal

- practical and reflective rehearsal processes and the action research strategies of trial, reflection, evaluation through discussion and reworking
- systematic and corrective rehearsal strategies that focus on particular aspects of performance
- ways to plan detailed schedules for rehearsal and production

Performance preparation

- a range of appropriate warm up strategies for individual and group performance
- ways to plan performance preparation time (eg allowing sufficient time for warm ups, hair and make-up)

Performance preparation

- warm up routines appropriate to form, class needs, performance and difficulty
- ways to plan pre-performance time (eg arrival times, warm up times, detailed costuming and make-up)

Performance space and audience

- ways to adapt their performances for different spaces
- ways to engage with the audience
- techniques for focus and concentration

Performance space and audience

- performance space contains various elements (eg entry and exit; audience; and size)
- space of the performance may relate to the interactive space between the audience and the stage
- ways to adapt presentations for a range of performance space
- ways to work with audiences to evoke a particular response
- performance skills for engaging, maintaining and focusing audience

Performance etiquette

- dressing room etiquette and organisation
- ways to demonstrate consideration for other performers
- appropriate backstage behaviour
- how to clean up afterwards

Performance etiquette

- industry requirements (eg following direction from stage managers)

Developing arts ideas

Presenting arts ideas

EARLY CHILDHOOD	MIDDLE CHILDHOOD
The focus for learning in this phase is on: • drama ideas inspired by play and story • play experiences and social settings to explore familiar and imaginary situations • movement and voice to imitate and create roles • dramatic structure to include the narrative concept of beginning, middle and end • cooperative strategies when problem-solving or preparing for a performance • the audience and how it affects drama	**The focus for learning in this phase is on:** • play, familiar people and experiences, fictional characters and arts works as inspiration for drama ideas • drama elements of voice, movement, time and space to create and explore roles • the concepts of linear narrative, linked episodes, flash back and forward • rehearsal processes • formal conventions of performance and etiquette

Students should be taught:

Creating original ideas

Improvisation and play building
• self-determined roles and situations can be explored through structured play
• drama can be inspired by real or imaginary places, situations or things (eg dress ups, a tent, a wand, a magic container)
• drama can be inspired by a variety of stimuli
• improvisation can be developed through *teacher in role* or *teacher as narrator*
• movement and voice can be used to create dramatic roles and situations
• ways to accept, react to and offer ideas and roles to others
• problems or conflict are the basis of drama
• ways to structure drama ideas through a linear narrative structure of journey (eg beginning, middle and end)

Improvisation and play building
• ways to structure short prepared improvisations in a two to five minute time frame, from a given range of situations and roles
• short structured (prepared and practised) improvisations using materials and objects as stimuli
• ways to improvise interviews and dialogue
• ways to offer and accept drama ideas
• problems or conflict in drama provide dramatic structure
• ways to structure drama ideas (eg linear narrative, linked episodes, flashback, flash forward, physical journey)

Interpreting the ideas of others

Interpreting drama
• stories, songs and poems about real or fantasy situations can be used as the basis for structured dramatic play
• ways to interpret known and given stories through structured storytelling techniques
• songs and poems can be interpreted through the use of movement, gesture/actions and facial expression
• props, costumes and music can be used to interpret and enhance drama
• different roles can be imitated
• ways to follow given direction to interpret short scripts or teacher devised drama works

Interpreting drama
• dramatic interpretation of stories, poems and songs
• interpretations of scripts through group work
• ways to direct dramatic action such as taking turns to direct
• ways to interpret drama ideas through costume, set, lighting and sound design

EARLY ADOLESCENCE	LATE ADOLESCENCE
The focus for learning in this phase is on: • contemporary cultural and social values and historical issues to inspire drama ideas • characters, situations, themes, issues and dramatic action through the combination of drama elements • documentary, alternate and disjointed narrative to create drama work • acting, directing and designing through interpreting a range of texts • short-term goal setting and time-management • performance space, purpose, audience and etiquette	**The focus for learning in this phase is on:** • drama ideas inspired by social, cultural and historical issues • settings, dramatic action, themes and roles • elements of drama to create complex characters and dramatic action • extended drama works through a synthesis of theoretical and practical approaches • rehearsal strategies and project management skills • professional practice when organising and preparing drama

Improvisation and play building

- improvisation as a building block for play building and a tool for character development and understanding in scripted work
- structured improvisation as a play building tool (eg exploring a theme, issue or problem; editing and reworking ideas; recording, reconsidering and reworking scenarios and blocking)
- improvisation as a problem-solving tool (eg students act out a given situation and explore the possibilities presented)
- how to apply conventions of improvisation
- elements of drama are combined in improvisation ideas (eg dramatic tension; sound and voice; gesture and facial expression; mood and contrast; metaphor; symbol; space and time)
- ways to structure drama ideas such as documentary, cyclical episodes, linear narrative (eg physical, emotional, metaphoric, psychological journey) and alternate narrative

Improvisation and play building

- techniques and strategies to manipulate and manage a broad range of improvisation frameworks (eg roles, settings, dramatic actions, themes)
- techniques used to develop group and self-initiated improvisation to explore and experiment with complex, situations, characters and themes
- improvisation techniques that respond to textual themes, issues and contexts
- elements of drama (sound and voice; gesture; movement and facial expression; space and time; dramatic tension; metaphor; symbol; mood and contrast) are used to create ideas for roles, complex characters and scenes
- theories and conventions of improvisation from the work of particular practitioners, which relate to particular styles and forms of contemporary drama practice (eg Stanislavski, Growtowski, Boal)
- ways to use a range of forms and styles (eg Naturalism, Brechtian, Circus, Presentational, Realism) for improvisation structures and ideas

Creating original ideas

Interpreting drama

- ways to interpret published dramatic texts from a range of historical and cultural contexts (eg actor, director and designer)
- literal interpretations following direction (eg following directions in a play script)
- strategies for directing their own and others' interpretations of texts
- design principles applied to interpretation of dramatic texts

Interpreting drama

- ways to interpret a range of historical and cultural forms and styles as an actor
- strategies for directing, producing and promoting own and others' interpretations of the text and subtext of a range of texts
- design principles applied to interpretations of others' ideas through lighting, sound, set design, costume and design of promotional materials

Interpreting the ideas of others

EARLY CHILDHOOD	MIDDLE CHILDHOOD

Students should be taught:

Exploring arts ideas

Exploration

- sensory awareness through focus on visual, aural and kinesthetic skills
- spatial awareness (eg personal space and performance space)
- imaginative visualisation (eg moving and interacting with others in response to teacher narration)
- ways of using movement, gesture and voice to explore familiar real and make believe roles and situations
- being 'in role' and 'out of role'
- possibilities of materials, objects, props, costumes and technologies

Exploration

- sensory and spatial awareness (eg observation skills)
- ways to explore sound and voice, gesture, movement and facial expression, use of space and time to create different roles
- ways of expressing emotion and feelings through voice and movement
- ways of portraying different points of view through a range of roles (often stereotypical) and characters
- ways to explore issues or themes that relate to their own experiences
- ways to explore dramatic possibilities of technologies and materials

Developing arts ideas

Group work skills

- ways to demonstrate cooperation and tolerance of others' ideas
- group work skills and strategies such as taking turns and performing together on a visual cue or signal

Group work skills

- group work skills and strategies to plan and develop drama
- ways to demonstrate respect and tolerance for others' ideas
- short-term goal setting

Rehearsal

- ways to develop ideas through playful experimentation
- ways to develop drama by sequencing actions
- ways to practise drama for performance (retention and focus)

Rehearsal

- drama ideas can be developed and improved through re-working
- strategies for rehearsal (eg working through the whole work a number of times)

Performance space

- ways to use personal playing space, props and costume to make drama
- audience/performance boundaries

Performance space

- ways of shaping, creating and defining the performance
- parameters of a particular space affect how and where actors are able to perform
- how to use sight lines and markers to locate stage positions

Presenting arts ideas

Performance preparation

- ways to warm up
- cooperative strategies when rehearsing for formal presentation
- strategies to care for costumes and props

Performance preparation

- ways to warm up and focus for a performance
- ways to focus energy levels and give one's best performance
- ways to cooperate with others to plan and organise costumes and props

Exploration

- sensory and spatial awareness (eg focusing on how to use 'sight lines')
- elements of drama (eg role/character, space, time, voice, movement, dramatic tension, mood and atmosphere)
- different genres, styles and forms of drama (eg mask ritual)
- observation, experience and research can be used as a starting point for creating original work
- ways to explore roles to develop characters, charting backgrounds, interests and motivations
- ways to explore dramatic possibilities of technologies and materials (eg using an overhead projector to create backdrops, captions, shadows)

Exploration

- heightened sensory and spatial awareness (eg as a part of character development or team building)
- ways that a range of dramatic forms can be manipulated and used in contemporary drama
- characterisation in relation to a range of theoretical approaches (eg Laban, Brecht and Stanislavski)
- ideas are drawn from issues, themes and values in a range of contexts
- ways to explore and experiment with a range of materials and technologies to evolve drama ideas

Exploring arts ideas

Group work skills

- interpersonal dimensions of problem solving in drama
- conflict resolution processes for effective decision-making in group drama work (eg taking turns to direct)
- ways to set individual and group goals
- characteristics of effective group processes in drama

Group work skills

- ways to adapt working methods to achieve group goals and meet deadlines
- interpersonal skills such as observing, listening, researching, coordinating, evaluating experiences and initiating action to resolve practical drama problems
- project management skills

Rehearsal

- short term goal setting and time management skills for group rehearsals
- strategies such as systematic corrective rehearsal (refining one section or aspect of a drama work at a time)

Rehearsal

- ways to plan rehearsal schedules and checklists
- practical and reflective rehearsal processes (eg action research strategies)
- a range of rehearsal strategies for individual and group work

Developing arts ideas

Performance space

- strategies to use when working with a number of performance spaces (eg adapting performances for different spaces)
- how to use sight lines and peripheral vision to adapt blocking and movement to the space of the performance

Performance space

- performance space contains all the cultural elements that create and inform the presentation
- space of the performance relates to the interactive space of the relationship between the audience and the performance
- how to adapt presentations for a range of performance spaces

Performance preparation

- a range of appropriate warm up strategies for individual and group performance
- how to plan preparation time (eg allowing time for warm ups)
- strategies for maintaining an organised, clean dressing room/preparation area

Performance preparation

- warm up routines appropriate to form, class needs, performance and difficulty
- professional performance ethics such as accepted industry codes (eg adhering to call times, signing in and taking care of costumes and props)

Presenting arts ideas

EARLY CHILDHOOD	MIDDLE CHILDHOOD

Students should be taught:

<table>
<tr><td rowspan="2" style="writing-mode: vertical-lr">Presenting arts ideas</td>
<td>

Performing with a sense of audience
- sharing our drama with others can be fun
- drama changes when others are watching
- audience engagement (we have to perform so that the audience can understand what we are doing)
- ways to begin and end performances

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Performing with a sense of audience
- ways to appear confident on stage
- drama work is performed in its entirety from beginning to end without hesitation or mistakes
- techniques for staying in role and concentrating on the dramatic action
- strategies for memorising lines and sequences in a performance

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Performance etiquette
- special performances have particular requirements
- ways to move in and out of the performance space

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Performance etiquette
- differences between informal and semi-formal performance situations
- ways to be considerate of other performers (eg not upstaging or drawing focus from other performers)
- appropriate acknowledgement of audience response
- skills for quiet cooperation
- the importance of following direction in regard to all aspects of the performance

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Performing with a sense of audience

- ways to engage the audience (eg use of voice and gesture)
- ways to focus and be 'in the moment' (eg concentration of effort for the duration of the performance)

Performing with a sense of audience

- ways to 'work' audiences to evoke a particular response
- performance skills for engaging, maintaining and focusing audience attention
- performance structures that experiment with different theoretical approaches (eg combining Commedia style in a contemporary work)

Performance etiquette

- performance preparation time (eg being on time)
- ways to memorise drama sequences from beginning to end with accuracy (eg knowing lines)
- ways to show consideration for other performers (eg following instructions from stage manager)
- procedures of set up and clean up before and after a performance

Performance etiquette

- industry requirements (eg the 'half-hour call', signing in, following direction from stage managers, efficient organisation of props and costumes)

Presenting arts ideas

EARLY CHILDHOOD	MIDDLE CHILDHOOD
The focus for learning in this phase is on:	**The focus for learning in this phase is on:**
• directed play to create and interpret ideas in media	• directed activities, play and personal experiences to create and interpret media ideas
• media ideas through personal experiences, using senses, emotions and observations	• ideas through conscious choices, with teacher assistance
• development of ideas through observation, imitation and repetition, working individually and collaboratively	• the relationship between immediate deadlines and presenting works
• presentation of media ideas to familiar audiences	• presentation of media works to a range of audiences and the appropriate conventions for different audiences

Students should be taught:

Creating arts ideas

Generating media ideas
- ways to create media ideas through play
- ways to communicate ideas through drawings, verbal or written descriptions
- ways to create stories based on media they have seen or heard

Generating media ideas
- ways to create media ideas through directed play
- ways to combine sound, images and words to communicate a message
- ways to create media works based on media forms, codes and conventions students have experienced
- literal and symbolic representations (eg use of colour or font styles to communicate ideas)

Interpreting the ideas of others

Interpretation
- ways to use known and given stories
- ways to retell a story seen or heard through media
- ways to imitate actions (eg actions characteristic of a particular role such as superhero, old person, baby)

Interpretation
- ways to adapt common genres to their own purposes (eg television quiz shows)
- ways to switch genres (eg adapting a short story for radio)
- ways to interpret peers' ideas (eg creating a script to match a sequence of images sourced by others)
- ways in which representations are created in media forms (eg slogans, stereotypes, makeup, camera angles)

Exploring arts ideas

Explore and investigate
- media ideas can be inspired by real or imaginary places, situations or things
- media ideas can be explored through directed play (eg exploring ways to show this is a happy story)
- ways to use music, sound effects and speech in media
- ways to use codes appropriate to media works; formats for different media

Explore and investigate
- media ideas can be inspired by senses, emotions and observations
- media ideas are explored through structured activities and directed play (eg how many ways can we sequence a narrative)
- literal and symbolic representations (eg ways to show anger)
- ways of expressing ideas, emotions and feelings through codes and conventions

EARLY ADOLESCENCE	LATE ADOLESCENCE
The focus for learning in this phase is on:	**The focus for learning in this phase is on:**
• exploring media ideas through complex social and personal experiences	• challenging media ideas through social, personal and cultural experiences
• the concept of personal voice within a team environment	• innovative media works and exploring contemporary issues
• expression of opinions based on experience and research	• personal voice when expressing opinions on race, gender or politics
• the postproduction phase of media works	• project management skills and strategies for planning and presenting media works
• presentation to a range of audiences for various purposes	• values, attitudes and ideologies of the audience

Generating media ideas

- ways to create easily recognisable characters
- ways to create a media work for a specific form or genre
- ways to choose and combine codes and conventions of media
- strategies for lateral thinking and pushing the boundaries of traditional media forms
- advertising (eg how to create an 'image' for a product)
- how to use stereotypes
- how to construct conflict in narratives

Generating media ideas

- ways to create media work through pre-production (research and planning), production (direction) and post-production (editing)
- ways to manipulate media codes, conventions, elements and concepts drawing on links from times, cultures and places to create innovative media ideas (eg juxtaposition of old and contemporary film footage to create a commentary)

Creating arts ideas

Interpretation

- strategies for using another art form as the inspiration for media work (eg creating a video clip for a piece of original or copyright-expired music)
- strategies for adapting an historic work for a contemporary audience (eg update a classic film scene)
- ways to interpret a given film or television script (eg alternative readings)

Interpretation

- ways to interpret another art form (eg adapt a comic for film or television)
- ways to package and promote popular music (eg video clips, CD cover art, concert posters)
- strategies for adapting an historic work for a contemporary audience (eg updating a classic film such as *King Kong*)
- ways to interpret a work from a different culture
- ways to interpret and integrate ideas into different genres
- ways to interpret a given film or television script, including consideration of the subtext

Interpreting the ideas of others

Explore and investigate

- media can be inspired by concepts, personal and community issues, emotions, feelings, observations
- media ideas can evolve through play, experimentation or trial (eg exploring the possibilities of shadows to show fear)
- how to interpret media from other cultures
- representations of events and issues

Explore and investigate

- media can be inspired by personal, community and global concepts, ideas, themes, issues (eg media works that question social values)
- alternative representations
- ways to explore inter-textual relationships (eg comparison of particular language used to construct representations across forms and genres for specific purposes)

Exploring arts ideas

EARLY CHILDHOOD	MIDDLE CHILDHOOD

Students should be taught:

Developing arts ideas

Planning media ideas
- how to create comic strips (preparation for storyboarding, a media planning tool)

Planning media ideas
- ways to create storyboards to plan a narrative sequence

Working together
- ways to problem solve media tasks (eg brainstorming about colour choices)
- strategies to use when working with others in developing media works
- ways to demonstrate cooperation and tolerance of others' ideas

Working together
- group work skills and strategies for developing ideas (eg brainstorming, group roles, problem-solving and decision-making)
- ways to demonstrate respect and tolerance for others' ideas
- short-term goal setting

Presenting arts ideas

Presenting media works
- ways to present and display work to a familiar audience (eg *PowerPoint* presentation, posters, news presentation)

Presenting media works
- ways to present and display media to a target audience (eg brochures, *PowerPoint* presentation, digital projection)

Developing arts ideas

Planning media ideas

- ways to create storyboards including scripting and shot sequences
- sub-editing skills (eg techniques to shape the stories and scripts of others)

Planning media ideas

- scriptwriting techniques and processes

Working together

- ways to work with defined roles and responsibilities
- characteristics of effective group processes
- time-management skills (eg checklists and schedules)
- ways to manage media projects

Working together

- production roles, team processes and professional ethics
- project management skills (eg checklists, scheduling, budgeting, resources)
- strategies to collaborate with students in another town, state or country (eg sharing ideas and media works via internet and email)

Presenting arts ideas

Presenting media works

- ways to plan, develop and complete media works for a variety of audiences and purposes (eg targeting a subculture such as skateboarding by creating a magazine for skateboarders)

Presenting media works

- ways to modify media work for a variety of audiences and purposes
- strategies to use to promote a presentation (eg posters or merchandising)
- ways to present work to evoke a desired response from the audience

EARLY CHILDHOOD	MIDDLE CHILDHOOD
The focus for learning in this phase is on: • musical ideas through personal experiences, dance, stories, feelings, themes and pictures • listening skills as the concepts of music and musical sounds are created • rhythmic patterns and music forms explored through movement • performance and rehearsal strategies • music ideas presented to familiar audiences	**The focus for learning in this phase is on:** • personal experiences and the interpretation of others' ideas • the elements of music • identifying musical characteristics with particular styles and cultures • rhythmic patterns as the concepts of keeping in time and repeated pattern • structured rehearsal plans and music works for specific and varied audiences

Students should be taught:

Creating original ideas

Improvisations and compositions • spontaneous and rehearsed soundscapes • patterns of sound, sequences of long and short sounds, rhythmic patterns or combinations of pitched sounds • rhythmic and melodic *Ostinati*	Improvisations and compositions • structured music focusing on an appropriate use of some of the elements of music • rhythmic patterns, pentatonic scale, cyclical and linear structure, bass lines, • short compositions in simple time signatures $\frac{2}{4}$, $\frac{4}{4}$, $\frac{3}{4}$ • improvisations and compositions for a given purpose
Interpreting and imitating sound and music • mood or emotion of music and accompaniments to songs • rhythmic and melodic patterns	Interpreting and imitating sound and music • arrangements • ways to perform music from a variety of cultures and times • ways to interpret music forms through movement (eg binary, ternary and canon) • expressive singing in tune, individually and in unison • literal interpretations of music scores

Interpreting the ideas of others

Interpreting others' ideas through creating music and sound • sound or music themes that accompany known stories, creating rhythmic patterns based on words and phrases	Interpreting others' ideas through creating music and sound • accompaniments using knowledge of beat, rhythm and tone colour • songs based on familiar stories

EARLY ADOLESCENCE	LATE ADOLESCENCE
The focus for learning in this phase is on: • time, places and cultures inspire musical ideas • the influence of other artists' styles to create musical works • playing by ear, replicating songs and recognising specific elements of listening experiences • rhythmic terminology as the rhythmic patterns of unheard music samples • participation in vocal and instrumental ensembles • particular audiences and occasions	**The focus for learning in this phase is on:** • social and political issues to inspire ideas • contemporary and traditional genres to create musical works • musical interpretations of scores and meaning of large structures (opera, symphony) • rhythmic structures in large-scale works and melodic and harmonic aspects • an extended range of forms, styles and sources that communicate meaning to the intended audience • industry requirements for performances

Creating original ideas

Improvisations and compositions

- a range of elements (sounds, notes, rhythms, form and texture, dynamics and harmony) can be used for improvisation
- blues scale, major, minor, medieval or pentatonic tonalities
- a given chord structure to use for improvisation
- word settings and addition of melody to rhythms

Improvisations and compositions

- binary, ternary rondo, theme and variations, sonata and fugue forms to compose original works for a solo instrument and/or an ensemble of instruments
- ways to compose lyrics, melody, solo instrumental passages, accompaniments and harmony

Interpreting and imitating sound and music

- how to notate melodies with variable pitches
- an arrangement of pieces for voice and/or instrument with attention to elements (articulations, dynamics, phrasing, form and structure)
- ways to interpret musical forms (eg sonata, ritornellos and theme and variations in form)
- periodic and stylistic trends, cultures and practices in performance
- arrangements and sight reading
- how to use standard notation to document and recreate the music of others

Interpreting and imitating sound and music

- an arrangement of pieces for voice and/or instrument with attention to elements (articulations, dynamics, phrasing, form, structure, bowings and timbre)
- how to sight-read music examples with attention to all expressive and stylistic elements of music
- traditional and non-traditional musical notation
- purpose and meaning in large structures such as those of a symphony, album, suite, song cycle, mass or opera
- notation of extended rhythmic and melodic passages from dictation
- ways to effectively perform as part of a large vocal or instrumental ensemble where there are many independent parts being performed
- musical interpretations of scores based on knowledge of contexts, periods, styles and trends

Interpreting the ideas of others

Interpreting others' ideas through creating music and sound

- issues of a local/domestic nature through the creation of musical works
- period/stylistically specific accompaniment figures in arranging short musical works

Interpreting others' ideas through creating music and sound

- social and political issues of a domestic and global nature through the creation of music works
- ways to apply stylistic and period accompaniment norms in own compositions and where appropriate adapt these to the creation of original styles

EARLY CHILDHOOD	MIDDLE CHILDHOOD
Students should be taught:	

Exploring arts ideas

Listening
- different sounds in own environment

Listening
- how to replicate short phrases, keeping a steady beat, focusing on particular elements of music while listening and playing by ear

Rhythmic patterns
- sounds and patterns of sound that are opposites (eg high/low, soft/loud, slow /fast, long /short)
- ways to use movement to explore music from a range of genres and styles
- question and answer in music and sound

Rhythmic patterns
- rhythmic patterns through exploring, describing and notating
- how to keep in time when performing a repeated pattern

Pitch and melody
- how to access and use inner hearing
- music as a metaphor for mood

Pitch and melody
- pentatonic and extended pentatonic scales and the ways that notes sound when played together
- the relationship between the way notes are scribed on a staff and the way the pitch rises and falls
- ways technologies can be used to manipulate music and sound

Developing arts ideas

Group-work skills and problem-solving strategies
- strategies to problem-solve music and sound problems (eg a whole class soundscape about bush picnic on a hot day)
- ways to demonstrate cooperation and tolerance of others' ideas

Group-work skills and problem-solving strategies
- decision-making skills and how to take on a particular role
- ways to acknowledge different points of view

Practice and rehearsal
- original and improvised music ideas can be developed through repetition and trial
- cooperative strategies to work as a group to perform in unison
- focus and concentration skills (eg learning to look to the conductor, stay focused during a performance and wait for their turn)

Practice and rehearsal
- music ideas can be developed and improved through reworking
- how to develop and maintain individual practice plans to prepare for group rehearsals
- structures of rehearsal processes

Performance preparation
- ways to prepare and organise instruments and equipment before and after a performance
- how to perform an entire piece from beginning to end without false starts or stopping

Performance preparation
- pre-performance techniques to ensure an optimal performance
- ways to prepare for different audiences and understand that venues and occasions affect presentation requirements

Listening

- ways to replicate well known songs/pieces
- playing by ear, notation of tunes and riffs
- cultural nuances and timbres of a wide range of instruments including both electronic and acoustic
- elements of music in own favoured styles (eg Popular, Jazz, Folk)

Listening

- ways to identify complex structures and nuances
- ways to analyse historical and contextual information in listening examples

Rhythmic patterns

- rhythmic patterns in previously unheard examples and use of accurate rhythmic terminology
- *Ostinati* in non-conventional time signatures such as $\frac{5}{4}$ or $\frac{7}{8}$

Rhythmic patterns

- ways to use rhythmic *Ostinati*
- ways to notate rhythms of long phrases
- techniques to lead and conduct others in ensemble playing
- rhythmic structures in large-scale works with both conventional and non-conventional metres and mixed metres

Pitch and melody

- triads and chords (major, minor, diminished)
- how to identify phrasing within many styles of music
- harmony in differing styles of music including Western Art, Popular and Jazz
- the use of technology in pitch production, including electronic instruments and in computer software

Pitch and melody

- triads and chords of major, minor, diminished and augmented
- unresolved tensions in harmonies and melodies
- ways to identify melodic and harmonic aspects of large scale ensemble scores
- ways to identify non-Western harmonic and melodic nuances in examples

Exploring arts ideas

Group-work skills and problem-solving strategies

- interpersonal dimensions of collaborative music making processes
- goal-setting and time-management skills

Group-work skills and problem-solving strategies

- a range of collaborative and individual skills for developing ideas (eg observing, listening, researching, coordinating, formal and informal action research in practical music contexts)

Practice and rehearsal

- characteristics of effective group processes in music
- in rehearsal, ideas are developed and refined through reflection and reworking
- correct posture and how to maintain performance wellness

Practice and rehearsal

- how to plan and operate rehearsal schedules and checklists
- detailed rehearsal schedules and checklists need to be planned to develop music works according to specific parameters

Performance preparation

- ways to adapt performances to a number of different performance spaces

Performance preparation

- performance space contains all the cultural elements that create and inform the presentation (eg the audience space, the entry, the advertising, the political, geographic and historic contexts of the performance)

Developing arts ideas

EARLY CHILDHOOD	MIDDLE CHILDHOOD

Students should be taught:

Presenting arts ideas

Performing with a sense of audience
- techniques for presenting to an audience with a sense of performance and enjoyment

Performing with a sense of audience
- differences between informal and semi-formal performance situations
- ways to engage with the audience
- ways to focus energy levels

Performance conventions and etiquette
- special performances have particular rules
- ways to move in and out of the performance space quietly and efficiently
- to look at the conductor

Performance conventions and etiquette
- entering and leaving performance spaces according to direction
- how to follow the conductor (eg looking to conductor, following gestures for sitting, standing, counting in silently raising instruments, taking a bow)
- appropriate acknowledgement of audience response

Performing with a sense of audience

- ways to engage the audience (eg keeping their attention and where appropriate, acknowledging their presence)
- focus and concentration (eg concentration of effort over a long period of time)

Performance conventions and etiquette

- how to organise performance preparation time (eg allowing sufficient time for warm ups)
- dressing room/'band room' etiquette and organisation
- clean up procedures
- backstage etiquette related to smooth operation of performance

Performing with a sense of audience

- techniques to evoke a particular response from an audience
- performance skills for engaging, maintaining and focusing audience attention

Performance conventions and etiquette

- industry requirements (eg the half-hour call, signing in, following direction from stage managers, efficient organisation of equipment and music)

Presenting arts ideas

EARLY CHILDHOOD	MIDDLE CHILDHOOD
The focus for learning in this phase is on:	**The focus for learning in this phase is on:**
• visual arts inspired by the real and imaginary world	• personal experiences, imagination and the interpretation of others' ideas
• forms and images as a means of self expression and communication	• a range of art forms to communicate ideas, observations and feelings
• local artists, familiar cultures and technologies	• international artists and cultures as a means of inspiration
• the elements of art to create art works	• art elements through directed tasks to create ideas for art works
• guidelines and instructions when planning art works	• planning techniques as a process of design development
• presentation of own visual arts	• exhibitions to present art works to the school community

Students should be taught:

Creating original ideas

Generating ideas
- strategies for creating images that communicate emotions and feelings through visual mediums (eg choosing colours and shapes for happy, sad, mad)
- strategies for developing concepts of self (eg self portraits in a variety of mediums, focus on likes/dislikes, family unit)
- strategies for making art works that reflect personal experiences (eg first day at school, holidays, special events)
- strategies for creating narrative based images in a variety of mediums (eg arranging 3D objects to represent a journey taken, finishing a story in visual form)
- strategies for creating images to particular themes (eg aliens, dogs, farms, machines)
- ways to develop ideas from imagination

Generating ideas
- strategies for creating images that explore emotions and feelings about particular events or topics (eg using current social issues to generate ideas, health)
- ways to make images inspired by memories and dreams
- ways to create a narrative structure with images in a variety of styles (eg cartoons)
- ways to create images from the point of view of another person or imagined character

Interpreting the ideas of others

Inspirations
- strategies for creating works inspired by the art of others (eg responding to art works by exploring the style of the work, given the work is appropriate; simple shapes and colours: Mondrian, Picasso, Sally Morgan, Ken Done)
- strategies for creating images inspired by local and other cultures (eg making tribal masks and artefacts, decorating 3D objects)

Inspirations
- ways to explore the style of a particular artist
- ways to read and interpret the images of particular movements in art history (eg Fauves, Post Impressionists)
- strategies for researching the art works of other countries' cultures and making 2D or 3D artefacts (eg Piñatas)
- ways to create art works inspired by particular movements in art history (eg Cubism, Surrealism)

EARLY ADOLESCENCE	LATE ADOLESCENCE
The focus for learning in this phase is on: • time, places and cultures to inspire art ideas • observations, experiences and research starting points to express ideas and emotions • integrating ideas and influences of other artists' styles to create art works • contemporary artists, designers and art movements • art elements and design principles related to specific art forms and technologies to create images • design conventions to plan and develop art works • exhibitions for a variety of purposes and venues • presenting art works in a digital format	**The focus for learning in this phase is on:** • reflection and interpretation of social, political and cultural issues • music and literature for a diversity of images and forms • the interrelationship between styles and techniques of various art movements • artists who challenged society's values • synthesising art elements and principles to create art works • research and problem-solving skills and the critical evaluation of design ideas • art works and displays using different technologies in a variety of venues including external exhibitions and competitions

Generating ideas
- ways to create images that convey clear expression of point of view in personal and social issues (eg creating a collage of the issues that teenagers face using images from magazines, creating images of goals and aspirations in a variety of mediums)
- ways to create images that convey thoughts, feelings and emotions using visual metaphors and personal symbolism
- ways to generate images inspired by aspects of media and popular culture
- ways to create images through personal myth making (eg the evolution of heroes and anti heroes)

Generating ideas
- strategies for creating unique images that convey personal concepts (eg spiritual identity, gender issues)
- ways to create images that challenge accepted norms (eg ethnic and culture themes)
- ways to generate images inspired by music and literature

Inspirations
- ways to create images inspired by the style of a particular artist or movement (eg Munch, Kandinsky)
- ways to analyse and respond to images created by others who make social comment (eg Pop Art)
- ways to identify, group, compare and contrast the ideas of others (eg artists who concentrate on portraiture still life, landscape)
- ways to reflect upon styles of modern and classical art and create images inspired by specific movements (eg Australian Impressionism, Dada)
- ways to examine and interpret different types of architecture from various historical periods and cultures (eg Federation, Spanish Mission Style, Tuscan)

Inspirations
- ways to appropriate and re-present the works of others
- ways to selectively identify and interrelate the styles, techniques and meanings of various art movements
- ways to examine art works of others who challenge and shape prevailing values (eg Patricia Piccinini, Imants Tillers)

EARLY CHILDHOOD	MIDDLE CHILDHOOD

Students should be taught:

Exploring arts ideas

Exploring art works

- strategies for creating works with an outside stimulus (eg responding to music, arranging 3D objects within an environment, building with construction kits and blocks, response to touch)
- ways to choose and combine art elements of line, shape, colour, texture and value to create art works
- ways to experiment with tools, mediums and techniques to create patterns and images (eg stencils, vegetable prints, splattering with brush, wax resist)

Exploring art works

- ways to create interpretive works through experimentation by combining and manipulating art elements, materials and mediums
- ways to create art works inspired by observations of a range of subject matter and sources (eg drawing from still life, photographic portraits, 3D model of a place)
- ways to create patterns or shapes using simple texture and shape transfer

Developing arts ideas

Planning art works

- ways to discuss ideas before starting work (eg brainstorming)
- ways to use resources to develop art ideas (eg books, pictures and photographs, film and television)

Planning art works

- ways to use a visual journal or planning page to propose use of art elements in art works
- ways to research and inquire into topics, techniques and styles
- ways to improve art works using ongoing self assessment and making changes

Presenting arts ideas

Exhibiting art works

- how to choose and present art works for display
- how to select art works for portfolio

Exhibiting art works

- ways to prepare and present art works for a variety of social, community and religious events

Exploring art works

- ways to create art works inspired by synectic trigger mechanism (eg change of scale, distortion, cropping, repetition, simplification)
- ways to select and combine a variety of 2D and 3D media (eg charcoal and conté, cardboard and foam)
- ways to explore available technologies to create images (eg printmaking techniques, manipulating digital images)

Exploring art works

- ways to manipulate and synthesise the elements and principles to create art works with deliberate meaning and purpose
- ways to manipulate and integrate 2D and 3D media

Exploring arts ideas

Planning art works

- ways to use design conventions and processes to plan and document design development
- ways to develop art works by combining and refining the use of art elements to create different end products

Planning art works

- how to define and identify the problem
- ways to research, collect and explore a variety of examples
- a variety of strategies for developing ideas (eg thumbnail sketches, brainstorm)
- ways to reflect, refine and critically evaluate design ideas

Developing arts ideas

Exhibiting art works

- ways to plan and present exhibitions for a variety of purposes in a variety of venues using conventions of display (eg Library, front office, Art Blast, Awesome)
- ways to exhibit art works in a digital format (eg *PowerPoint* presentation, website)

Exhibiting art works

- ways to plan and present exhibitions and displays for a variety of venues using conventions of display, including opening and lighting (eg subject marketing, fashion parade)
- ways to prepare and present art works for external exhibitions (eg Perspectives, Young Originals, Angelico, Cathedral Art Awards, Sculpture Walks, local council exhibition)
- ways to exhibit art works in a range of formats and forms (eg digital format, cartoon loops, interactive websites)

Presenting arts ideas

The Arts >
Arts Skills and Processes

Arts Skills and Processes

Students use the skills, techniques, processes, conventions and technologies of the arts.

In achieving this outcome, students:

Using skills techniques and processes
• Use a repertoire of appropriate arts skills, techniques and processes to participate in and understand the arts.

Using arts conventions
• Use the conventions of arts appropriately.

Using and adapting technologies in the arts
• Use and adapt traditional and emerging technologies to create, interpret, explore, develop and communicate the arts

The student:

LEVEL 8	Manipulates an extensive range of skills, techniques, technologies and processes and integrates them with the technical and structural elements of a chosen form of expression.
LEVEL 7	Uses a repertoire of skills, techniques, processes and appropriate technologies and demonstrates the interrelationship between technical competence and the expressive qualities of the arts.
LEVEL 6	Applies arts skills, techniques, technologies and processes to specific styles and forms in the development and presentation of arts works.
LEVEL 5	Combines appropriate arts skills, techniques, processes, conventions and technologies to plan, shape and present arts works for a variety of audiences or purposes.
LEVEL 4	Selects from a range of specific skills, techniques, processes and appropriate technologies in presenting arts works for identified audiences or purposes.
LEVEL 3	Uses a range of specific arts skills, techniques, processes conventions and technologies in presenting arts works for identified audiences or purposes.
LEVEL 2	Identifies and uses a range of arts languages, skills, simple arts processes and appropriate techniques to make and communicate arts works and to engage in arts activities with others.
LEVEL 1	Experiments with the use of simple arts languages, skills, processes and appropriate technologies to develop arts works and activities in informal settings.
FOUNDATION	Uses basic elements of auditory, visual, tactile and/or kinaesthetic experiences to experiment and develop basic techniques in and across arts forms.

EARLY CHILDHOOD	MIDDLE CHILDHOOD
The focus for learning in this phase is on:	**The focus for learning in this phase is on:**
• dance skills and processes through play and structured activities	• dance skills, techniques and processes within a given task to create movement sequences
• costumes, sound and props to inspire dance movement and formations	• physical skills through specific body parts and ways to combine them to create dance
• gross motor movements then fine motor movements	• longer dance sequences and the transitions between them
• dance techniques through movements related to different body parts and ways to use them in isolation	• techniques of dance genres to explore the elements of dance
• safe warm up techniques	• structured warm up/down practices
	• technologies, costumes and props according to the dance and performance space

Students should be taught:

Using skills, techniques and processes

Strength
• weight bearing shapes and movements (eg making a shape like a bear and moving like a bear)

Strength
• strengthening exercises for upper body
• ways to take another's weight (partner work)

Flexibility
• non specific stretches (eg making tall shapes)

Flexibility
• stretching exercises incorporated in warm up
• stretches to improve range of movement

Coordination
• relationships between body parts (eg inclining head, bending elbow, bending knees)
• arm, body and foot coordination used in walking (eg opposite hand to foot)

Coordination
• coordination of steps with arm movements and head movements
• combination of steps that may change direction or incorporate head or body part at the same time

Endurance
• dance assists the development of cardiovascular endurance as it is an aerobic activity
• particular movements develop muscular endurance (eg 'birdy' dance for upper body muscular endurance)
• the importance of recovery strategies after movement (eg slowing down to walking then stretching in different direction)

Endurance
• ways to develop cardiovascular endurance through repeating sequences of movement
• repetitive movements can be used for muscular endurance (eg arm coordination exercises)
• increased endurance results in improved performance
• control of movement

Movement specific alignment
• awareness of body (eg standing straight like a soldier)
• balance and being aware of where the 'weight' is (eg on both feet, on the left foot or on the right foot)

Movement specific alignment
• awareness of body position and ability to move body part into alignment
• awareness of where the weight is placed for particular movements (eg balance with two feet and one hand)

EARLY ADOLESCENCE	LATE ADOLESCENCE
The focus for learning in this phase is on:	**The focus for learning in this phase is on:**
• function and purpose of choreographed sequences	• integration of current dance practices and forms for a performance
• movements that use the whole body	• movement through space with control and precision
• dance sequences to develop coordination with detailed accuracy	• strategies for accurate retention of dance sequences
• specific generic techniques across classical ballet, contemporary dance or popular dance including warm up routines	• genre specific techniques to suit physical abilities of performer
• technology to create specific effects for extended dance works	• specific warm up exercises to increase strength and flexibility
• dance presentations according to particular audience, purpose, space and equipment using available technology	• special effects technologies to create original and interpretative dance work
	• choreographic software

Strength
- specific strengthening exercises for upper, torso and lower body
- how to support partner in balance and counter balances

Strength
- specific strength exercises incorporated into warm up, skill development and progression work
- how to support partner in balances and lifts

Flexibility
- specific stretching exercises incorporated in warm up (eg pelvis, hamstring and foot articulation)
- stretches which can increase the range of movement around specific joints

Flexibility
- specific exercises incorporated in warm up, skill development and progressions
- ways to increase strength and flexibility around joint

Coordination
- movements beginning with one foot and then transferring the movement to the other side beginning with the other foot
- movements that are controlled and involve coordination of the whole body, body parts and steps

Coordination
- combinations of movements beginning with one foot and then transferring the movement to the other side beginning with the other foot
- movements that are controlled and involve accurate coordination of the whole body, body parts and steps

Endurance
- improved cardiovascular endurance through warm up, skill development, progressions and performance
- movement combinations incorporated into warm up, skill development, and progressions to improve muscular endurance
- dance participation improves fitness

Endurance
- improved endurance results in consistent skill level over performance
- improved fitness levels results in recovery with reduced negative effects and muscle soreness
- improved muscular endurance results in accurate technique over long performance time

Movement specific alignment
- ways to recognise correct alignment (eg knees being over feet, supporting the spine through correct pelvic alignment, neck alignment, using the appropriate muscles to sustain movements and balance)
- awareness of weight transference (eg freeing the right or left foot ready to make the next movement)
- sense of 'centre of gravity' and 'base of support'

Movement specific alignment
- ways to recognise and correct alignment
- efficient use of weight transference
- ways to use concepts of 'centre of gravity' and 'base of support' to further skill development (eg multiple turns)

Using skills, techniques and processes

EARLY CHILDHOOD	MIDDLE CHILDHOOD
Students should be taught:	

Using skills, techniques and processes

Warm up/warm down
- gross motor movement warm up involving some aerobic activity, stretches and deep breathing
- calming warm down involving slower movements and gentle stretches

Warm up/warm down
- structured warm up with gross and fine motor movements
- ways to isolate movements
- warm down activities
- the importance of hydration during class and rehearsal

Anatomy/physiology/biomechanics
- names for different body parts
- ways that body parts are used and move

Anatomy/physiology/biomechanics
- how body parts move (eg bending knees before jumping)
- ways to use body parts for specific movements (eg head looking right, fingers stretched)

Movement memory/retention
- strategies for remembering repetitious sequence of movement (eg 'birdy' dance, *Hokey Pokey*; linking hand and foot movements to the patterns in the music)

Movement memory/retention
- ways to memorise longer sequences of locomotor and non-locomotor movements
- transitions from movement to movement and changes of direction
- retention of movement through rehearsal process

Using arts conventions

Genre specific technique
- ways to imitate dance styles that students have seen (eg *Wiggles*, ballet, tap, hip hop)

Genre specific technique
- techniques of at least one dance genre

Musicality
- repetitive movements on the count
- $\frac{4}{4}$ time signature
- fast and slow (keeping in time)
- ways to follow teacher direction to begin movement

Musicality
- distinct movements on the count
- $\frac{3}{4}$ signature (same movement can take varying counts such as walk per count, walk in two counts)
- ways to recognise various tempos
- musical cues to begin movement

Dance space
- strategies for safe dance practices in the classroom space (eg removing shoes)

Dance space
- safe work practices in dance, considering the safety of self, dancers and audience (eg cords, chairs)

EARLY ADOLESCENCE	LATE ADOLESCENCE
Warm up/warm down • warm ups specific to dance genre • warm downs to enhance recovery rates • appropriate dress for safe and healthy dance practice • factors that affect the limits of ability and endurance at particular times and techniques for working within those limits • techniques for monitoring fitness and strength • the importance of good nutrition as a safe dance practice	**Warm up/warm down** • strategies for warm up appropriate to dance genre, class needs, performance, expectations and difficulty • effective warm down techniques
Anatomy/physiology/biomechanics • techniques for using muscle groups (eg hamstring stretch, pelvic tilt) • awareness of what the body is doing and how the body moves effectively (eg 'centre of gravity' over 'base of support' to ensure effective turn) • anatomical and biomechanical terms (bones, muscle groups, 'centre of gravity', 'base of support', balance, motion)	**Anatomy/physiology/biomechanics** • the muscle groups and range of movement around joints • concepts of balance • summation of forces • turning and spinning • initiation of motion
Movement memory/retention • ways to memorise longer sequences of locomotor and non-locomotor movements with accuracy of detail • formation transitions • retention of movement with style through rehearsal process	**Movement memory/retention** • movements become intrinsically memorised (eg movement memory of tendu will enable more complex sequences to include changes of weight, direction, style, arm position) • anticipation and preparation of movement sequences and formation transitions • strategies for accurate retention of movement (eg mental rehearsal)
Genre specific technique • specific techniques related to one or more dance genre (eg ballet, tap, contemporary, jazz) • a warm up routine reflecting specific dance genre	**Genre specific technique** • dance technique focusing on correct and accurate performance of style, genre, specific warm up and routine
Musicality • movement to syncopated counts • varying time signatures (eg $\frac{3}{4}$) • same movement to varying tempos • how to count in to begin movement	**Musicality** • movement to syncopated counts and the ability to move through the music • movement in a range of time signatures • ways to adapt movement to varying tempos • anticipation of movement through musical cues and counts
Dance space • health and safety issues involved in using technology, including the need to work responsibly in a safe environment	**Dance space** • health and safety issues relating to the use of technologies in dance works and health and safety regulations and practices • health and safety issues relating to the use of electrical equipment and which tasks require a suitably qualified person to operate equipment (eg lighting in theatre and film uses dangerous amounts of electricity)

Using skills, techniques and processes

Using arts conventions

EARLY CHILDHOOD	MIDDLE CHILDHOOD

Students should be taught:

Using and adapting technologies

Design concepts
- costumes, materials, props, lighting and sound may be used in dance activities, technical conventions of costume, staging, lighting and sound (eg some fabric types such as floaty, silky fabric enhance movement)
- awareness of performance space and the space for the audience

Design concepts
- ways to select available materials, props and costumes and use them appropriately in the dance
- structural requirements of audience and performance spaces

Technologies
- technologies can be used in dance (eg lights, smoke machine, CD player, microphone)

Technologies
- ways to make costumes and props using available equipment safely
- ways to use available technologies to inspire or enhance the dance work (eg music, lights, props)

Design concepts

- a range of available materials and technologies and ways that they can be used to create or enhance dance meaning
- ways to adapt dance to suit a dance space
- ways to adapt dance costumes to suit dance style and range of movement
- problem-solving skills to create environments, sets, costumes, props
- ways to use technologies in dance to convey meaning, not just an effect
- sound and lighting effects can create and enhance dance meaning (eg blue tinged lights are used to create a cold effect, orange/pink tones are symbolic of warmth)
- performance spaces are shaped in particular ways to enhance the production and reception of dance

Design concepts

- technologies to create dance meaning for original and interpretive dance work
- costumes, props and sets for particular genres
- different structures of performance spaces (eg theatre architecture and theatre technologies will affect the production and reception of performances)
- source, adapt and create performance spaces that are technically effective (site specific)

Technologies

- technologies need to be resourced or created as they plan and devise extended dance works (eg editing music)
- internet research for dance using search engines and web quests
- word processing programs to plan, edit and print the dance information

Technologies

- a range of materials and technologies for dance works
- a working knowledge of equipment and technologies for the student (eg knowing how to set up sound equipment effectively and safely)
- technologies to create special effects or sound tracks for dance works (eg sound effects might be downloaded from the internet and manipulated with using sound software or using 'relay' equipment)
- choreographic software packages
- word processing software and email as a writing tool

Using and adapting technologies

EARLY CHILDHOOD	MIDDLE CHILDHOOD
The focus for learning in this phase is on: • drama experiences through role-play • voice and movement skills, processes and techniques to create dramatic action, different roles and vocal effects • the conventions of dramatic structure • new and traditional technologies in drama to enhance performance • guidelines for safe drama practice and use of equipment	**The focus for learning in this phase is on:** • elements of drama to create a range of drama works • voice and movement, techniques and processes • structure, staging and performance to shape drama works • drama technologies for different drama experiences • guidelines for safe drama practice

Students should be taught:

Using skills, techniques and processes

Voice

- vocal warm up play (eg stretching, yawning, exercises for dexterity of lips and tongue)
- focus skills (eg activities for working in unison and paying attention)
- relaxation exercises (eg tensing and relaxing)
- breathing and posture exercises (eg the effect of posture on voice)
- articulation exercises
- the effect of body, face and mouth shapes on sound (eg our voices can make different sounds that can be used to create different roles and sound effects)
- appropriate volume for classroom situations
- vocal dynamics (expressive range of sounds)
- pace (eg playing with the speed of our speech to create a particular effect or meaning)

Voice

- vocal warm ups and focus activities (eg stretching, yawning, exercises for dexterity of lips and tongue)
- focus and concentration activities (eg name games)
- relaxation exercises (eg focus on one part of the body at a time)
- posture (eg body alignment, standing tall, no tension)
- breathing exercises (eg deep breathing, awareness of breath behind voice), anatomy of breathing and how lungs work
- articulation (clarity) and vocal flexibility (eg articulation is the way we make sounds by changing the position and shape of our lips, teeth, jaw and tongue)
- ways to create vocal sound effects and soundscapes
- vocal dynamics (softness/loudness)
- pace (eg slowly and clearly for public speaking)
- when to pause (eg techniques for phrasing, pause for effect, pause to avoid stuttering)
- how variations of pace, pause, pitch and dynamics are used to create dramatic action
- accents and styles of speech

Movement

- gross motor movement warm up involving some aerobic activity, stretches and deep breathing (eg *Simon Says*)
- calming warm down involving slower movements and gentle stretches
- physical warm up games involving movement
- relaxation through creative visualisation (eg 'Lying comfortably, close your eyes and imagine that you are relaxing on the beach...')

Movement

- structured warm up with gross and fine motor skills
- ways to isolate movements
- warm down activities
- relaxation/creative visualisation exercises (eg as inspiration tools, as means of reflecting on drama class work, and as a technique to wind down)
- movement patterns can be memorised and repeated in sequence

EARLY ADOLESCENCE	LATE ADOLESCENCE
The focus for learning in this phase is on: • elements in drama to create more complex works • multi-layered characters including both internal and external facets • presentational and representational drama • drama works shaped individually and collaboratively • technology to enhance the meaning of a drama project • internet research skills and word processing • health and safety practices	**The focus for learning in this phase is on:** • developing a fully realised character • characterisation and naturalistic acting technique • theoretical approaches of drama • drama works that use a traditional or contemporary structure • the implications of technology on theatre production • health and safety issues for performing and operation of equipment

Voice

- vocal warm up routines for safe and healthy voices and specific to drama work
- a range of relaxation techniques (eg visualisation, yoga techniques)
- posture and 'centering' (eg body alignment, establishing a neutral position, the importance of the spine in voice)
- breathing techniques and control of the release of breath (eg how to breathe using the diaphragm to develop lung capacity, force of breath effects), anatomy of breathing and how lungs work
- organs of speech include vocal cords, throat, mouth cavity, teeth, tongue and lips
- articulation and vocal flexibility
- accents (appropriate to text)
- ways to vary projection and volume (softness/loudness)
- pace (eg slowly and clearly for public speaking)
- ways to use pause and phrasing (eg pausing before an important phrase focuses attention and adds to the dramatic effect of what is to follow)
- variations of pace, pause, pitch and dynamics are used to create dramatic meaning

Voice

- vocal warm up strategies appropriate to drama form, class needs, performance, expectations and difficulty
- relaxation exercises (a range of relaxation techniques and adaptations to suit performance need)
- posture (eg body alignment, neutral position, balance, being 'grounded')
- breathing exercises (eg diaphragmatic breathing, breath and resonance), anatomy of breathing and how lungs work
- anatomy and process of voice production
- articulation and pronunciation of words according to style and accent of character
- projection and vocal dynamics (softness/loudness)
- pace (eg varying pace to convey meaning)
- when to pause (eg pausing before an important phrase focuses attention and adds to the dramatic effect of what is to follow)
- how variations of pace, pause, pitch inflection, resonance and dynamics are integrated to create vocal modulation
- techniques for replicating credible accents

Movement

- warm up specific to drama work
- warm down to enhance recovery rates
- movement, varying the elements of body, space, time and energy to create characters and dramatic action
- guided relaxation and visualisation as a part of drama practice
- Laban language of movement (four qualities: time, weight, space, flow that control the way movements are made and eight basic efforts)

Movement

- strategies for warm up appropriate to drama form, class needs, performance, expectations and difficulty
- effective warm down techniques
- movement and non-verbal skills, varying the elements of body, space, pace, time and energy to create characters
- a range of relaxation techniques and visualisation as a part of drama practice (eg to stimulate ideas, to develop body awareness)
- movement related to particular dramatic forms and styles
- ways to apply Laban language of movement to develop characters
- drama movement theory (eg Grotowski)

EARLY CHILDHOOD	MIDDLE CHILDHOOD

Students should be taught:

Using skills, techniques and processes

Movement techniques to create roles and dramatic situations
- ways to use their bodies to create interesting shapes and images/tableaux
- ways to use gesture and facial expression to portray mood and emotion
- mime skills and techniques, meaning rather than accuracy (eg 'Imagine you are eating an enormous ice-cream')

Movement techniques to create roles and dramatic situations
- ways to create roles through movement, stillness and posture
- ways to use gesture, facial expression and body language to convey meaning (eg acting without words)
- mime skills and techniques such as focus (eg looking at an apple), weight (eg showing the weight of an object) or size (eg 'How big is the apple?')

Role and character
- ways to explore a range of self-determined roles and situations
- shift between being 'in role' and 'out of role'
- ways to use facial expression, gesture, posture, movement and voice to create single roles

Role and character
- a range of single roles (eg teacher, boss, shopkeeper)
- external facets of role playing (eg facial expression, gesture, posture)
- symbols of role, status and power (eg the bank robber with a balaclava, the child with a teddy bear)
- stock characters (eg the giant, the hero, the princess)

Drama processes
- techniques for rehearsal, following cues and directions
- the importance of rehearsing for special performances (eg practising for a school assembly)
- conventions of text interpretation (eg memorising the words so we can move freely)
- conventions of improvisation (eg offer and acceptance)

Drama processes
- rehearsal processes
- processes of improvisation and text interpretation
- play building (eg play building through group work)
- directing

Using arts conventions

Dramatic conventions
- conventions of audience behaviour (etiquette)
- how to present to audiences (eg facing the front so the people can see you)
- technical conventions of costume, staging, lighting and sound (eg the stage is dark before the actors come on)
- roles are performed in a particular way (eg the big, bad, monster; the superhero)

Dramatic conventions
- appropriate performance and audience etiquette for formal and informal presentations (eg cues for beginning and ending performances)
- technical conventions of costume, staging, lighting and sound vary according to the type of drama being performed
- how to label a conventional stage plan (eg wings, upstage, downstage)
- ways movement and voice are combined to create style (eg game show hosts have a particular way of moving and speaking)
- ways style is linked to particular types of drama (eg television sitcoms)

Movement techniques to create roles and dramatic situations

- mime techniques (eg fixed point, focus, imagination, weight, energy) and ways to maintain the illusion
- ways to use gesture, facial expression and body language (eg ways that body positioning can express power, mood and emotion)

Movement techniques to create roles and dramatic situations

- mime techniques (eg fixed point, focus, imagination, weight, energy) and use of mime in a range of drama activities
- body language (eg playing high and low status characters through body and movement characteristics)

Role and character

- difference between a role and a complex, multi-layered character
- external and internal facets of role/character playing
- symbols of role, status and power (eg use of posture)
- a range of roles based on stereotypes or stock characters
- role in the drama of other times and places

Role and character

- ways to create fully realised characters considering emotional life, history, immediate and life objectives, physicality and appropriateness to the form or text
- naturalistic acting techniques involving 'action and objective'
- role and character in a range of drama forms
- theoretical approaches to characterisation

Drama processes

- conventions and processes of rehearsal
- conventions and processes of improvisation and text interpretation
- conventions and processes of playwrighting (eg play building through group work and scripts)
- conventions and processes of design
- conventions, techniques and processes of directing
- conventions and processes of organising front of house, box office, publicity and ticketing

Drama processes

- appropriate rehearsal strategies
- dramaturgy (analysing the processes of acting through rehearsals and performances)
- conventions and processes of playwrighting (eg group and self-devised scripts)
- conventions and processes of design
- conventions, techniques and processes of directing (connecting acting, directing and writing)
- techniques, processes and conventions of marketing, management and publicity

Dramatic conventions

- appropriate performance and audience etiquette for informal, semi-formal and formal contexts
- conventions of particular drama forms and styles
- conventions of 'blocking'
- transitions and transformations such as exploring ways of linking scenes together
- difference between presentational drama and representational drama
- conventions of costume, staging, lighting and sound vary according to historic and cultural traditions, and practical considerations
- ways to replicate particular styles of drama such as slapstick comedy, naturalistic drama or circus according to their traditions
- ways to use contrast and symbols

Dramatic conventions

- performance and audience etiquette for a range of formal and semi-formal presentations
- ways to manage and manipulate performer/audience dynamic
- different dramatic forms and styles have particular conventions of staging, design and performance
- different performance contexts (eg social, cultural and historical factors)
- styles of performance in relation to presentational and representational drama
- ways to create and use symbols, metaphor, and contrast to create mood and atmosphere

Using skills, techniques and processes

Using arts conventions

EARLY CHILDHOOD	MIDDLE CHILDHOOD

Students should be taught:

Using art conventions

Dramatic structure
- conventions of dramatic structure (eg beginning, middle and end when acting out stories)
- 'suspension of disbelief' (pretending, not reality)

Dramatic structure
- conventions of dramatic structure (eg beginning, middle and end, compression of time, leaps of time)
- 'suspension of disbelief' (drama manipulates time, creates imaginary environments and imaginary characters)

Using art technologies

Drama technologies
- ways to use sets, props, costumes, lighting and sound in drama activities
- ways to create performance spaces, costumes, props and settings with available materials
- traditional and new technologies can be used to enhance drama (eg using instruments to create sound effects for a drama)

Drama technologies
- how to adapt available materials for costumes, props and sets
- technologies can enhance drama (eg smoke machines, sets, props, lighting and sound)
- performance spaces are created so that the audience can see and hear the performance
- terminology related to drama equipment, processes and technologies
- ICT skills for researching and communicating in drama

Safe drama practices
- classroom rules regarding safe classroom drama practice
- guidelines for safe use of drama equipment (appropriate to students and the equipment and materials being used)

Safe drama practices
- safe work practices in drama (eg appropriate clothing without jewellery or shoes for workshops)
- guidelines for safe use of drama equipment (appropriate to students and the equipment and materials being used)

Using art conventions

Dramatic structure

- conventions of dramatic structure (eg flashback)
- 'suspension of disbelief' (roles develop into characters as the world of the play extends to imaginary 'off-stage' lives)

Dramatic structure

- traditional and contemporary linear/non-linear dramatic structures

Using art technologies

Drama technologies

- how to create and design costumes, props, sets, sound and lighting that suit performance requirements
- traditional and new technologies create new ways of performing and experiencing performance
- performance and audience spaces vary according to cultural, historical and practical considerations
- technologies can be used to create meaning rather than just effects
- technical drama terminology appropriate to performance and operating requirements
- specific features of performance spaces affect the production and reception of drama
- internet research skills and word processing skills

Drama technologies

- ways to research, source and adapt drama technologies to meet specific performance requirements
- ways to manipulate technologies to create dramatic meaning in original and interpretative drama work
- how to use relevant equipment and technologies
- industry level technical terminology
- strategies to shape performance and audience spaces
- impact and implications of developments in technologies on theatre practice and production
- how to manipulate new and emerging technologies to create new ways of performing and viewing drama
- strategies and skills for creating drama through ICT

Safe drama practices

- health and safety issues involved in using technology, including the need to work responsibly in a safe environment

Safe drama practices

- health and safety issues relating to the use of technologies in drama such as health and safety regulations and practices
- health and safety issues relating to the use of electrical equipment and which tasks require a suitably qualified person to operate equipment

EARLY CHILDHOOD	MIDDLE CHILDHOOD
The focus for learning in this phase is on:	**The focus for learning in this phase is on:**
• media experiences through structured play activities	• structured media experiences to experiment with media skills
• codes and conventions to communicate ideas about characters, events and situations	• skills to manipulate the conventions of narrative and genre
• traditional and emerging technologies through a narrow range of media conventions	• codes and conventions to create stories and present ideas
• the appropriate technologies to create media work	• new and traditional technologies to develop media productions
	• technical skills to ensure appropriate and safe use of equipment

Students should be taught:

Using skills, techniques and processes

Media skills techniques and processes
- skills to introduce them to media technologies such as a computer program
- basic techniques (eg framing a photo)
- how to follow a process (eg turning on a camera)

Media skills techniques and processes
- skills in using media technologies, codes and conventions (eg manipulating light and focus)
- new techniques (eg cropping photographs)
- how to follow extended processes (eg downloading and adjusting digital images)

Technical codes and conventions
- framing in photography
- how to shoot video master shots (which cover all the action)
- ways to use colour and special effects
- how to make collages

Technical codes and conventions
- framing, angles and lighting in photography
- framing, angles, lighting, camera movement and special effects in film and television
- layout of newspapers and magazines (eg columns, banner, front page)
- layout of websites (eg components such as links, homepage, FAQs)

Using arts conventions

Symbolic codes and conventions
- ways to use symbols and signs
- clothes and costumes represent character types or position in society
- ways to recognise facial expressions in comics, photos and moving images

Symbolic codes and conventions
- sets and props create atmosphere/mood
- costumes represent character types, historical periods, position in society and membership of sub-cultures
- ways celebrities are used in advertising
- acting techniques (eg body language, posture and movement)

Audio codes and conventions
- ways to use music for emotional impact
- ways to create sound effects

Audio codes and conventions
- ways to use music for dramatic (or comic) impact
- ways to create soundtracks including sound effects

EARLY ADOLESCENCE	LATE ADOLESCENCE
The focus for learning in this phase is on:	**The focus for learning in this phase is on:**
• media skills, techniques and processes within a given task	• media skills, techniques and processes to enhance ideas
• pre-production, production, postproduction	• a wide diversity of conventions, forms and styles in developing media production
• guidelines when collaboratively planning, developing and producing media productions	• current trends and historical phases when producing extended media work
• codes and conventions of media forms and genres	• traditional and emerging technologies based on the task
• technical elements to create specific technical effects	• team work and safety routines
• the safe use of technical equipment	

Media skills techniques and processes

- skills in manipulating technologies (eg changing lenses)
- techniques to enhance or manipulate meaning (eg interviewing and editing)
- processes appropriate to available media forms (eg filming scripts and storyboards)

Media skills techniques and processes

- skills in manipulating media technologies, codes and conventions to achieve professional results
- how to combine a range of techniques to achieve planned effects (eg using montage and special effects to show the manipulation of time in film)
- how to follow processes to realise ideas and achieve professional results

Technical codes and conventions

- darkroom and digital effects in photography
- how to use a storyboard
- visual codes in television (eg use of colour, studio lighting, emphasis on close-up and medium shots in domestic or restricted public settings)
- visual codes in film (eg film noir was shot in black and white with high contrast lighting and dark settings)
- layout of newspapers and magazines (eg by-lines, photographs, anchorage, sequencing)
- layout of websites (eg interrelationship of components)

Technical codes and conventions

- current and future trends in special effects (eg 3D scanning, motion capture, effects in games)
- visual codes in film and television (eg hand-held cameras for 'documentary' effect in dramas, rapid zooms and fast-paced editing)
- current trends and historical phases in graphic design (eg compare record/CD covers in different decades)
- how to develop multimedia codes

Symbolic codes and conventions

- settings and set design convey meaning
- characterisation and representation of stereotypes through costume
- products are associated with images in advertising
- acting/performance/persona creates characters

Symbolic codes and conventions

- motifs and symbols
- mis-en-scene (all the added elements of design) creates meaning
- characterisation and representation of stereotypes through costume
- performance elements (eg action and reaction, status and power, casting and style)

Audio codes and conventions

- ways to analyse the use of popular songs in other media
- strategies for creating a soundtrack for a particular genre (eg minimalist music to create tension)
- technical advances in home sound systems

Audio codes and conventions

- ways to create two soundtracks for the same scene (creating alternative readings)
- how to multitrack sound
- ways to create sound effects
- technical advances in cinema sound systems

Using skills, techniques and processes

Using arts conventions

EARLY CHILDHOOD	MIDDLE CHILDHOOD

Students should be taught:

Using arts conventions

Written codes and conventions
- ways to use speech bubbles and captions to make meaning of a picture clearer
- ways to use a title at the beginning of a film

Written codes and conventions
- how to use signs, captions and headings
- signs and titles in video sequences provide information
- how to use different fonts and sizes in newspapers, magazines and posters to capture attention

Narrative
- media narratives (eg beginning, middle and end)
- how to structure news stories
- manipulation of time (eg real time versus screen time)

Narrative
- conventions of narrative (eg set-up, development, climax)
- ways to structure factual narratives (eg recounts)
- manipulation of time (eg flashbacks, flash forwards, episodes)

Genre
- child-centred genres (eg fairy tales, adaptations of children's literature)
- stock characters (eg heroes and villains in cartoons)

Genre
- types of genres (eg fantasy, realism, situation comedy)
- conventions of genres (eg the quest in fantasy)
- characterisation in genres (eg the precocious child in sitcoms)

Using arts technologies

Using forms/media technologies
- ways to create short radio narratives (eg audio stories, talking books)
- how to use multimedia to communicate an idea (eg *PowerPoint*)
- how to use computer programs to create stories (eg using Publisher to layout a story)
- ways to report on an event using a media form (eg a television news report on book week)
- how to use a video camera/audio recorder to record sound and visual images (eg recording in the school environment to create a school playground sound)
- how to assemble and order images (eg cut and paste images into a sequence using software)

Using forms/media technologies
- ways to create radio genres (eg talkback, serials)
- multimedia authoring (eg *Hyperstudio*)
- how to create web pages and websites using dedicated software programs
- different techniques and layouts to create a publication (eg a newspaper, magazine)
- drama techniques (eg reaction shots)
- animation techniques (eg using 3D puppets)
- ways to shoot real or devised experiences
- ways to create and assemble a sequence of pictures to show procedures (eg making a mobile, experiments in science)
- the limitations and possibilities of media technology under different circumstances
- how to construct short, clear narratives in editing

Safe media practices
- when and how to care for media equipment
- operational skills when using different media technology (eg procedures in using a digital camera)
- how to work safely when dealing with media technology

Safe media practices
- ways to maintain and care for tools and equipment
- guidelines for safe use of media equipment (eg appropriate to the equipment being used)
- safety procedures to use when considering own safety and that of others

EARLY ADOLESCENCE	LATE ADOLESCENCE

Written codes and conventions

- signs, captions, headings, slogans, titles, credits and meaning
- styles of written codes to shape and change meaning

Written codes and conventions

- how to use written codes, juxtaposed with images to create meaning and impact in different visual media (eg to convey information)

Narrative

- traditional three-act structure in feature films
- television structures (eg circular narratives in sitcom and soap opera episodes)
- manipulation of time (eg creating suspense, altering the expected sequence of events, parallel stories)

Narrative

- multiple narratives and protagonists
- storytelling through visual language (eg without using dialogue)
- documentary and historical narratives

Genre

- types of sub-genres (eg coming-of-age stories, dystopia versus utopia in science fiction)
- ways to analyse news, features, and opinion in the press and on television
- documentary styles (eg *cinema verité*, expert narrator, extended interview, dramatic reconstructions)

Genre

- genres are mixed in contemporary media
- elements of art house, experimental and interactive genres
- documentary styles are mixed in contemporary practice (eg *cinema verité*, expert narrator, extended interview, dramatic reconstructions)

Using forms/media technologies

- radio production techniques (eg announcing, mixing, broadcast)
- ways to create interactive documents using *Acrobat*
- ways to create websites using advanced software programs
- how to operate 2D traditional and *Flash* animation
- advanced layout for magazines (eg special interest magazines)
- how to use publishing software
- shooting drama, soaps and sitcoms (eg reaction shots, use of close-ups including extreme close-ups, point-of-view shots)
- chromakey
- interview techniques (eg shooting a one-on-one interview)
- location shooting (eg tripods) and audio (eg boom microphones)
- stop-motion animation
- editing techniques and effects for linear storylines
- cuts and transitions
- how to assemble narrative sequences from a variety of planned shots
- how to assemble a non-narrative sequence of images

Using forms/media technologies

- radio production techniques (eg announcing, mixing, editing, broadcast, audio streaming)
- advanced website design (eg instructional design, animated elements)
- ways to apply 2D traditional and *Flash* animation
- elements of games production (eg use of games engines, designing levels, types of interactivity)
- how to use advanced publishing software
- studio techniques, vision and audio mixing
- flash animation, stop-motion and puppetry for television
- interview techniques (eg shooting a talk show)
- advanced camera techniques (eg manual operations, using artificial and available light appropriate composition) and advanced audio (eg recording sound to a separate recorder)
- lighting set-ups (eg three portables)
- special effects (eg integrating models, editing effects and CGI)
- synching location sound and vision
- advanced editing techniques for multiple storylines
- montage (juxtaposing images to enhance meaning or create additional meanings)
- rhythm (eg rapid cutting, changes of pace, editing to a piece of music)

Safe media practices

- methods of organising and maintaining a variety of tools, resources and equipment
- techniques for identifying and avoiding risks and hazards
- ways to use safety equipment responsibly with less direction

Safe media practices

- ways to select and manage resources and equipment to make informed decisions about factors in production
- industry-standard risk-management and strategies
- ways to assist each other to be responsible and have a more sophisticated understanding of good practice

Using arts conventions

Using arts technologies

EARLY CHILDHOOD	MIDDLE CHILDHOOD
The focus for learning in this phase is on:	**The focus for learning in this phase is on:**
• music skills and techniques through structured activities and play experiences	• music skills, techniques and processes to shape music within a given task
• instruments such as voice, body and instrumental percussion to communicate ideas	• musical elements using a variety of skills and techniques to devise and complete music works
• key elements and features of music pieces when developing work	• viewing or listening to the performance of a wide range of instruments, including recorders, piano and guitar
• appropriate music and social conventions of music	• reading standard notation and defining musical styles as conventions of music
• music technologies to use computer software, sound equipment, percussion and melodic instruments	• electronic equipment to extend sound exploration, performance and composition
• guidelines for safe music practice	• guidelines for safe music practice

Students should be taught:

Using skills, techniques and processes

Duration
- sound and silence, long and short sounds, even and uneven sounds
- crotchet, quavers (paired) and crotchet rests
- how to distinguish beat from rhythm or pulse from duration
- awareness of pulse and control of rhythm

Duration
- crotchet, quavers (paired), crotchet rests, minims, semibreves, quaver/semi-quaver/semi-quaver, semi-quaver/semi-quaver/quaver and semiquavers
- accents, bar lines, ties, $\frac{6}{8}$ time, anacrusis, beat, *ostinato*, riff, subdivision of pulse

Pitch
- ways singing is different to speech
- sound sources of pitch (eg bird calls, bell chimes)
- how to identify higher and lower sounds in melodies
- Mi, So and La (3rd, 5th and 6th degree of scale)

Pitch
- pentatonic scale (Do, Re, Mi, So, La or 1st, 2nd, 3rd, 5th and 6th degree of the scale; Major Scale, lower So, lower La and upper Do)
- melodic shape or contour in familiar pieces of music

Texture
- ways of creating texture
- rhythmic canon (rhythm performed with each person beginning one after the other)
- melody and beat or melody and rhythm, create texture

Texture
- partner songs, rounds, unison songs, melodic and rhythmic canons, drone and melody, I and V chords
- two part score reading

Timbre
- ways timbre can be created through untuned percussion instruments, contrasted melodic instruments; 'music concrete' sounds; main orchestral, popular and common instruments and singing

Timbre
- contrast between smooth and detached articulation, such as slurs, *staccato*, *legato* or accents, tone colour, mood, instrument selection, colouristic effects
- aural identification of orchestral and common rock, jazz or folk combinations

Dynamics
- differences between soft and loud (*crescendo* and *decrescendo*)
- methods to achieve loud and soft on a variety of instruments
- ways to use dynamic expression

Dynamics
- symbols for *crescendo*, *decrescendo*, *piano*, *pianissimo*, *forte* and *fortissimo* (<, >, p, pp, f and ff)

EARLY ADOLESCENCE	LATE ADOLESCENCE
The focus for learning in this phase is on: • musical works through the organisation and application of musical elements • skills, techniques and processes within a given structure to devise music works • the rehearsal process as it assists effective performances • appropriate terminology to express opinions and observations of presentations • conventions of different cultures, times and place • listening strategies for music • technical elements to create specific effects in music • health and safety practices	**The focus for learning in this phase is on:** • musical elements and conventions • critical responses to musical styles and genres from a range of cultures and social contexts • the production of music works • ensemble work, improvisations and performance styles • technologies in the classroom and school context • effect and influence of technologies on music • health and safety issues of rehearsal, performances and the maintenance of equipment

Duration

• simple time rhythms • compound time rhythms • syncopation, dotted rhythms, rests, rhythmic dictation, time signatures ($\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ and $\frac{6}{8}$), conducting patterns, anacrusis, strong and weak beats	• all simple time rhythms • all compound time rhythms • rests, sight reading, rhythmic dictation, time signatures ($\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{4}$, $\frac{6}{8}$, $\frac{7}{8}$, $\frac{9}{8}$, $\frac{12}{8}$), ties, anacrusis, *ostinato*, syncopation, subdivision of beats

Pitch

• all degrees of the major scale (Do, Re, Mi, Fa, So, La, Ti) • harmonic and melodic minor scales • major, minor and perfect intervals up to one octave, key signatures • 'hooks', 'themes', 'subjects' and 'riffs'	• major, minor, perfect, diminished and augmented intervals, tonality, sight reading • key signatures and other knowledge of tonal centres, strong chords and 'drone' or 'pedal' bass • 'hooks', 'themes', 'subjects' and 'riffs' found in studied examples

Texture

• types of texture in music from a variety of cultures and historical periods (homophonic, polyphonic) • two chord harmonic structure, bass line improvisation, score reading, cadences • rhythmic and melodic canons up to three parts • chords I, IV and V in major and minor key	• chord progressions using chords (I, I^6, I$^6_4$, IV, V, V^7, ii, ii^6, vi in major keys only, in any combination) • monophonic, homophonic, polyphonic textures • cadences (perfect, plagal, interrupted, imperfect, in major keys) • modulations, voicing, voice leading principles, accompaniments, analysis of texture

Timbre

• contrast in tone colours, orchestral timbres, staccato/legato and accents, instrumental selection, non-western cultural timbres • acoustic and electronic sounds	• ways to identify the number and types of instruments and/or voices in a given example • sight reading and observation of expressive markings • ways to use colouristic effects such as *col legno*, *sul ponticello*, *glissando*, *pizzicato*, muted, *vibrato* and harmonics

Dynamics

• a full range of conventional dynamics (*pianissimo*, *fortissimo*, *piano*, *forte*, *mezzo piano* and *mezzo forte*) • gradual dynamics (crescendo and decrescendo, < and >)	• ways to identify dynamics (*pp*; *p*; *mp*; *mf*; *f*; *ff*; *crescendo*; *decrescendo*; *diminuendo*) • selection of suitable dynamics from *pp* to *ff* • dynamics in sight reading (*pp*; *p*; *mp*; *mf*; *f*; *ff*; *crescendo*; *decrescendo*)

Using skills, techniques and processes

EARLY CHILDHOOD	MIDDLE CHILDHOOD

Students should be taught:

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Using skills, techniques and processes

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Tempo
- differences between fast and slow and appropriate use of both
- strategies to control tempo in performance (eg metronome, following the conductor)
- *accelerando* and *ritardando* (getting faster and getting slower)

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Tempo
- tempo using terms such as (eg fast, slow, very slow, very fast) when listening to familiar music
- Italian terms for fast and slow (*allegro* and *adagio*)

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Form
- phrases of similar lengths in well-known songs
- question and answer structure (A-B), echoes (A-A), verse and chorus

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Form
- phrasing, canon form, genre versus form, introduction, interlude and coda, verse and chorus
- binary (A-B), ternary (A-B-A) and rondo (A-B-A-C-A-D-A etc) forms
- repeat signs as an element of form (eg A-A, B-B)

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Using arts conventions

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Conventions
- techniques for singing with awareness of other performers
- counting in and starting at the same time (staying together throughout and the difference between 'together' and 'not together')
- how to listen carefully to develop aural memory
- correct use and care of instruments
- appropriate audience/performer behaviour
- applause and other interactions between audience and performer
- appropriate informal expression of opinions of a viewed performance
- practice, rehearsal and repetition of performance as a way of performing better and ensuring successful performances in the future

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Conventions
- differentiation between stereotyped styles ('classical' meaning 'western art music', rock, jazz, country, dance)
- correct breathing technique/posture when singing/playing
- traditional musical notation when representing rhythms
- pitch may be represented by notes on the staff
- note 'letter' names ('sharp' notes as being one note higher than their related 'natural' note)
- treble clef defines the names of the lines (EGBDF) and spaces (FACE) on the staff
- treble clef notation (Middle C, D, E, F#, G, A, B, Upper C and Upper D)

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EARLY ADOLESCENCE	LATE ADOLESCENCE	

Tempo

- ways to identify changes of tempo, conducting patterns and using Italian terms for *tempi*
- pause, *rubato*, *ritardando*, *ritenuto*, *accelerando*, '*A Tempo*', '*Tempo One*' and other devices for altering tempo

Tempo

- ways to use *tempi* ranging from slow to medium to fast
- changes of tempo, conventional tempo terms, *tempi* in sight reading

Form

- structure to help make sense of pieces of music
- repeat signs, first and second time bars, *dal segno* and *DC al fine*
- composition of music using binary, ternary, *rondo* and 'theme and variations' form

Form

- ways to use forms (binary; ternary; *rondo*; strophic; through composed; *minuet* (*scherzo*) and *trio*; *fugue*; *sonata*; *ritornello*; theme and variations)
- forms of non-western and contemporary music when composing

Conventions

- rhythmic music conventions in a score
- timbrel change and notate these changes using mnemonics
- to conduct in $\frac{4}{4}$, $\frac{3}{4}$, $\frac{2}{4}$ and $\frac{6}{8}$ time using standard conducting patterns
- traditional musical notation and unconventional notation
- note letter names (sharp notes as being one note higher and flat notes as being one note lower than their related 'natural' note)
- treble and bass clef notation and how to identify the names of the notes of the clef appropriate to vocal range and/or instrument
- ways a concerto uses soloists and ensembles to create a musical dialogue
- concerti from different times and places (eg *concerto grosso*)
- conventions of different styles and cultures (eg western music, non-western music, Aboriginal music, African music, Japanese Music)
- conventions of music for film, television drama, radio plays and stories
- conventions of popular contemporary music

Conventions

- major periods and language of traditional western art music, as well as social implications and styles within eras
- development of music in many cultures (including popular culture)
- alto and tenor clef
- compositional devices (eg canon, melodic sequence, techniques of variation, imitation, *ostinato*, pedal point and *alberti* bass, vocal, guitar and other production effects)
- Church modes (eg Ionian, Dorian, Phrygian, Lydian, Mixolydian and Aeolian as used in both Medieval and contemporary styles of music)
- notation conventions using correct clefs and transpositions where appropriate
- conventions of musical terms and signs as they apply to works
- conventions of genre, structure, texture, timbre, harmony, instrumentation, melody and rhythm
- skills and techniques on chosen instruments in the performance of selected works

Listening

- how to listen for intonation in vocal and instrumental performances
- techniques for refined listening in ensemble work
- aural identification of key relationships within a piece of music

Listening

- analysis style and performance technique
- ensemble skills
- spontaneous improvisation with or without agreed parameters (eg as a member of a group improvise aleatoric music; play by ear a four phrase passage on any melodic instrument)

EARLY CHILDHOOD	MIDDLE CHILDHOOD

Students should be taught:

Using and adapting arts technologies

Music technologies

- tuned and untuned percussion
- ways to use electronic keyboard or piano
- appropriate use of aural computer software where available
- staging, costumes/concert dress, sound equipment (eg hi-fi equipment, CD players, microphones, tape recorders) used in performance and class activities where available
- percussion and melodic instruments of other cultures such as *Angklung*, tapping sticks
- inventions of replica instruments are like the actual instruments

Music technologies

- ways to change sounds using a tape recorder, microphones or other available recording devices such as 4-track or *Minidisc* recorders
- ICT to manipulate sounds and gather information regarding music
- ways to use either hand drawing or computer software (where possible) in the notation of rhythms
- ways to use amplifiers and P.A. systems with microphones, as well as standard stereo equipment in performance and rehearsal
- materials found in the classroom/surrounding environment can be used to create musical instruments and extra-musical props on stage
- logistics are considered when planning and preparing performances and performance spaces

Safe music practices

- care and maintenance of musical instrument
- classroom rules regarding safe classroom musical performance and practice
- ways to move and use equipment safely when performing in and out of the classroom.

Safe music practices

- care and maintenance of musical technology (instruments, stereo, software) based on guidelines provided
- guidelines for safe use of musical equipment (appropriate to the equipment/ instruments being used)
- safety procedures to use when considering own safety and that of others (eg performing ensemble group, class members)

Music technologies

- ways to use sounds that are created through sampling or synthesis
- how to modify and store electronic sounds
- where possible 'MIDI' technology to allow musical information to be produced, stored and reproduced
- recorded sounds are a major tool in our everyday lives and how it assists in making music (eg live performance)
- technological developments as a stimulus for composition
- electronic and computer generated timbres
- how to use music editing software (eg *Band in a Box*)

Music technologies

- multimedia in composition (eg a video clip to a composition of any style)
- production techniques and effects to enhance live performances
- techniques to use electronic sounds and conventions like multi-track recording, sampling, looping and random generation when and where appropriate
- computers and other media to enhance profile of musical works (eg creation of a business plan for musicians)
- ways to use information technology to make initial contact with the wider arts/musical community and develop links with appropriate organisations
- digital and analogue recording technique and live sound engineering for school performances
- appropriate technologies and equipment required to stage a variety of musical concerts and styles

Safe music practices

- guidelines for safe use of musical equipment (appropriate to performance, operating and rehearsal requirements)
- health and safety issues in music including the need to work responsibly in a safe environment (particularly when using electrical or expensive musical equipment)

Safe music practices

- health and safety issues relating to rehearsing and performing
- health and safety issues relating to the use of electrical equipment and understand which tasks require operators to be suitably qualified
- strategies for mentoring younger students in safe musical practice

Using and adapting arts technologies

EARLY CHILDHOOD	MIDDLE CHILDHOOD
The focus for learning in this phase is on: • visual art skills, techniques and processes through structured play activities • line, colour, shape, tone and texture to create 2D and 3D art works • arts conventions • selecting and combining appropriate materials, media and tools for the development of art skills • establishing safety guidelines	**The focus for learning in this phase is on:** • visual art skills, techniques and processes to create individual and group art • appropriate art elements in various art works • the relationship between space and images and how they can be combined • the concept of different types of art, including Australian art • digital media such as photography, scanning, and printing • classroom routines and procedures • consolidation of safety guidelines

Students should be taught:

Using skills, techniques and processes

Art elements and principles
• strategies for developing the language of, and use of, visual art elements by experimentation, exploration and application

Art elements and principles
• strategies for developing the language of, and use of, visual arts elements by experimentation, exploration and application

Line
• ways to identify use of line and examples in the environment (eg outline of shapes, cartoon characters, borders in quadrangle)
• ways to create types and quality of line (eg thick, thin, straight, curvy, dotted, heavy)
• ways to make lines with different tools and media (eg pencils, crayons, textas, paint with a variety of brushes)

Line
• ways to develop types and quality of line (eg speed, direction, contour)

Colour
• how to name everyday colours including where they may be found (eg green in leaves, blue in sky)
• how to identify and mix primary colours such as red, blue, yellow (eg red and yellow make orange, blue and yellow make green)
• ways to identify quality of colour (eg warm, cool, bright)
• ways to match and group colours (eg finding colours that are the same, making groups of colour families)

Colour
• ways to name created and everyday colours (eg turquoise, royal blue, lime)
• how to identify and mix primary and secondary colours (eg orange, purple, and green are secondary colours)
• ways to describe relationships between colours (eg complementary, contrasting)
• ways to mix colour to create specific results (eg matching to environment, adding white for lightness)
• ways to apply colour using a variety of mediums onto a variety of surfaces

Shape and form
• how to find and name shapes in the immediate environment (eg triangles in roofs, square or rectangle of window, circles in play equipment)
• ways to match, group and compare shapes (eg by type, by size)
• ways to select, create and use shapes (eg making a collage of different types of shapes, drawing shapes found in immediate environments)

Shape and form
• ways to find, name and compare complex 2D and 3D shapes within the environment and works of art (eg rhombus, octagon, cube, sphere)
• how to identify qualities of shape (eg irregular, symmetrical, asymmetrical, open, closed)
• ways to select, create and use shapes to achieve specific results (eg recreating elements of a building, designing a set)

EARLY ADOLESCENCE	LATE ADOLESCENCE
The focus for learning in this phase is on:	**The focus for learning in this phase is on:**
• visual art works through planning and structuring tasks	• visual art forms to create art works that reflect personal ideas
• skills, techniques and processes through adapting several visual forms	• a variety of skills, techniques and processes integrated with technical and structural elements of art
• art elements and design principles when experimenting with material and processes	• line, colour, shape and form, texture, tone and value to develop the concepts of surface, symbolism, optical illusions, balance and expression
• concepts of focal point and visual rhythm through space and composition	• marketing and promoting exhibitions with an awareness of audience, venue and censorship
• framing techniques, display conventions and exhibition protocol development of digital technology skills to create art works	• applying new technologies to art works
• safety guidelines and the storage of materials and equipment	• standard practice as a requirement for safe studio practice

Art elements and principles
• strategies for developing the language of, and use of, visual arts elements by experimentation, exploration and application

Art elements and principles
• strategies for developing the language, and use of visual arts elements by experimentation, exploration and application

Line
• ways to use line quality to enhance illusion of shape, form and depth
• ways to convey movement and rhythm with line
• ways to use line variation to create drama (eg pressure on the pencil)
• ways to interpret line through a variety of media

Line
• ways to use lines to stylise
• strategies to develop surface (eg subtractive line drawing with eraser)
• ways to use line to effectively interpret gesture, imagination, memories, feelings and moods

Colour
• how to identify and manipulate the quality of colour (eg opaqueness, transparency)
• ways to identify and manipulate a selective colour palette (eg monochromatic, analogous and complementary)
• ways to identify and manipulate the saturation of colour

Colour
• ways to use colour to create mood
• ways to identify and apply colour to explore symbolism and create meaning
• ways to identify and manipulate colour to create an optical balance
• ways to identify and use more complex colours in triads and tetrads in high and low key combinations

Shape and form
• ways to manipulate shape and form to create movement and decoration through repetition
• ways to identify and use organic and geometric shapes
• ways to identify and use overlapping and positive and negative shapes
• ways to identify shapes which are symbolic (eg hieroglyphics)

Shape and form
• ways to identify and use shape to record points of view (eg front, top and side)
• ways to recognise and apply shape and form to create optical illusions

Using skills, techniques and processes

	EARLY CHILDHOOD	MIDDLE CHILDHOOD

Students should be taught:

Using skills, techniques and processes

Texture
- ways to identify and name types of textures by visual and tactile (touch) response (eg rough, smooth, fuzzy, soft)
- ways to create texture using a variety of techniques, mediums and tools (eg pressing objects into clay, rubbings from surfaces)

Texture
- ways to identify and name different textures in 2D and 3D formats
- ways to select, create and use textures in a variety of mediums

Value
- how to use simple terminology to identify (eg dark, light)

Value
- how to recognise different applications of value in art works (eg explore the use of tone in painting and drawings that have strong light sources)
- ways to apply value qualities to help define shape by light and shadow (eg shading a cube or sphere to help create a 3D effect, graduation of value)

Principles of Composition
- ways to use language to describe relationships in space (eg next to, above, below)
- how to arrange elements to simple guidelines

Principles of Composition
- ways to use language to describe relationships and positions of images and objects in space (eg foreground, background)
- ways to create and combine images and objects with an awareness of relationships in space
- ways to select and combine art elements to create aesthetic compositions

Using arts conventions

Conventional presentation of work
- how to put name and date on art work
- ways to display art works (eg simple framing)
- ways to develop awareness and identification of types of visual art (eg drawing, painting, collage)
- how to recognise 'indigenous' art works by their technique (eg Aboriginal dot painting)
- ways to demonstrate respect and value of own work and the work of others (eg appropriate handling and storage)

Conventional presentation of work
- ways to arrange and display class and school art works for exhibition
- different types of media and techniques
- strategies for recognising and identifying styles and media (eg abstract, realism, watercolour, oil painting, batik, digital, spray can)
- recognition of Australian art including indigenous art as well as art from other cultures including a concept of art history (eg colonial and modern Australian art, traditional and modern Japanese art)

Texture
- ways to identify and use additive and subtractive textures (eg *graffito* and *impasto*)
- how to identify and name texture in art works (eg real and implied)
- ways to identify and use texture to create a mood
- ways to identify the use of texture on a 3D form (eg how it slows down the eye)

Texture
- ways to identify and manipulate texture to create balance and shift weight
- how to recognise, use and apply texture to different studio forms (eg printmaking and ceramics)

Value
- ways to use value to create form
- ways to use value to create dramatic contrast (eg *chiaroscuro*)
- ways to apply shadows to anchor subject to picture plane
- ways to apply stipling, cross hatching and blending to create value

Value
- ways to combine colour and tone to manipulate form
- ways to intensify mood and contrast to make subject appear more expressive

Principles of Composition
- strategies for creating illusions of depth by manipulating art elements within space (eg vanishing points, shadow, horizon line, aerial perspective and low viewpoint)
- strategies for creating a focal point (eg intensify contrast)
- ways for creating emphasis within a composition by manipulating proportion and scale
- ways to create balance (eg formal, informal and radial)
- ways to create visual rhythm through the repetition of art elements

Principles of Composition
- strategies for creating the illusion of depth (eg foreshortening)
- ways to manipulate composition through the use of regular and distorted grids
- ways to manipulate composition through the use of pictorial devices such as latent images (eg camouflage, optical illusion)
- ways to manipulate elements to create unity
- ways to explore the possibilities of chance
- strategies for creating effective compositions by manipulating elements within space (eg cropping)

Conventional presentation of work
- ways to appropriately present art works which suits particular art forms (plinths for 3D works)
- ways to mount and frame work which are discerning and complementary
- display conventions (eg the height and size of work)
- exhibition protocol and etiquette (eg when visiting a gallery, no touching and a respectful distance from the work)

Conventional presentation of work
- ways to display work for exhibitions which use special effects and thematic approaches
- ways to market and promote an exhibition (eg poster, flyer and newspaper advertisement)
- ways to create an exhibition as a staged event
- an awareness of censorship, venue and audience with regard to controversial and social issues when selecting art works

Using skills, techniques and processes

Using arts conventions

EARLY CHILDHOOD	MIDDLE CHILDHOOD

Students should be taught:

Using and adapting technologies in the arts

Select and combine appropriate materials, techniques and visual art elements to communicate ideas

- ways to draw using a variety of tools using appropriate media (eg pencils, crayons and oil pastels on paper and card)
- ways to paint using a range of paints and applicators on 2D and 3D surfaces (eg brushes, fingers and sponges to apply acrylic paints and water colours on paper, card)
- strategies for printmaking techniques that are simple and safe (eg finger, rubbings, found objects, potatoes, using water based paints and dyes)
- ways to collage with a wide range of natural and manufactured materials using water based glues (eg paper, fabric, leaves, sand, pva glue)
- techniques for textile manipulation (eg sewing and weaving with a variety of fabrics and threads)
- strategies for ceramics, modeling clay with a variety of techniques (eg pinch pots, solid objects)
- techniques for constructing 3D objects using a variety of natural and manufactured materials (eg making objects from boxes)

Select and combine appropriate materials, techniques and visual art elements to communicate ideas

- ways to draw using more diverse tools and media (eg Indian ink pens)
- ways to paint using more diverse tools and media
- strategies for printmaking with more advanced techniques (eg simple screen prints, lino prints)
- ways to collage, creating more intricate and advanced work (eg using rubbings to create a 'Cubist' self portrait)
- techniques for textiles, manipulating materials with more advanced techniques (eg weaving, knitting, batik)
- techniques for ceramics, using more advanced technologies (eg kiln and *Raku* firing, application of glazes)
- techniques for constructing 3D objects using more advanced technologies (eg hot glue gun, cement, mosaic, papier mâché)

Incorporating and combining new technologies

- how to use multimedia to communicate an idea (eg *PowerPoint*)
- how to assemble and order images (eg cut and paste digital images into a sequence using software)

Incorporating and combining new technologies

- ways to develop skills in digital media (eg photography, scanning, sourcing images, printing, photocopying)

Safe and environmentally sound studio practice

- strategies for appropriate preparation and set up before work begins (eg art shirt)
- ways to maintain and clean workplace, tools and materials (eg not mixing colours accidentally with brush)
- how to handle tools correctly
- ways to behave safely in an art making environment
- strategies for recycling of materials (eg keeping materials for reuse)

Safe and environmentally sound studio practice

- how to recycle materials (eg recycling unused clay)
- appropriate storage and disposal of environmentally damaging mediums and materials
- how to maintain tools
- routines and procedures to ensure a safe environment

Select and combine appropriate materials, techniques and visual art elements to communicate ideas

- ways to draw by selecting and combining a range of media (eg collage, charcoal and shellac)
- ways to paint that explore the particular features of a paint media (eg watercolour, acrylic and oil paint)
- strategies for printmaking that explore a range of techniques (eg multicolour reductive lino print, dry point etching)
- techniques for textiles, manipulating techniques and materials (eg felting, torn paper, stencils, photographic iron on stencils)
- techniques for ceramics which focus on functional and non-functional (eg mould making, slip casting)
- techniques for creating sculpture (eg carving, modelling)

Select and combine appropriate materials, techniques and visual art elements to communicate ideas

- ways to draw by manipulating and experimenting with a complex range of media (eg chinagraph, ink wash, illustration markers)
- ways to paint with mediums which extend and explore the surface and contemporary techniques and materials (eg glazes, gel medium)
- strategies for printmaking with advance technique (eg *mezzotint*, *intaglio*)
- techniques for textiles which combine and manipulate (eg *Shibore*, machine stitch)
- techniques for ceramics which explore sets and the sculptural qualities of the media (eg busts, wheel work)
- ways to construct 3D objects for sculpture by casting, welding and assemblage

Incorporating and combining new technologies

- ways to develop intermediate skills in digital technology (eg image manipulation, filming, animation)

Incorporating and combining new technologies

- ways to develop a repertoire of techniques and apply new technologies to a range and combination of studio areas (eg 3D textiles, sculpture, robotics, virtual space, 4D time and space)

Safe and environmentally sound studio practice

- ways to care for a wider and more diverse range of materials
- how to manage time to ensure a clean and safe work environment
- ways to use safety equipment responsibly with less direction (eg masks, ventilation)
- ethical use, storage and disposal of materials (eg correct environmentally friendly disposal of paint)

Safe and environmentally sound studio practice

- ways to implement industry standard good practice (eg safe storage of combustible materials)
- ways to assist each other to be responsible and have a more sophisticated understanding of accepted practice
- how to make informed choices with regard to risk management
- ways to manage use of non-sustainable materials

Using and adapting technologies in the arts

The Arts >
Arts Responses

Arts Responses

Students use their aesthetic understanding to respond to, reflect on and evaluate the arts.

In achieving this outcome, students:

Responding to arts works and experiences
• Respond to arts experiences using processes of inquiry.

Reflecting on arts works and experiences
• Reflect on the creative thinking processes of their arts experiences.

Evaluating arts works and experiences
• Evaluate arts works using critical reflection and cultural values to make informed judgements about them.

The student:

LEVEL 8	Reflects critically on meaning and values associated with particular arts works and activities and identifies patterns, trends and generalisations about the arts.
LEVEL 7	Describes, analyses interprets and critically evaluates arts works and justifies their judgement, taking into account different points of view and demonstrating control of a wide range of appropriate terminology.
LEVEL 6	Describes, analyses and interprets arts works and experiences, reflects on them and discusses different points of view, relationships, structures and interpretations.
LEVEL 5	Uses arts terminology to describe, analyse, evaluate and express informed opinions about arts works and activities and the relationships between them.
LEVEL 4	Responds to and reflects on features and conventions in the development and presentation of arts works and activities, makes relationships within arts works, and recognises that there is a range of other points of view.
LEVEL 3	Makes objective observations about key features and processes in the development and presentation of arts works, recognises patterns in arts works, and uses terminology and given frameworks in making responses.
LEVEL 2	Makes observations about features and elements of own arts works and those of others and uses given frameworks in making responses.
LEVEL 1	Engages with and responds to own arts activities and the arts works of others and understands that there may be a range of different responses.
FOUNDATION	Responds to sensory experiences: auditory, visual, tactile and/or kinaesthetic.

EARLY CHILDHOOD	MIDDLE CHILDHOOD
The focus for learning in this phase is on:	**The focus for learning in this phase is on:**
• immediate and subjective dance responses	• immediate, subjective, and also objective responses
• reflection and discussion of choices made in dance	• engaging with a range of dance experiences
• appropriate vocabulary for describing dance processes	• frameworks for reflection and evaluation to describe dance
• concepts of dance and the relationships within various dance works	• vocabulary specific to the components of dance
• the importance of being an active audience member	• the importance of audience to dance presentations

Students should be taught:

Responding to arts works and experiences

Response through frameworks
- ways to structure responses describing key features of dance works and relationships within dance works
- ways to express emotional or aesthetic responses to a dance work (eg Was it scary, funny or surprising?)

Response through frameworks
- how to explore dance works by asking questions about features and elements
- ways to structure dance responses describing components, ideas, skills, techniques, technologies and processes that are key features of the dance work
- ways that relationships between the dance components shape the dance work
- frameworks for describing emotional response, what dance works were about and their meaning or messages
- frameworks for making comparisons between dance works

Audience
- the audience has a very important role to play in dance making and dance presentations
- audiences need to be attentive so that the dancer feels their work is getting the best viewing possible

Audience
- audience etiquette (appropriate audience behaviour for formal, semi formal and informal situations)
- different groups and occasions have different conventions for audience behaviour
- audience skills for different contexts such as community performance, assembly items, theatre events

Responding to art through making art
- how to respond to dance through making another art work (eg watching *The Wiggles* and painting a picture about them)

Responding to art through making art
- how to respond to dance through making another dance work (helping us to understand the meaning of the dance work and the arts processes that the artist has undertaken)

Dance terminology
- vocabulary for describing dance work

Dance terminology
- vocabulary to describe dance and technical terms (eg the components of dance)

EARLY ADOLESCENCE	LATE ADOLESCENCE
The focus for learning in this phase is on:	**The focus for learning in this phase is on:**
• the difference between subjective and objective responses	• formal and aesthetic responses linked to other art forms to reflect a greater knowledge of standards in dance
• a clearly defined framework with identified criteria	• reflection that traces the dynamic relationship between dancer, dance work and audience
• comparisons and connections of specific dance forms and styles	• detailed dance terminology and extensive vocabulary
• reflecting to shape and modify dance works	• social practices and cultural assumptions of the audience
• the use of specific arts language and terminology	
• cultural experiences and audience etiquette for presentations	

Response through frameworks

- response processes such as interrogating, hypothesising, justifying and speculating
- how to structure a dance review (eg introduction, summary of the plot and narrative, discussion of themes and issues, evaluation of performances, use of production elements and technologies, and overall success of the dance work)
- ways to analyse the choices made by the choreographer, the components of the work, and how these relate to each other
- strategies used to interpret dance work based on the information collected through description and analysis (eg issues and themes the choreographer might be trying to convey, links to personal experience, comparisons with other similar dance works)

Response through frameworks

- formats for critical discourse
- ways to show evidence of 'aesthetic distance' (eg awareness of personal values, social, cultural and political frameworks)
- patterns, trends and generalisations can be identified between and within dance works
- ways of assigning and clarifying meaning in dance works, considering content, artistic and technical conventions, mood and tone
- theories of criticism and dance

Audience

- audience etiquette (conventions of appropriate audience behaviour vary according to the art form and the context of the presentation)
- cultural experiences may shape the ways we respond to dance works
- the context in which dance is presented will influence the audience's response and interpretation

Audience

- audiences construct meaning from dance works as part of a complex relationship between the dancer, choreographer and audience
- social practices and cultural assumptions shape dance responses
- audience etiquette (conventions of appropriate audience behaviour vary according to the art form and the context of the presentation, and there are practical, political, historical, cultural and economic justifications for these conventions)

Responding to art through making art

- languages of other art forms can be used to help express, translate and map arts' responses (eg dance can be notated using gesture drawings, animation can be explored through dance)

Responding to art through making art

- dance languages provide the means of expressing aesthetic responses through a range of 'intelligences' (eg emotional, visual, kinaesthetic)

Dance terminology

- specific dance terminology to describe the features, components, techniques, and contexts of a dance work

Dance terminology

- detailed and extensive vocabulary of dance terminology

Responding to arts works and experiences

EARLY CHILDHOOD	MIDDLE CHILDHOOD

Students should be taught:

<table>
<tr><td rowspan="2">

Reflecting on arts works and experiences
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Frameworks for reflection
- ways to describe and analyse dance processes (eg Was there a story? How many people in the dance?)
- interpretation (eg What is it about?)
- self-evaluation (eg What things do you like/dislike about your work?)
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Frameworks for reflection
- frameworks for description and analysis of dance processes and presentations (eg how the dance work has been created, the choices made)
- ways to incorporate a range of appropriate frameworks (eg group discussions, brainstorming, concept mapping, PMI charts, *Six Thinking Hats*, interviews, journal writing, goal setting, discussion)
- strategies for maintaining dance journals/workbooks
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Dealing with criticism and compliments
- about audience preferences (eg sometimes audiences will like and enjoy productions and sometimes there will be things that they don't like)
- appropriate ways to make and receive compliments
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Dealing with criticism and compliments
- criticism is constructive when it focuses on aspects of the dance and ways to make it more effective rather than the personal qualities of the dancer
- dance is about self-expression so dancers are sensitive to criticism
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Evaluating arts works and experiences
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Providing feedback
- tactful comments of others' dance (eg *Two Stars and a Wish*)
- the importance of offering constructive criticism without demeaning or offending the dancer
- people like different things
</td><td>

Providing feedback
- tactful comments (eg frameworks for expressing opinions and listening to others' points of view)
- difference between subjective and objective evaluations
- others may express different opinions about a dance according to their personal experiences and preferences
- it is always appropriate to tell a dancer that you have appreciated his/her work
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Critical frameworks
- ways to use given criteria for evaluating dance works (eg talking about what is liked and disliked)
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Critical frameworks
- how to use given criteria for evaluating dance works (eg making judgements and comparisons according to entertainment value or use of special effects)
- many factors affect the way we evaluate dance works (eg occasion, opportunity, company, mood or physical comfort)
- dance works are created for a range of purposes such as entertaining, advertising, informing or celebrating cultural traditions
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Frameworks for reflection

- ways to structure oral and written reflections
- frameworks for reflective discussion such as outlining the content, purpose and aesthetic qualities of own dance works and alternative approaches (eg considering the ideas, mood, atmosphere, feelings and emotions being conveyed)
- strategies for reflection (eg considering the ideas, mood, atmosphere, feelings and emotions being conveyed)
- appropriate formats for reflection in written or recorded process journals (eg work notes, designs, research, audio and visual recording)
- strategies for maintaining a dance journal/workbook

Frameworks for reflection

- appropriate frameworks for oral and written reflection processes
- content, purpose and aesthetic qualities of the dance work can be described, analysed and evaluated in relation to the components of the dance form
- the development and realisation of dance works can be analysed through a detailed reflection on the processes of own dance making, choices, key decisions, audience, the effect of personal cultural values and contextual influences
- reflection includes the interpretation of the expressive qualities of dance works, ideas, feelings and emotions conveyed by the work or perceived by the viewer/listener/audience
- ways to manage a recorded or written dance process journal for recording dance processes (eg audio and visual recording, designs, interviews, records of discussions, work notes, research, lighting and sound plans and work schedules)

Dealing with criticism and compliments

- best efforts do not necessarily result in our best work
- how to take time to consider criticism and evaluate it before responding
- criticism offers insight into others' points of view

Dealing with criticism and compliments

- criticism comes with sharing our dance making efforts
- everyone's response to dance is individual and unique
- dance criticism is shaped by the cultural context of the dance, as well as the qualities of the work itself

Providing feedback

- appropriate strategies and frameworks for evaluating others' dance
- the significance of personal values when evaluating others' dance
- strategies for demonstrating understanding and tolerance of other points of view

Providing feedback

- ways to demonstrate tact and sensitivity when critiquing and evaluating the dance processes of others
- legal issues and professional ethics relating to arts criticism

Critical frameworks

- collaborative and independent evaluation processes (eg group and class discussions, essays, journals)
- ways to use frameworks and evaluation strategies with detailed criteria, principles or concepts when justifying judgements
- suspension of immediate judgement in favour of a balanced, reasoned and objective response

Critical frameworks

- evaluation skills (eg awareness of revisionist judgements when evaluating the art works of other times by contemporary values and technological standards, by maintaining 'aesthetic distance'; an awareness of personal cultural context and biases)
- a range of detailed critical frameworks for making informal and formal evaluations of own work and that of others
- how to develop personal criteria for critical evaluation integrating research, experience and the opinions of others
- theories of criticism, including audience theory
- language of critical discourse

Reflecting on arts works and experiences

Evaluating arts works and experiences

EARLY CHILDHOOD	MIDDLE CHILDHOOD
The focus for learning in this phase is on:	**The focus for learning in this phase is on:**
• immediate and subjective drama responses	• immediate, subjective and objective responses
• reflection and discussion of processes and choices made in drama	• a wide range of relevant and authentic drama experiences
• appropriate terminology for describing dramatic processes	• frameworks for reflection and evaluation to critique drama
• key features and the relationships within various drama works	• specific terminology used to describe own work
• the importance of being an active audience member	• the importance of audience to drama presentations

Students should be taught:

<table>
<tr><td rowspan="4" style="writing-mode: vertical-lr;">Responding to arts works and experiences</td><td>

Response through frameworks
- ways to structure responses describing key features of drama works and relationships within drama works
- ways to express emotional or aesthetic responses to a drama work (eg Was it scary, funny, surprising or sad?)

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Response through frameworks
- how to explore drama works by asking questions about its features and elements
- ways to structure drama responses describing elements, ideas, skills, techniques, technologies and processes that are key features of the work (eg story, characters, setting, props, costume, music, lighting, special effects and style of performance)
- ways that relationships between drama elements shape the drama work (eg the ways that elements are used in improvisation, mime or puppetry)
- frameworks for describing an emotional response, what drama works were about and their meaning or messages
- frameworks for making comparisons between drama works (eg PMI charts)

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Audience
- audience has a very important role to play in drama presentations
- audiences need to be attentive so that the drama can be seen and heard by everyone
- ways to be an active audience member (eg sitting quietly, applauding at the right time and interacting with the performance in appropriate ways)

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Audience
- audience etiquette (appropriate audience behaviour for formal, semi formal and informal presentations)
- different groups and occasions have different conventions for audience behaviour
- audience skills for different contexts such as community performance, assembly items, theatre events

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<tr><td>

Responding to art through making art
- how to respond to drama through making another art work (eg students tell a story, making a dance or drawing pictures about a favourite part of a viewed performance)

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Responding to art through making art
- how to respond to drama through making another drama work (helping us to understand the meaning of the drama work and the dramatic processes that the artist has undertaken)

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Drama Terminology
- vocabulary for describing drama works

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Drama Terminology
- vocabulary to describe drama and technical terms (eg elements of drama or parts of a stage)

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</table>

EARLY ADOLESCENCE	LATE ADOLESCENCE
The focus for learning in this phase is on:	**The focus for learning in this phase is on:**
• subjective and objective responses and the difference between these concepts • a clearly defined framework with identified criteria to make comparisons and connections of specific drama forms and styles • reflection to shape and modify drama works • specific drama language and terminology • cultural experiences and audience etiquette for presentations	• formal and aesthetic responses linked to other art forms to reflect a greater knowledge or experience • reflection that traces the dynamic relationship between practitioner, drama work and audience • detailed terminology and extensive vocabulary • social practices and cultural assumptions of the audience

Response through frameworks

- response processes such as interrogating, hypothesising, justifying and speculating

- how to structure a drama review (eg introduction, summary of plot and narrative, discussion of themes and issues, evaluation of performances, use of production elements and technologies, and overall success of the drama work)

- ways to analyse the choices made by the artist, the elements of the work, and how the elements relate to each other

- strategies used to interpret drama works based on the information collected in description and analysis (eg issues and themes the actor, director or designer might be trying to convey; links to personal experience, comparisons with other similar drama works, and other possible interpretations)

Response through frameworks

- formats for critical discourse

- ways to show evidence of 'aesthetic distance' (eg awareness of personal values and social, cultural and political frameworks)

- patterns, trends and generalisations that can be identified between and within drama works

- ways of assigning and clarifying meaning in drama works, considering content, artistic and technical conventions, mood and tone

- theories of criticism and drama

Audience

- audience etiquette (conventions of appropriate audience behaviour vary according to the art form and the context of the presentation)

- cultural experiences shape the ways we respond to art works

- the context in which an artwork is presented will influence the audience's response and interpretation

Audience

- audiences construct meaning from drama works as part of a complex relationship between the art work, the artist and the audience

- social practices and cultural assumptions shape drama responses

- audience etiquette (conventions of appropriate audience behaviour vary according to the art form and the context of the presentation, and there are practical, political, historical, cultural and economic justifications for these conventions)

Responding to art through making art

- languages of other art forms can be used to help express, translate and map drama responses (eg writing a song or drawing a cartoon in response to a drama work)

Responding to art through making art

- drama languages provide the means of expressing aesthetic responses through a range of 'intelligences' (eg emotional, visual, kinaesthetic)

Drama Terminology

- specific drama terminology to describe the elements, features, techniques, conventions and contexts of a drama work

Drama Terminology

- detailed and extensive vocabulary of drama terminology

Responding to arts works and experiences

EARLY CHILDHOOD	MIDDLE CHILDHOOD
Students should be taught:	

Reflecting on arts works and experiences

Frameworks for reflection
- ways to describe and analyse drama processes (eg What is it? How was it made? How were choices made about what to present?)
- interpretation (eg What is it about?)
- self-evaluation (eg What things do you like/dislike about your work?)

Frameworks for reflection
- frameworks for description and analysis of drama processes and presentations (how the drama work has been created, including the problems encountered and the choices made)
- ways to incorporate a range of appropriate frameworks (eg group discussions, brainstorming, concept mapping, PMI charts, *Six Thinking Hats*, interviews, journal writing, goal setting, discussion)
- strategies for maintaining drama journals/workbooks (eg writing a short journal entry after each workshop)

Dealing with criticism and compliments
- audience preferences (eg sometimes audiences will like and enjoy productions and sometimes there will be things that they don't like)
- appropriate ways to make and receive compliments

Dealing with criticism and compliments
- criticism is constructive when it focuses on aspects of the work and ways to make it more effective rather than the personal qualities of the artist
- drama is about self-expression so artists are sensitive to criticism

Evaluating art works and experiences

Providing feedback
- tactful critique of others' drama (eg *Two Stars and a Wish*)
- the importance of offering constructive criticism without demeaning or offending the artists
- people like different things

Providing feedback
- tactful critique (frameworks for expressing opinions and listening to others' points of view)
- difference between subjective and objective evaluations
- others may express different opinions about drama according to their personal experiences and preferences
- it is always appropriate to tell an artist when you have appreciated his/her work

Critical evaluation
- ways to use given criteria for evaluating drama works (eg talking about what was liked and disliked)

Critical evaluation
- how to use given criteria for evaluating drama works (eg making judgements and comparisons according to entertainment value or use of special effects)
- many factors affect the way we evaluate drama works (eg occasion, opportunity, company, mood or physical comfort)
- drama works are created for a range of purposes such as entertainment, advertising, informing or to celebrate cultural traditions

Frameworks for reflection

- ways to structure oral and written reflections
- frameworks for reflection discussion such as outlining the content, purpose and aesthetic qualities of own drama works and alternative approaches (eg considering the ideas, mood, atmosphere, feelings and emotions being conveyed)
- strategies for reflection (eg considering the ideas, mood, atmosphere, feelings and emotions being conveyed)
- appropriate formats for reflection in written or recorded process journals (eg work notes, designs, research, audio and visual recording)
- strategies for maintaining a drama journal/workbook/folio

Frameworks for reflection

- appropriate frameworks for oral and written reflection processes
- content, purpose and aesthetic qualities of the drama work can be described, analysed and evaluated in relation to the elements of the drama form
- the development and realisation of drama works can be analysed through a detailed reflection on the processes of own drama making; choices, key decisions, audience, the effect of personal cultural values and contextual influences
- reflection includes the interpretation of the expressive qualities of drama works, ideas, feelings and emotions conveyed by the work or perceived by the viewer/listener/audience
- ways to manage a recorded or written drama process journal for recording drama processes (eg audio and visual recording, designs, interviews, records of discussions, work notes, research, lighting and sound plans and work schedules)

Dealing with criticism and compliments

- best efforts do not necessarily result in best work
- how to take time to consider criticism and evaluate it before responding
- criticism offers insight into others' points of view

Dealing with criticism and compliments

- criticism comes with sharing our art making efforts
- people respond to drama in individual ways
- drama criticism is shaped by personal and cultural context of the performance as well as the qualities of the work itself

Providing feedback

- appropriate strategies and frameworks for evaluating others' drama works
- significance of personal values when evaluating others' drama works
- strategies for demonstrating understanding and tolerance of other points of view

Providing feedback

- ways to demonstrate tact and sensitivity when critiquing and evaluating the art processes of others
- legal issues and professional ethics relating to arts criticism (eg understanding slander)

Critical evaluation

- collaborative and independent evaluation processes (eg group and class discussions, essays, journals, rubrics)
- ways to use frameworks and evaluation strategies, with detailed criteria referring to arts elements, conventions, forms, subject matter, principles or concepts when justifying judgements
- suspension of immediate judgement in favour of a balanced, reasoned and objective response

Critical evaluation

- evaluation skills (eg awareness of revisionist judgements when evaluating the art works of other times by contemporary values and technological standards by maintaining 'aesthetic distance'; an awareness of personal cultural context and biases)
- a range of detailed critical frameworks for making informal and formal evaluations of own work and that of others
- how to develop a personal criteria for critical evaluation integrating research, experience and the opinions of others
- theories of criticism, including audience theory
- language of critical discourse

Reflecting on arts works and experiences

Evaluating art works and experiences

EARLY CHILDHOOD	MIDDLE CHILDHOOD
The focus for learning in this phase is on: • immediate and subjective media responses • reflection and discussion of the processes and choices • appropriate terminology and critical framework for describing media processes • the key concepts of media and the relationships within various media works • the importance of audience in presentations	**The focus for learning in this phase is on:** • subjective responses as well as the notion of objective responses • a wide range of relevant and authentic media experiences • frameworks for reflection and evaluation to critique media • specific terminology appropriate to the key features of media • the importance of audience to media presentations

Students should be taught:

Responding to arts works and experiences

Response through frameworks • ways to structure responses describing key features of the media work and relationships within media works (eg comparing cereal packaging) • ways to express emotional or aesthetic responses to media (eg Was it scary, funny, surprising or sad?)	**Response through frameworks** • how to explore media works by asking questions about its features • ways to structure media responses describing skills, techniques, technologies and processes that are key features of the work (eg camera angles) • ways that relationships between the media elements shape the media work • frameworks for making comparisons between media works • frameworks for describing emotional response, what media works are about and their meaning and message
Audience • audience has a very important role to play in media making and media presentations • recognition of self as a media audience • ways to be an active audience member (eg watching or listening and interacting with media in appropriate ways)	**Audience** • audience etiquette (appropriate audience behaviour for formal, semi formal and informal presentations) • different groups and occasions have different conventions for audience behaviour • audience skills for different contexts such as community performance, assembly item, theatre events
Responding to art through making art • how to respond to media through making another art work (eg students tell a story based on a photo)	**Responding to art through making art** • ways to respond to media through making another media work (helping us to understand the meaning of the media work and the media processes that the artist has undertaken)
Media terminology • vocabulary for describing media works	**Media terminology** • vocabulary to describe media technical terms such as headline, slogan, composition

EARLY ADOLESCENCE	LATE ADOLESCENCE
The focus for learning in this phase is on:	**The focus for learning in this phase is on:**
• subjective and objective responses to media experiences • the difference between these concepts • a clearly defined framework with identified criteria • comparisons and connections of specific media forms and styles • reflecting, shaping and modifying media works • specific media language and terminology • cultural experiences and audience etiquette for media presentations	• formal processes as a way of responding to media works • links to other art forms or media forms to reflect a greater knowledge or experience of media • a variety of frameworks as a guide to respond to media works • reflection to trace the dynamic relationship between practitioner, media work and audience • detailed media terminology and extensive vocabulary • social practices and cultural assumptions of the audience in arts responses

Response through frameworks

- response processes such as interrogating, hypothesising, justifying and speculating

- how to structure a media review (eg introduction, summary of the plot and narrative, discussion of themes and issues, evaluation of performances, use of production elements and technologies, and overall success of the media work)

- ways to analyse the choices made by the artist, the elements of the work, and how these relate to each other

- strategies used to interpret media work based on the information collected through description and analysis (eg issues and themes the artist might be trying to convey; links to personal experience; comparisons with other similar media works)

Response through frameworks

- formats for critical discourse

- ways to show evidence of 'aesthetic distance' (eg awareness of personal values, social, cultural and political frameworks)

- patterns, trends and generalisations between and within media works

- ways of assigning and clarifying meaning in media works, considering content, artistic and technical conventions, mood and tone

- theories of criticism and media

Audience

- audience etiquette (conventions of appropriate audience behaviour vary according to the art form and the context of the presentation)

- the context in which a media work is presented will influence the audience's response and interpretation

- cultural experiences may shape the ways we respond to media works

Audience

- media audiences construct meaning from media works as part of a complex relationship between the media work, the artist and the audience

- social practices and cultural assumptions shape arts responses

- audience etiquette (conventions of appropriate audience behaviour vary according to the art form and the context of the presentation, and that there are practical, political, historical, cultural and economic justifications for these conventions)

Responding to art through making art

- languages of other art forms can be used to help express, translate and map media responses (eg knowledge of body movement can assist animation processes)

Responding to art through making art

- media languages provide the means of expressing aesthetic responses through a range of 'intelligences' (eg emotional, visual, kinaesthetic)

Media terminology

- specific media terminology to describe the features, techniques, conventions and contexts of a media work

Media terminology

- detailed and extensive vocabulary of media terminology

Responding to arts works and experiences

	EARLY CHILDHOOD	MIDDLE CHILDHOOD
	Students should be taught:	

<table>
<tr>
<td rowspan="2">Reflecting on arts works and experiences</td>
<td>

Frameworks for reflection
- ways to describe and analyse (eg What is it? How was it made?)
- interpretation (eg What is it about?)
- self-evaluation (eg What things do you like/dislike about your work?)

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Frameworks for reflection
- frameworks for description and analysis of media processes and presentations (how the media has been created, the choices made)
- a range of appropriate frameworks (eg brainstorming, concept mapping, PMI charts, *Six Thinking Hats*, interviews, journal writing, goal setting, discussion)
- strategies for maintaining media journals/workbooks that focus on describing media processes and how ideas have grown and developed

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Dealing with criticism and compliments
- audience preferences (eg sometimes audiences will like and enjoy productions and sometimes there will be things that they don't like)
- appropriate ways to make and receive compliments

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Dealing with criticism and compliments
- criticism is constructive when it focuses on aspects of the work and ways to make it more effective rather than the personal qualities of the artist
- media is about self-expression so artists are sensitive to criticism

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<tr>
<td rowspan="2">Evaluating arts works and experiences</td>
<td>

Providing feedback
- tactful comments of others' media (eg *Two Stars and a Wish*)
- ways to offer constructive criticism without demeaning or offending the artists

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Providing feedback
- tactful critique (eg frameworks for expressing opinions and listening to others' points of view)
- the difference between subjective and objective evaluations
- others may express different opinions about a media work according to their personal experiences and preferences
- it is always appropriate to tell an artist when you have appreciated his/her work

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Critical frameworks
- ways to use a given criteria for evaluating media works

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Critical frameworks
- how to use a given criteria for evaluating the use of media elements and conventions (eg use of audio codes)
- many factors affect the way media works are evaluated (eg occasion, opportunity, company, mood or physical comfort)
- media works are created for a range of purposes such as entertainment, advertising, informing or to celebrate cultural traditions

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Frameworks for reflection

- ways to structure oral and written reflections
- frameworks for a reflective discussion such as outlining the content, purpose and aesthetic qualities of own dance works and alternative approaches (eg considering the ideas, mood, atmosphere, feelings and emotions being conveyed)
- strategies for reflection (eg considering the ideas, mood, atmosphere, feelings and emotions being conveyed)
- appropriate formats for reflection in written or recorded process journals (eg work notes, designs, research, audio and visual recording)
- strategies for maintaining a media journal/workbook

Frameworks for reflection

- appropriate frameworks for oral and written reflection processes
- content, purpose and aesthetic qualities of the media work can be described, analysed and evaluated in relation to the components of the media form
- the development and realisation of media works can be analysed through a detailed reflection on the processes of own media making, choices, key decisions, audience the effect of personal cultural values and contextual influences
- reflection includes the interpretation of the expressive qualities of media works, ideas, feelings and emotions conveyed by the work or perceived by the viewer/listener/audience
- ways to manage a recorded or written media process journal for recording media processes (eg audio and visual recording, designs, interviews, records of discussions, work notes, research, lighting and sound plans and work schedules)

Dealing with criticism and compliments

- best efforts do not necessarily result in best work
- how to take time to consider criticism and evaluate it before responding
- that criticism offers insight into others' points of view

Dealing with criticism and compliments

- criticism comes with sharing art making efforts
- everyone's response to media is individual and unique
- media criticism is shaped by the critic's personal values, the cultural context of the media as well as the qualities of the work itself

Providing feedback

- appropriate strategies and frameworks for evaluating others' media
- strategies for demonstrating understanding and tolerance of other points of view
- personal values are significant when evaluating others' media

Providing feedback

- ways to demonstrate tact and sensitivity when critiquing and evaluating the art processes of others
- legal issues and professional ethics relating to arts criticism

Critical frameworks

- collaborative and independent evaluation processes (eg group and class discussions, essays, journals, rubrics)
- ways to use a range of frameworks and evaluation strategies, with detailed criteria, principles or concepts when justifying judgements
- suspension of immediate judgements in favour of a balanced, reasoned and objective response

Critical frameworks

- evaluation skills (eg awareness of revisionist judgements evaluating the art works of other times by contemporary values and technological standards by maintaining 'aesthetic distance'; an awareness of personal cultural context and biases)
- aesthetic distance (a position of metacognition that acknowledges personal cultural context and biases in evaluating art processes)
- a range of detailed critical frameworks for making informal and formal evaluations of own work and that of others
- how to develop personal criteria for critical evaluation integrating research, experiences and opinions of others
- theories of criticism, including audience theory
- language of critical discourse

Reflecting on arts works and experiences

Evaluating arts works and experiences

EARLY CHILDHOOD	MIDDLE CHILDHOOD
The focus for learning in this phase is on:	**The focus for learning in this phase is on:**
• immediate and subjective music responses	• immediate, subjective and objective responses
• reflection and discussion of the processes and choices	• a wide range of relevant and authentic music experiences
• appropriate terminology for describing music processes	• frameworks for reflection and evaluation to critique music
• music and the relationships within various music works	• specific terminology appropriate to the key features of music to describe own work
• the importance of being an active audience member	• the importance of audience to music presentations

Students should be taught:

Responding to arts works and experiences

Response through frameworks

- ways to structure responses describing key features of music works and relationships within music works
- ways to express emotional or aesthetic responses to music work (eg Was it scary, funny, surprising or sad?)

Response through frameworks

- how to explore music works by asking questions about features and elements
- ways to structure music responses describing elements, ideas, skills, techniques, technologies and processes that are key features of the work
- ways that relationships between music elements shape the music works
- frameworks for describing emotional response, what music works were about and their meaning or messages
- frameworks for making comparisons between music works (eg PMI charts)

Audience

- audience has a very important role to play in music presentations
- audiences need to be attentive so that the music can be seen and heard by everyone
- ways to be an active audience member (eg sitting quietly, applauding at the right time and interacting with the performance in appropriate ways)

Audience

- audience etiquette (appropriate audience behaviour for formal, semi formal and informal presentations)
- different groups and occasions have different conventions for audience behaviour
- audience skills for different contexts such as community performance, assembly items, theatre events

Responding to art through making art

- how to respond to music through making another art work (eg drawing in response to music)

Responding to art through making art

- how to respond to music through making another music works (helping us to understand the meaning of the music work and the music processes that the musician has undertaken)

Music terminology

- vocabulary for describing music works

Music terminology

- vocabulary to describe music and technical terms (eg elements of music)

EARLY ADOLESCENCE	LATE ADOLESCENCE
The focus for learning in this phase is on: • subjective and objective responses and the difference between these concepts • a clearly defined framework with identified criteria for comparisons and connections of specific music forms and styles • reflection to shape and modify music works • the use of specific music language and terminology • cultural experiences and audience etiquette when presenting music	**The focus for learning in this phase is on:** • formal and aesthetic processes and other art forms to reflect greater knowledge or experience of standards in music • reflection that traces the relationship between practitioner, the music work and the audience • detailed music terminology and extensive vocabulary • social practices and cultural assumptions of the audience in arts responses

Response through frameworks

- response processes such as interrogating, hypothesising, justifying and speculating
- how to structure a music review (eg introduction, summary of plot and narrative, discussion of themes and issues, evaluation of performances, use of production elements and technologies, and overall success of the music work)
- ways to analyse the choices made by the musician, the elements of the work, and how the elements relate to each other
- strategies used to interpret music works based on the information collected in description and analysis (eg issues and themes the musician might be trying to convey, links to personal experience, comparisons with other similar music works, and other possible interpretations)

Response through frameworks

- formats for critical discourse
- ways to show evidence of 'aesthetic distance' (eg awareness of personal values social, cultural and political frameworks)
- patterns, trends and generalisations can be identified between and within music works
- ways of assigning and clarifying meaning in music works, considering content, artistic and technical conventions, mood and tone
- theories of criticism and music

Audience

- audience etiquette (conventions that relate to appropriate audience behaviour vary according to the music form and the context of the presentation)
- cultural experiences shape the ways we respond to music work
- the context in which a music work is presented will influence the audience's response and interpretation

Audience

- music audiences construct meaning from music work as part of a complex relationship between the music work, the musician and the audience
- social practices and cultural assumptions shape music responses
- audience etiquette (conventions that relate to appropriate audience behaviour vary according to the music form and the context of the presentation and there are practical, political historical, cultural and economic justifications for these conventions)

Responding to art through making art

- languages of other art forms can be used to help express, translate and map music responses (eg the dynamics and patterns in a painting can be expressed in music)

Responding to art through making art

- music languages provide the means of expressing aesthetic responses through a range of 'intelligences' (eg emotional, visual, kinaesthetic)

Music terminology

- specific music terminology to describe the features, elements, conventions and contexts of a music work

Music terminology

- detailed and extensive vocabulary of specific music terminology

Responding to arts works and experiences

EARLY CHILDHOOD	MIDDLE CHILDHOOD

Students should be taught:

Reflecting on arts works and experiences

Frameworks for reflection
- ways to describe and analyse music processes (eg What is it? What was used to make it? How was it made?)
- interpretation (eg What is it about?)
- self evaluation (eg What things do you like /dislike about your work?)

Frameworks for reflection
- frameworks for description and analysis of music processes and presentations (eg how the music work has been created, including the problems encountered and the choices made)
- ways to incorporate a range of appropriate frameworks (eg group discussions, brainstorming, concept mapping, PMI charts, *Six Thinking Hats*, interviews, journal writing, goal setting, discussion)
- strategies for maintaining music journals/workbooks

Dealing with criticism and compliments
- audience preferences (eg sometimes audiences will like and enjoy our music making and sometimes there will be things that they don't like)
- appropriate ways to give and receive compliments

Dealing with criticism and compliments
- criticism is constructive when it focuses on aspects of the music and ways to make it more effective rather than the personal qualities of the musician
- music is about self-expression so musicians are sensitive to criticism

Evaluating art works and experiences

Providing feedback
- tactful critique of others' music (eg *Two Stars and a Wish*)
- the importance of offering criticism without demeaning or offending the musicians
- people like different things

Providing feedback
- tactful critique (frameworks for expressing opinions and listening to others' points of view)
- difference between subjective and objective evaluations
- others might express different opinions about music and make different evaluations according to their personal experience and preferences
- it is always appropriate to tell an artist when you have appreciated his/her work

Critical frameworks
- ways to use a given criteria for evaluating music works (eg talking about what was liked and disliked)

Critical frameworks
- how to use given criteria for evaluating music works (eg making judgements and comparisons according to entertainment value or use of special effects)
- many factors affect the way we evaluate music works (eg occasion, opportunity, company, mood or physical comfort)
- music works are created for a range of purposes such as entertainment, advertising, informing or to celebrate cultural traditions

Frameworks for reflection

- ways to structure oral and written reflections
- frameworks for reflection discussion such as outlining the content, purpose and aesthetic qualities of own music works and alternative approaches (eg considering the ideas, mood, atmosphere, feelings and emotions being conveyed)
- strategies for reflection (eg brainstorming, concept mapping, interviews, journal writing, goal setting, discussion, note making, questions, case studies)
- appropriate formats for reflection in written or recorded process journals (eg work notes, designs, research, audio and visual recording)
- strategies for maintaining a music journal/workbook

Frameworks for reflection

- appropriate frameworks for oral and written reflection processes
- content, purpose and aesthetic qualities of the music work can be described, analysed and evaluated in relation to the elements of the music form
- the development and realisation of music works can be analysed through a detailed reflection on the processes of own music making, choices, key decisions, audience the effect of personal cultural values and contextual influences
- reflection which includes the interpretation of the expressive qualities of music works, ideas, feelings and emotions conveyed by the work or perceived by the viewer/listener/audience
- ways to manage a recorded or written music process journal for recording music processes (eg audio and visual recording, designs, interviews, records of discussions, work notes, research, work schedules)

Dealing with criticism and compliments

- best efforts do not necessarily result in best work
- how to take time to consider criticism and evaluate it before responding
- criticism offers insight into other's points of view

Dealing with criticism and compliments

- criticism comes with sharing our music making efforts
- everyone's response to music is individual and unique
- music criticism is shaped by the cultural context of the performance as well as the qualities of the work itself

Providing feedback

- appropriate strategies and frameworks for offering evaluations of others' music works
- significance of personal values when evaluating others' music works
- strategies for demonstrating tolerance and understanding of other points of view

Providing feedback

- ways to demonstrate tact and sensitivity when critiquing and evaluating the music processes of others
- legal issues and professional ethics relating to music criticism

Critical frameworks

- collaborative and independent evaluation processes (eg group and class discussions, essays, journals, rubrics)
- ways to use frameworks and evaluation strategies, with detailed criteria referring to arts elements, conventions, forms, subject matter, principles or concepts when justifying judgements
- suspension of immediate judgement in favour of a balanced, reasoned and objective response

Critical frameworks

- evaluation skills (eg awareness of revisionist judgements: evaluating the art works of other times by contemporary values and technological standards by maintaining 'aesthetic distance'; an awareness of personal cultural context and biases)
- a range of detailed critical frameworks for making informal and formal evaluations of own work and that of others
- how to develop a personal criteria for critical evaluation integrating research, experience and the opinions of others
- theories of criticism, including audience theory
- language of critical discourse

Reflecting on arts works and experiences

Evaluating art works and experiences

EARLY CHILDHOOD	MIDDLE CHILDHOOD
The focus for learning in this phase is on:	**The focus for learning in this phase is on:**
• immediate and subjective visual art responses • reflection and discussion of the choices made in visual art • appropriate terminologies for describing visual art processes • concepts of visual art and the relationships within various visual arts works • the importance of viewing art	• a wide range of relevant and authentic visual art works • immediate and subjective responses together with objective responses • frameworks for reflection and evaluation to describe visual art • specific terminology appropriate to the key features of visual art to own work • the importance of viewers to visual arts

Students should be taught:

Responding to arts works and experiences

Response through frameworks • ways to structure responses describing key features of visual art and relationships within the visual art works • ways to express feelings, experiences and observations in response to a visual art work	**Response through frameworks** • how to explore visual art works by asking questions about features and elements (eg How have the arts elements been organised or arranged in the art work?) • ways to structure responses describing elements, principles, concepts, materials, forms, techniques and processes that relate to key features of the work • ways to interpret images and objects in a community/cultural context • frameworks for making comparisons between visual art works (eg comparison of forms, materials and processes used) • relationships between the elements of an art work • something can stand for something else in an art work
Viewing • the viewer has a very important role to play in art making and arts presentations • ways to be an active viewer	**Viewing** • viewing etiquette (eg keeping an appropriate distance from art works and not touching the exhibits) • different groups and occasions have different conventions for viewing
Responding to art through making art • how to respond to visual art through making another art work (eg drawing in response to music, telling a story based on a photo or image)	**Responding to art through making art** • how to respond to visual art through making another visual art work (helping us to understand the meaning of the visual art work and the processes that the artist has undertaken)
Visual art terminology • vocabulary for describing visual art works	**Visual art terminology** • vocabulary to describe visual art and technical terms for elements of art and principles of design, materials, processes and techniques

EARLY ADOLESCENCE	LATE ADOLESCENCE
The focus for learning in this phase is on: • subjective and objective responses to visual art experiences • the difference between these concepts • a clearly defined framework with identified criteria • the criteria to make comparisons and connections of specific visual art forms and styles forms and styles • reflecting on, shaping and modifying art works • specific visual art language and terminology to describe a range of works • cultural and viewing experiences when presenting visual art	**The focus for learning in this phase is on:** • formal processes in responding to visual art works • links to other art forms or visual art forms to reflect a greater knowledge or experience of visual art • frameworks for responding to visual art works • evaluation and interpretation skills • reflection as a process that traces the relationship between artist, work and viewer • social practices and cultural assumptions • detailed visual art work and extensive vocabulary

Response through frameworks

- response processes such as interrogating, hypothesising, justifying and speculating
- ways to analyse the choices made by the artist, the elements and principles used in the work, and how these relate to each other
- strategies used to interpret visual art work based on the information collected in description and analysis (eg issues and themes, links to personal experience, comparisons with other similar art works, personal interpretation)
- ways to construct a critique of an art work or exhibition
- frameworks for describing emotional response, what visual art works are about and their meaning or messages

Response through frameworks

- formats for critical discourse
- ways to show evidence of 'aesthetic distance' (eg awareness of personal values, social, cultural and political frameworks)
- patterns, trends and generalisations can be identified between and within visual art works
- ways of assigning and clarifying meaning in visual art works, considering content, artistic and technical conventions, mood and tone
- theories of criticism and visual art

Viewing

- viewing etiquette (conventions that relate to appropriate viewing behaviour vary according to the art form and the context of the presentation)
- the context in which an art work is presented will influence the viewer's response and interpretation
- cultural experiences shape the ways we respond to art works

Viewing

- viewers construct meaning from art works as part of a complex relationship between the art work, the artist and the viewer
- social practices and cultural assumptions shape arts responses
- viewing etiquette (conventions of appropriate viewing behaviour vary according to the art form and the context of the presentation, and there are practical, political, historical, cultural and economic justifications for these conventions)

Responding to art through making art

- languages of other art forms can be used to help us express, translate and map our arts responses (the dynamics and patterns in music can be expressed in a painting)

Responding to art through making art

- art languages provide the means of expressing aesthetic responses through a range of 'intelligences' (eg emotional, visual and kinaesthetic)

Visual art terminology

- visual art terminology to describe the features, elements, conventions and contexts of an art work
- language and terminology to describe the arts skills, techniques, technologies and processes evident in an art work

Visual art terminology

- detailed and extensive vocabulary of art terminology

Responding to arts works and experiences

EARLY CHILDHOOD	MIDDLE CHILDHOOD

Students should be taught:

Reflecting on arts works and experiences

Frameworks for reflection
- ways to describe and analyse art processes (eg What is it? What was used to make it? How was it made?)
- interpretation (eg What is it about?)
- self-evaluation (eg What things do you like/dislike about your work?)
- ways to select work for a visual art folio

Frameworks for reflection
- frameworks for description and analysis of art processes and presentations (eg how the art work has been created, including the problems encountered and the choices made)
- ways to incorporate a range of appropriate frameworks for recording visual art reflections (eg brainstorming, concept mapping, PMI charts, *Six Thinking Hats*, interviews, journal writing, goal setting, discussion)
- strategies for maintaining visual art journals/workbooks

Dealing with criticism and compliments
- audience preferences (eg sometimes people will like and enjoy art making and sometimes there will be things that they don't like)
- appropriate ways to make and receive compliments

Dealing with criticism and compliments
- criticism is constructive when it focuses on aspects of the visual art work and ways to make it more effective rather than the personal qualities of the artist (eg we talk about what and how things can be more effective rather than what is bad or what we didn't like)
- visual art is about self-expression so artists are sensitive to criticism

Evaluating art works and experiences

Providing feedback
- tactful critique of others' art (eg *Two Stars and a Wish*, what did you see that you liked? What would you like to change if you had the chance to do this again?)
- the importance of offering constructive criticism without demeaning or offending the artists
- different people like different things

Providing feedback
- tactful critique (eg frameworks for expressing opinions and listening to others' points of view)
- difference between subjective and objective evaluations
- others might express different opinions about an art work and make different evaluations according to their personal experience and personal preferences
- it is always appropriate to tell an artist when you have appreciated their work

Critical frameworks
- ways to use given criteria for evaluating visual art works (eg effectiveness, comparisons)

Critical frameworks
- ways to use given, agreed criteria for evaluating visual art works (eg making judgements and comparisons according to entertainment value or use of special effects)
- many factors affect the way visual art is evaluated (eg occasion, opportunity, company, mood or physical comfort)
- art works are created for a range of purposes such as recording human experience, advertising, informing or to celebrate cultural traditions

EARLY ADOLESCENCE	LATE ADOLESCENCE

Frameworks for reflection

- ways to structure oral and written reflections
- frameworks for a reflective discussion such as outlining the content, purpose and aesthetic qualities of own visual art works and alternative approaches (eg considering the ideas, mood, atmosphere, feelings and emotions being conveyed or received by the viewer)
- a range of strategies for recording reflections (eg brainstorming, concept mapping, interviews, journal writing, goal setting, discussion, note making, questions, case studies)
- how to set up and maintain an art journal/workbook for recording arts processes

Frameworks for reflection

- appropriate frameworks for oral and written reflection processes
- content, purpose and aesthetic qualities of the art work in relation to the elements of the art form
- the development and realisation of art works including a detailed study of the creative processes of art making, choices, key decisions, viewer, the effect of personal cultural values and contextual understandings
- reflection including the interpretation of the expressive qualities of art works, ideas, feelings, emotions conveyed by the art work or perceived by the viewer
- evaluation of the processes of own creating, taking into account what has been discerned in describing, analysing and interpreting
- ways to manage a recorded or written at process journal for recording visual art processes (eg audio and visual recording, designs, interviews, work notes, research)

Reflecting on arts works and experiences

Dealing with criticism and compliments

- best efforts do not necessarily result in our best work
- how to take time to consider criticism and evaluate it before responding
- that criticism offers insight into other's points of view

Dealing with criticism and compliments

- criticism comes with sharing art making efforts
- everyone's response to art is individual and unique
- visual art criticism is shaped by the cultural context of the art as well as the qualities of the work itself

Providing feedback

- appropriate strategies and frameworks for offering evaluations of others' art works
- personal values are significant when evaluating others' art
- strategies for demonstrating tolerance and understanding of other points of view

Providing feedback

- ways to demonstrate tact and sensitivity when critiquing and evaluating the art processes of others
- that there are legal issues and professional ethics relating to arts criticism

Evaluating art works and experiences

Critical frameworks

- collaborative and independent evaluation processes (eg group and class discussions, essays, journals, rubrics)
- ways to use frameworks and evaluation strategies with detailed criteria referring to arts elements, conventions, forms, subject matter, principles or concepts when justifying judgements
- the importance of suspending immediate judgements in favour of a balanced, reasoned and objective response

Critical frameworks

- evaluation skills (eg awareness of revisionist judgements evaluating the art works of other times by contemporary values and technological standards by maintaining 'aesthetic distance'; an awareness of personal cultural context and biases)
- a range of detailed critical frameworks when making informal and formal evaluations of own work and that of others
- how to develop a personal criteria for critical evaluation integrating research, experience and the opinions of others
- theories of criticism including viewing theory
- language of critical discourse

The Arts >
Arts in Society

Arts in Society

Students understand the role of the arts in society.

In achieving this outcome, students:

Valuing the arts
- Value the arts and show positive attitudes to their own continued involvement in learning and using the arts to create, express, understand and communicate.

Understanding Australian arts
- Understand their own arts heritage and recognise the diverse traditions that contribute to Australian arts.

Understanding historical and cultural contexts in the arts
- Understand how the arts vary according to time and place and apply this historical and cultural understanding in creating and responding to arts works.

Understanding the economic significance of the arts
- Recognise the contribution of the arts to the Australian economy and how economic considerations influence arts activities.

The student:

LEVEL 8	Researches arts works from a variety of contexts: understands how histories are constructed in the arts: examines critically the ways the arts challenge and shape values: and uses these understandings in own arts works.
LEVEL 7	Understands the roles and values of the arts in society and how they influence change according to the contexts of societies, cultures and times: and uses this understanding in own arts works.
LEVEL 6	Understands how the arts and arts works change and what influences those changes: and applies this understanding in own arts works.
LEVEL 5	Understands key features of arts works which locate them in particular societies, cultures and times and applies this understanding in own arts works.
LEVEL 4	Understands the contributions that the arts and artists make to societies, cultures and times and uses this understanding in own arts works.
LEVEL 3	Identifies and discusses specific features of the arts in own community and in other cultures or times and relates this understanding to own arts works and activities.
LEVEL 2	Recognises that the arts are used for a range of different purposes in own life and that of the community.
LEVEL 1	Recognises and talks about arts experiences in own life and arts activities in the immediate community.
FOUNDATION	Engages with sensory stimuli in the immediate environment.

EARLY CHILDHOOD	MIDDLE CHILDHOOD
The focus for learning in this phase is on: • immediate and local dance experiences • family, community traditions and customs involving dance in celebrations • people, places and time through dance	**The focus for learning in this phase is on:** • family, community and national dance traditions and the influence of other cultures • the economic significance of working with and producing dance

Students should be taught:

Valuing the arts

The value of learning and developing dance skills
- ways that dance is different from other art forms
- new dance skills may reinforce a positive self-image
- ways to express feeling through dance

The value of learning and developing dance skills
- skills we learn in dance can help us in other parts of our lives
- different ways we can use dance to express our feelings

Personal and social values
- ways to have fun in dance
- dance as a part of family and community celebrations and festivals

Personal and social values
- dance is inspiring (seeing or experiencing others' skills makes us want to be able to dance ourselves)
- dance experiences help us to understand what other people value
- many people enjoy dance, either making dance works themselves or appreciating the dance that others have made
- dance includes lots of things in daily life that make it more enjoyable, interesting and meaningful

A sense of community/belonging
- sharing dance with others is fun

A sense of community/belonging
- people from different cultural backgrounds value particular ways of using dance in family and community celebrations

Relaxation
- ways to relax through stretching to calm/cool down (getting rid of surplus energy)

Relaxation
- dance can be a good way for people to relax

EARLY ADOLESCENCE	LATE ADOLESCENCE
The focus for learning in this phase is on:	**The focus for learning in this phase is on:**
• dance experiences through historical and cultural issues • forms of dance from other cultures and subcultures in a contemporary Australian context • artistic endeavour, commercial possibilities and career choices	• dance experiences through social, political, economic and cultural issues • the relationship between contemporary issues and dance through research, choreography, analysis and values of others • the economic value and creative industries associated with dance • opportunities for employment and further training

The value of learning and developing dance skills

- problem–solving skills that are a part of dance processes can be applied in other areas of our lives
- dance is a way of expressing and making meaning of the events that impact on our lives
- youth dance forms help engagement with others and contribute to understandings of one's own generation's life experience

The value of learning and developing dance skills

- dance values a high degree of personal discipline without regimentation
- dance as a valued means of personal and community expression
- many areas of industry use dance to market and promote ideas

Personal and social values

- skilled dancers inspire others to achieve through demonstrating the extent of possible human achievement
- dance is a part of popular entertainment
- dance can be used to celebrate events in our lives (eg bridal waltz)

Personal and social values

- dance can be an intrinsic and inextricable part of our daily lives
- dance can encapsulate the experience of other times, places and cultures in an accessible, meaningful and enjoyable way
- ways that different societies value dance
- dance challenges prevailing ideologies and influences cultural values

A sense of community/belonging

- dance practices and experiences may develop a sense of community

A sense of community/belonging

- dancers and cultural organisations help to create the character of a place and give a sense of identity and belonging
- storytelling, undertaken by many dance forms, adds to a sense of identity and belonging
- dance adds value to a community that is not measured in financial terms

Relaxation

- dance can be a good way to escape from the pressures of life

Relaxation

- dance sometimes involves activities which enable us to 'escape from ourselves' and reflect on our lives
- dance experiences can have direct health benefits

Valuing the arts

EARLY CHILDHOOD	MIDDLE CHILDHOOD

Students should be taught:

Understanding Australian arts

Identity and diversity in Australian dance
- dance practices that are part of celebrations and events in the family and local community (eg birthdays, festivals)
- dance practices of different cultural groups in the school and community
- similarities and differences in dance and cultural practices in the school, family and local community
- dance practices are an integral part of traditional culture (eg Aboriginal dance, folk dance, disco)
- traditional Aboriginal dance reflects and is inspired by the natural environment (eg activities of animals, birds)
- Aboriginal societies preserve their culture and history through drawings, paintings, carvings, printing, stencilling, storytelling, songs and dances
- some Aboriginal dance and storytelling relates to The Dreaming

Identity and diversity in Australian dance
- some features of dance can be identified as Australian
- dance encourages us to appreciate and understand the wide range of influences on Australian culture
- dance and history of the cultural groups that have influenced Australian dance
- traditional cultures use dance to preserve history and important information about ceremonies to do with religion and law, the natural environment and important events
- traditional Aboriginal arts reflect the relationship between the individual, the land and the Spirit Beings of the Dreaming
- some Aboriginal dance is performed for enjoyment but many Aboriginal dance practices are sacred and used for ritual and ceremony

Understanding historical and cultural contexts in the arts

Time, continuity and change
- dance in our own lives and communities
- how dance from the past is different from the dance that is created now
- family and community traditions include dance experiences
- dance represents human experience

Time, continuity and change
- distinguishing components of dance which locate it in a particular time, place or culture
- dance works will be different from each other according to when, where and why they were created
- the contribution of family, community and national dance traditions to social cohesion

Dance of other cultures
- other people and cultures can be explored through dance

Dance of other cultures
- dance works have different purposes in different cultures
- components of dance works which locate them as belonging to a certain place or time
- dance from other cultures has influenced dance in Australian culture

Identity and diversity in Australian dance

- language, symbols, customs, stereotypes and myths reflected in dance are an essential part of Australian identity
- personal and collective histories may be shaped through our dance practices
- dance practices of sub cultures
- ways that different cultural groups have influenced Australian mainstream dance practices
- ways that different cultural groups have maintained internal cultural cohesion through their dance practices
- some contemporary Australian dance that reflects the themes and issues of colonialism, dispossession and oppressive laws
- contemporary Aboriginal dance forms may reflect traditional and European influences
- in traditional dance forms, the key dancers are often seniors with 'knowledge' of the 'law'

Identification and diversity in Australian dance

- cultural identity can be represented through dance
- patterns of change in society may be reflected through dance
- ways that contemporary dancers have integrated non-traditional technologies
- traditional dance forms have limited access according to knowledge, gender and age
- copyright applies to all Aboriginal art works
- Aboriginal dance is recognised nationally and internationally
- Aboriginal dance forms are part of Australian identity and are an influence on non-Aboriginal Australian dance

Understanding Australian arts

Time, continuity and change

- dance works are created in and inspired by particular historical and cultural contexts
- dance works are enriched by exploring the context
- cultures are maintained through traditional dance practices
- dance may represent issues and themes in our society
- innovations in dance technologies reflect changes in dance practices

Time, continuity and change

- historical, social, political, economic and cultural contexts of dance being studied
- themes, issues, values and attitudes relevant to the dance works being studied
- dance components of the period, style or form being studied
- dance both affects and is affected by changes in cultural and economic values
- patterns of change in dance reflect cultural and social changes
- values of dominant cultures are reflected in populist dance forms
- values of subcultures are reflected in alternative dance forms that over time may be taken up by the dominant culture

Understanding historical and cultural contexts in the arts

Dance of other cultures

- heritage and tradition reflect how dance has been valued by people in particular places and times
- geography and access influence the ways that dance is practised and maintained
- dance forms from other cultures and times may be altered when presented in contemporary Australian contexts

Dance of other cultures

- different cultural contexts and values influence on the ways that dance is practised and received
- universal concepts may be expressed in dance works from diverse cultures
- the use by subcultures of dance practices to communicate and maintain particular cultural values
- globalisation and the impact of global dance practices on Australian dance practices

EARLY CHILDHOOD	MIDDLE CHILDHOOD

Students should be taught:

Understanding the economic significance of the arts

Economic value of dance
- some dance experiences require payment and other dance experiences do not
- some dancers are paid for their work and some dancers make dance just for enjoyment

Economic value of dance
- dance might be more or less costly for a range of reasons (eg cost of the materials, effort and time needed to create the dance)
- sometimes others pay the costs involved in dance so that we can experience them for free

Dance resources are limited
- how to care for the dance materials and resources
- sometimes people have to work hard, concentrate and give up lots of time to prepare or practise dance

Dance resources are limited
- dance resources are limited and this affects their value, availability and cost
- key dance resources such as time and effort for practice and training

Marketing
- ways to inform people about dance
- dance is used in advertising and marketing

Working in dance
- some people earn their living as dancers and some use dance as part of their job

Working in dance
- particular jobs are linked to particular dance forms

Economic value of dance

- dance contributes to aspects of the growth and development of the Australian economy
- economic viability of dance varies

Economic value of dance

- investment in dance can lead to economic growth in other areas
- popular dance can be profitable
- industries that focus on creativity and innovation are key to the future of Western Australian arts (eg contemporary dance)
- dance adds to the cultural wealth of the nation in ways that can be difficult to quantify

Dance resources are limited

- economic choices and use of resources when creating dance works are deciding factors in the way that dance is made and presented
- practice and training are important features of dance occupations and recreational activities
- dancers need to be personally responsible for the care of the resources and materials they use

Dance resources are limited

- budgeting and resource management as a part of dance practice
- Australian dance is funded through local, state and federal government for both dance and dance education
- some dance forms that are valued by our society need to be subsidised and/or sponsored in order to survive

Marketing

- live dance experiences are only available at a particular time so effective marketing is important for their success
- dance may be used as a tool for advertising because they can communicate the message more effectively

Marketing

- ways that contemporary marketing practices work towards making dance viable and accessible
- marketing opportunities associated with engaging people's attention through dance

Working in dance

- dance careers can include a wide range of creative, managerial and technical jobs
- dancers can earn an income and a few earn high incomes

Working in dance

- ways to access tertiary study programs and other opportunities for further learning
- procedures involved in applying for dance funding
- employment conditions and remuneration for dancers

Understanding the economic significance of the arts

EARLY CHILDHOOD	MIDDLE CHILDHOOD
The focus for learning in this phase is on: • immediate drama experiences • family, community traditions and customs as part of drama in celebrations • people, places and time through drama	**The focus for learning in this phase is on:** • family, community and national drama traditions and the influence of other cultures • the economic significance of working and producing drama

Students should be taught:

Valuing the arts

The value of learning and developing drama skills • ways that drama is different from other art forms • new skills reinforce a positive image • ways to express feeling through drama	The value of learning and developing drama skills • skills we learn in drama can help us in lots of other parts of our lives • different ways we can use drama to express our feelings
Personal and social values • drama is a part of family and community celebrations and festivals • ways to have fun in drama	Personal and social values • drama is inspiring (seeing or experiencing others' skills makes us want to be able to perform ourselves) • drama includes lots of things in daily life that make it more enjoyable, interesting and meaningful • drama experiences help us to understand what other people value • many people enjoy drama, either making drama works themselves or appreciating drama that others have made
A sense of community/belonging • sharing drama with others is fun • about members of the community through role play	A sense of community/belonging • people from different cultural backgrounds value particular ways of using drama in family and community celebrations
Relaxation • ways to relax through stretching to calm/cool down (getting rid of surplus energy)	Relaxation • drama can be a good way for people to relax

EARLY ADOLESCENCE	LATE ADOLESCENCE
The focus for learning in this phase is on:	**The focus for learning in this phase is on:**
• drama experiences through historical and cultural issues • forms of drama from other cultures and subcultures in a contemporary Australian context • artistic endeavour in drama, commercial possibilities and career choices	• drama experiences through social, political, economic and cultural issues • cultural and historical contexts through drama conventions, patterns of change and values of others • the economic value of drama and creative industries and opportunities for employment and further training

The value of learning and developing drama skills

- problem–solving skills that are a part of drama processes that can be applied in most areas of our lives
- drama as a way of expressing and making meaning of the events that impact on our lives
- youth drama forms help engagement with others and contribute to understandings of one's own generation's life experience

The value of learning and developing drama skills

- drama values a high degree of personal discipline without regimentation
- drama is a valued means of personal and community expression
- many areas of industry use drama to market and promote ideas

Personal and social values

- drama is a part of popular entertainment
- skilled artists inspire others to achieve through demonstrating the extent of possible human achievement
- drama can be used to celebrate events in our lives

Personal and social values

- drama is an intrinsic and inextricable part of our daily lives
- drama can encapsulate the experience of other times, places and cultures in an accessible, meaningful and enjoyable way
- ways that societies value drama
- drama challenges prevailing ideologies and influences cultural values

A sense of community/belonging

- drama practices and experiences develop a sense of community (eg performing a play about the history and characters of a town)

A sense of community/belonging

- artists and cultural organisations help to create the character of a place and give a sense of identity and belonging
- storytelling, undertaken by many art forms, adds to a sense of identity and belonging
- ways that drama adds value to a community that is not measured in financial terms

Relaxation

- drama can be a good way to escape from the pressures of life

Relaxation

- drama sometimes involves activities which enable us to 'escape from ourselves' and to reflect on our lives
- drama experiences can have direct health benefits

Valuing the arts

EARLY CHILDHOOD	MIDDLE CHILDHOOD

Students should be taught:

<table>
<tr><td rowspan="2" style="writing-mode: vertical-rl">**Understanding Australian arts**</td><td>

Identity and diversity in Australian drama
- drama practices that are part of celebrations and events in the family and local community (eg birthdays, festivals)
- family and community customs and traditions
- drama practices of different cultural groups in the school and community
- similarities and differences in drama and cultural practices in the school, family and local community
- storytelling practices are an integral part of Aboriginal culture
- Aboriginal societies preserve their culture and history through drawings, paintings, carvings, printing, storytelling, and dances
- some Aboriginal drama and storytelling relates to The Dreaming

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Identity and diversity in Australian drama
- some features of drama can be identified as Australian
- drama encourages us to enjoy, appreciate and understand the wide range of influences of Australian culture
- drama and history of the cultural groups that have influenced Australian drama
- traditional cultures use the arts to preserve history and important information about ceremonies to do with religion and law, the natural environment and important events
- traditional Aboriginal storytelling reflects the relationship between the individual, the land and the Spirit Beings of the Dreaming
- some Aboriginal dramas are performed for enjoyment but many Aboriginal drama practices are sacred and used for ritual and ceremony

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</table>

<table>
<tr><td rowspan="2" style="writing-mode: vertical-rl">**Understanding historical and cultural contexts in the arts**</td><td>

Time, continuity and change
- drama in our own lives and communities
- drama from the past is different from the drama that is made now (eg technologies and styles of performance are different)
- family and community traditions include drama experiences
- drama represents human experience
- patterns of change in Australian society are reflected in drama

</td><td>

Time, continuity and change
- distinguishing features of drama locate it in a particular time, place or culture
- drama works will be different from each other according to when, where and why they were created
- family, school, community and national drama traditions may contribute to social cohesion (eg participation in community drama or arts festivals and celebrations)

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<tr><td>

Drama of other cultures
- other cultures and their people can be explored through drama

</td><td>

Drama of other cultures
- drama works have different purposes in different cultures
- features of drama works that locate them as belonging to a certain place or time
- drama from other cultures has influenced drama in Australian culture

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</table>

Identity and diversity in Australian drama

- language, symbols, customs, stereotypes and myths reflected in Australian drama are an essential part of Australian identity
- culture, background and life experiences influence our work as dramatic artists
- personal and collective histories are shaped through our drama practices
- drama practices of subcultures (eg youth street theatre)
- ways that different cultural groups have influenced Australian mainstream drama practices
- ways that different cultural groups have maintained internal cultural cohesion through their drama practices
- some contemporary Australian drama reflects the themes and issues of colonialism, dispossession and oppressive laws
- Aboriginal societies may use drama as a means of communication (eg stories performed and danced in corroborees)

Identity and diversity in Australian drama

- cultural identity is represented through drama
- patterns of change in society are reflected in drama
- the diversity of Australian culture is reflected in drama
- Australian drama forms, contemporary and traditional, help maintain cultural identity and cultural cohesion
- contemporary indigenous dramatic artists have integrated non-traditional technologies (eg acrylic paints, theatre technologies)
- traditional indigenous drama forms have limited access according to knowledge, gender and age
- copyright applies to all Aboriginal art works

Understanding Australian arts

Time, continuity and change

- drama works are created in and inspired by particular historical and cultural contexts
- drama works are enriched by exploring the context
- cultures are maintained through traditional drama practices
- drama represents themes and issues in our society
- innovations in drama technologies reflect changes in drama practices

Time, continuity and change

- historical, social, political, economic and cultural contexts of drama forms being studied
- themes, issues, values and attitudes relevant to the drama works being studied
- drama conventions of the period, style or form being studied
- drama both affects and is affected by changes in cultural and economic values
- patterns of change in drama reflect many cultural and social changes
- values of dominant cultures are reflected in populist drama forms
- values of subcultures are reflected in alternative drama forms that over time may be taken up by the dominant culture

Understanding historical and cultural contexts in the arts

Drama of other cultures

- heritage and tradition reflect how drama has been valued by people in particular places and times
- geography and access influence the ways that drama is practised and maintained
- drama forms from other cultures and times are necessarily altered when presented in contemporary Australian contexts

Drama of other cultures

- different cultural contexts and values influence the ways that drama is practised and received
- universal concepts are expressed in drama works from diverse cultures
- sub cultures use drama practices to communicate and maintain particular cultural values
- globalisation and the impact of global drama practices on Australian drama practices

EARLY CHILDHOOD	MIDDLE CHILDHOOD
Students should be taught:	

Understanding the economic significance of the arts

Economic value of drama
- some drama experiences require payment and other drama experiences do not
- some artists are paid for their work and some artists make drama just for enjoyment

Economic value of drama
- drama might be more or less costly for a range of reasons (eg the cost of the materials, rarity, effort and time needed to create drama)
- sometimes others pay the costs involved in drama so that we can experience them for free

Drama resources are limited
- how to care for drama materials and resources
- sometimes we have to work hard, concentrate and give up lots of time to prepare or practise our drama works

Drama resources are limited
- drama resources are limited and this affects their value, availability and cost
- time and effort for practice and training are key drama resources

Marketing
- ways to inform people about drama
- drama is used in advertising and marketing

Working in drama
- some people earn their living as artists and some use drama as part of their job

Working in drama
- particular jobs are linked to particular drama forms

Economic value of drama
- drama contributes to the growth and development of the Australian economy
- economic viability of drama varies

Economic value of drama
- investment in drama can lead to economic growth in other areas
- populist drama can be very profitable
- industries that focus on creativity and innovation are key to the future of Western Australia
- drama adds to the cultural wealth of the nation in ways that can be difficult to quantify

Drama resources are limited
- economic choices and use of resources when creating drama works are deciding factors in the way that drama is made and presented
- practice and training are important features of drama occupations and recreational activities
- artists need to be personally responsible for the care of the resources and materials they use

Drama resources are limited
- budgeting and resource management are a key part of drama practice
- Australian drama is funded through local, state and federal government programs in both drama and in drama education
- some drama forms that are valued by our society need to be subsidised and/or sponsored in order to survive

Marketing
- many drama experiences are only available at a particular time (ephemeral) so effective marketing is important for their success
- drama is used as a tool for advertising because they can communicate the message more effectively

Marketing
- ways that contemporary marketing practices work towards making drama viable and accessible
- marketing opportunities associated with engaging people's attention through drama

Working in drama
- drama careers can include a wide range of creative, managerial and technical jobs
- many artists earn a very low income and a few earn very high incomes

Working in drama
- ways to access tertiary study programs and other opportunities for further learning
- procedures involved in applying for drama funding
- employment conditions and remuneration for artists

Understanding the economic significance of the arts

EARLY CHILDHOOD	MIDDLE CHILDHOOD
The focus for learning in this phase is on:	**The focus for learning in this phase is on:**
• media experiences in the immediate world • media recording of family, community traditions and customs • exploring people and places through media	• media experiences in family, local community and national contexts • cultures, places and times and how aspects of media have influenced Australian culture and contemporary life

Students should be taught:

Valuing the arts

The value of learning and developing media skills • new skills may reinforce a positive self-image • ways to express feelings through making media productions • ways that media is different from other art forms	**The value of learning and developing media skills** • skills we learn in media can help us in other parts of our lives • different ways we can use media to express our feelings
Personal and social values • media is a part of family and community celebrations and festivals • ways to have fun in media	**Personal and social values** • media includes lots of things in daily life that make it more enjoyable, interesting and meaningful • many people enjoy media, either making media works themselves or appreciating media that others have made • media experiences help us to understand what other people value
A sense of community/belonging • sharing media with others is fun	**A sense of community/belonging** • people from different cultural backgrounds value particular ways of using media in family and community celebrations
	Relaxation • media can be a good way for people to relax (eg playing games or watching films)

EARLY ADOLESCENCE	LATE ADOLESCENCE
The focus for learning in this phase is on:	**The focus for learning in this phase is on:**
• media experiences through historical and cultural perspectives • relationships between places and cultures and media works across different periods of time • connections between media practices, commercial possibilities and career choices	• media experiences through social, political, economic, historical and cultural issues • the relationship between social issues and media through research of media conventions, changes in culture and personal values • the economic value of media and media industries • employment and further training

The value of learning and developing media skills

- problem–solving skills that are a key part of media processes can be applied to other parts of our lives
- media is a means of expressing and making meaning of the events that impact on our lives
- youth media forms help engagement with others and contribute to understandings of one's own generation's life experiences

The value of learning and developing media skills

- media values a high degree of discipline without regimentation (eg protocols and procedures on a film set)
- media practitioners are members of highly skilled teams

Personal and social values

- media is a key part of popular entertainment
- media can be used to celebrate the key events in our lives
- skilled media practitioners inspire others to achieve through demonstrating the extent of human achievement
- media can challenge our attitudes and values

Personal and social values

- media is an intrinsic and inextricable part of our daily lives
- media can encapsulate the experience of other times, places and cultures in an accessible, meaningful and enjoyable way
- ways that different societies value media
- media influences and is influenced by cultural values
- media can challenge prevailing ideologies or cultural values

A sense of community/belonging

- media practices and experiences develops a sense of community (eg multicultural broadcasting)

A sense of community/belonging

- media and cultural organisations help to create the character of a place and give a sense of identity and belonging
- storytelling, undertaken in many media forms, adds to a sense of identity and belonging
- media adds value to a community that is not measured in financial terms

Relaxation

- media can be a good way to escape from the pressures of life

Relaxation

- media sometimes involves activities which enable us to 'escape from ourselves' and to reflect on our lives
- media experiences can have direct health benefits

Valuing the arts

EARLY CHILDHOOD	MIDDLE CHILDHOOD

Students should be taught:

Understanding Australian arts

Identity and diversity in Australian media
- media productions can form part of celebrations and events in the family and local community (eg birthdays, festivals, holidays)
- media practices of different cultural groups in the school and community
- media productions are an important way of recording Aboriginal culture (stories, songs, dance, drawings and paintings)

Identity and diversity in Australian media
- some aspects of our media can be identified as Australian
- media productions can encourage us to enjoy, appreciate and understand the wide range of influences on Australian culture
- history of the cultural groups that have influenced Australian media
- traditional cultures use the arts to preserve history and important information about religious and other ceremonies (eg traditional Aboriginal art and stories reflect the relationship between the individual, the land and the Spirit Beings of the Dreaming)

Understanding historical and cultural contexts in the arts

Time, continuity and change
- media from the past is different from the media that is made now
- family and community traditions involve media experiences
- media provides an important means of recording the past
- media provides social experiences and references
- media is a part of everyday life

Time, continuity and change
- how media works will be different from each other according to when, where and why they were created
- family, community and national media traditions may contribute to social cohesion
- innovations in media technologies cause changes in media practices

Media of other cultures
- people and places can be explored through media
- a range of media within cultures that make up their community

Media of other cultures
- media works have different purposes in different cultures
- features of media works locate them as belonging to a certain place or time
- media from other cultures have influenced media in Australian culture

Economic value of media
- some media experiences require payment and other media experiences do not
- some media producers are paid for their work and some work in media just for enjoyment

Economic value of media
- media might be more or less costly for a range of reasons (eg cost of the materials, rarity, effort and time needed to create the media, skill of the artist and celebrity of the artist)
- sometimes others pay the costs involved in media so that we experience them for free
- a budget is needed for media works

Identity and diversity in Australian media

- language, symbols, customs, stereotypes and myths reflected in media are an essential part of Australian identity
- personal and collective histories are shaped through our media practices
- media in Australia reflects the diverse range of cultures, subcultures and traditions
- ways that different cultural groups have influenced mainstream media practices and maintained internal cultural cohesion through their arts practices
- some contemporary Australian media works reflect the themes and issues of colonialism, dispossession and oppressive laws
- Aboriginal societies use art works as a means of communication (eg narrative songs performed in corroborees, engraved message sticks)

Identity and diversity in Australian Media

- cultural identity and diversity can be represented through media
- culture, background and life experiences influence our work as media practitioners
- ways that contemporary and traditional media forms help maintain cultural identity and cohesion
- ways that contemporary media practitioners have integrated non-traditional technologies
- copyright applies to all Aboriginal art works

Time, continuity and change

- media works are created in and inspired by particular historical and cultural contexts
- the experience of viewing media works is enriched by exploring the context (eg knowing about World War I enriches the experience of watching the film *Gallipoli*)
- cultures are maintained through traditional media practices
- media may represent issues and themes in our society
- media archives preserve the past through a process of selection

Time, continuity and change

- historical, social, political, economic and cultural contexts of media forms being studied
- themes, issues, values and attitudes relevant to the media works being studied
- media conventions of the period, style or form being studied
- media both affects and is affected by changes in cultural and economic values
- changes in character representation over time, culture and place
- values of dominant cultures and subcultures are reflected in populist and alternative forms of media

Media of other cultures

- heritage and tradition value media that has been produced by people in particular places and times
- geography and access influence the ways that media is practised and maintained
- media forms from other cultures and times are altered when presented in contemporary Australian contexts

Media of other cultures

- different cultural contexts and values influence the ways that media is practised and received
- universal concepts are expressed in media works in diverse ways from diverse cultures
- subcultures use media practices to communicate and maintain particular cultural values
- globalisation and the impact of global media corporations affects Australian media practices

Economic value of media

- media contributes to the growth and development of the Australian economy
- economic viability of different media varies over time
- mass media ownership is controlled by government regulation

Economic value of media

- investment in media can lead to economic growth in other areas
- popular media can be very profitable
- industries that focus on creativity and innovation are key to the future of Western Australia
- media adds to the cultural wealth of the nation in ways that can be difficult to quantify
- mass media ownership is controlled by government regulation, but is impacted by concentration of ownership and globalisation

Understanding Australian arts

Understanding historical and cultural contexts in the arts

EARLY CHILDHOOD	MIDDLE CHILDHOOD

Students should be taught:

<table>
<tr><td rowspan="3" style="writing-mode: vertical-lr">Understanding the economic significance of the arts</td><td>

Media resources are limited
- how to care for media materials and resources
- sometimes we have to work hard, concentrate and give up lots of time to produce media

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Media resources are limited
- media resources are limited and this affects their value, availability and cost
- time and effort are key media resources
- institutions are involved in the production, distribution and exhibition of media

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Marketing
- media targets specific audiences through marketing strategies
- marketing strategies used for attracting children

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Marketing
- ways to inform people about media productions
- techniques used to persuade an audience
- ways in which marketing and merchandising are linked

</td></tr>
<tr><td>

Working in media
- some people earn their living in media and some use media as part of their job

</td><td>

Working in media
- particular jobs are linked to particular media forms

</td></tr>
</table>

Media resources are limited

- budgeting and resource management are key parts of media practice
- practice and training are important features of media occupations and recreational activities
- media practitioners need to be personally responsible for the care of the resources and materials they use

Media resources are limited

- economic choices and economical use of resources are deciding factors in the way that media is made and presented
- Australian media is funded through local, state and federal government programs in both media and in media education
- government policies on funding, regulation and censorship change over time
- some media forms that are valued by our society need to be subsidised and/or sponsored in order to survive

Marketing

- media is used as a tool for advertising to communicate the message more effectively to a mass market
- marketing strategies are adapted for different product, different target audiences and through different media

Marketing

- ways that contemporary marketing practices work towards making media viable and accessible
- marketing opportunities associated with engaging people's attention through media
- the impact of marketing on audiences and their expectations

Working in media

- a range of media careers including creative, managerial and technical jobs
- production, managerial and technical jobs in the media in Australia
- collaboration is necessary to produce media works

Working in media

- ways to access opportunities for further study and employment
- procedures involved in applying for media funding
- employment conditions and remuneration for media practitioners

Understanding the economic significance of the arts

EARLY CHILDHOOD	MIDDLE CHILDHOOD
The focus for learning in this phase is on:	**The focus for learning in this phase is on:**
• music experiences in the immediate world	• family, community and national music traditions and how they are influenced by other cultures
• family, community traditions and customs in celebrations	• the economic significance of working and producing
• people, places and time through music	

Students should be taught:

Valuing the arts

The value of learning and developing music skills	The value of learning and developing music skills
• ways that music is different from other art forms	• skills we learn in music can help us in other parts of our lives
• new music skills reinforce a positive image	• different ways to use music to express feelings
• ways to express feeling through making music	

Personal and social values	Personal and social values
• music is a part of family and community celebrations and festivals	• music is inspiring (seeing or experiencing others' skills makes us want to be able to perform ourselves)
• ways to have fun in music	• music makes life more enjoyable, interesting and meaningful
	• music experiences are shared to help us to understand what other people value

A sense of community/belonging	A sense of community/belonging
• sharing music with others is fun	• people from different cultural backgrounds value particular ways of using music in family and community celebrations

Relaxation	Relaxation
• music can be a good way for people to relax (eg putting calming music on after lunch to calm down)	• music can be a good way for people to relax (eg putting music on while working)

EARLY ADOLESCENCE	LATE ADOLESCENCE
The focus for learning in this phase is on: • music experiences through historical and cultural issues • forms of music from other cultures and subcultures in a contemporary Australian context • connections and artistic endeavour in music, and commercial possibilities and career choices	**The focus for learning in this phase is on:** • music experiences through social, political, economic and cultural issues • the relationship between issues and the arts through music conventions, patterns of change and values of others • the economic value of music and creative industries • opportunities for employment and further training

The value of learning and developing music skills

- problem–solving skills that are a part of music processes can be applied in most areas of our lives
- music is a means of expressing and making meaning of the events that impact on our lives
- youth music forms help engagement with others and contribute to understandings of one's own generation's life experience

The value of learning and developing music skills

- how music values a high degree of personal discipline without regimentation
- music is a valued means of personal and community expression
- many areas of industry use music to market and promote ideas

Personal and social values

- skilled musicians inspire others to achieve through demonstrating the extent of possible human achievement
- a diverse range of music forms from widely different cultures, times and traditions
- music as a part of popular entertainment

Personal and social values

- music is an intrinsic and inextricable part of our daily lives
- music can encapsulate the experience of other times, places and cultures in an accessible, meaningful and enjoyable way
- ways that different societies value music
- music challenges prevailing ideologies and influences cultural values

A sense of community/belonging

- music practices and experiences develop a sense of community

A sense of community/belonging

- musicians and cultural organisations help to create the character of a place and gives a sense of identity and belonging
- storytelling, undertaken by many music forms, adds to a sense of identity and belonging
- music adds value to a community that is not measured in financial terms

Relaxation

- music can be a good way to escape from the pressures of life

Relaxation

- music sometimes involves activities which enable us to 'escape from ourselves' to reflect on our lives
- music experiences can have direct health benefits

Valuing the arts

EARLY CHILDHOOD	MIDDLE CHILDHOOD

Students should be taught:

Understanding Australian arts

Identity and diversity in Australian music

- music practices that are part of celebrations and events in the family and local community (eg birthdays, festivals)
- family and community customs and traditions
- music practices of different cultural groups in the school and community
- similarities and differences in music and cultural practices in the school, family and local community
- music practices are an integral part of Aboriginal culture
- Aboriginal societies preserve their culture and history through drawings, paintings, carvings, printing, songs and dances
- some Aboriginal music and storytelling relates to The Dreaming

Identity and diversity in Australian music

- some features of music can be identified as Australian
- music encourages us to appreciate and understand the wide range of influences on Australian culture
- music and history of the cultural groups that have influenced Australian music
- traditional cultures use music to preserve history and important information about ceremonies to do with religion and law, the natural environment and important events
- traditional Aboriginal music reflects the relationship between the individual, the land and the Spirit Beings of The Dreaming
- some Aboriginal music is performed for enjoyment but many Aboriginal music practices are sacred and used for ritual and ceremony

Understanding historical and cultural contexts in the arts

Time, continuity and change

- music represents human experience
- music is in our own lives and communities
- family and community traditions include music experiences
- music from the past is different from the music that is made now

Time, continuity and change

- distinguishing features of music that locate it in particular time, place or culture
- music works will be different from each other according to when, where and why they were created
- family, community and national music traditions may contribute to social cohesion

Music of other cultures

- other people and cultures can be explored through music

Music of other cultures

- music works have different purposes in different cultures
- features of music works locate them as belonging to a certain place or time
- music from other cultures has influenced music in Australian culture

Identity and diversity in Australian in music

- language, symbols, customs, stereotypes and myths reflected in music are an essential part of Australian identity
- culture, background and life experiences influence our work as musicians
- personal and collective histories are shaped through our music practices (eg folk music)
- music practices of subcultures
- ways that different cultural groups have maintained internal cultural cohesion through their music practices
- contemporary Aboriginal music forms reflect the diversity of Australian cultural influences and European influences
- some contemporary Australian music reflects the themes and issues of colonialism, dispossession and oppressive laws

Identity and diversity in Australian in music

- cultural identity can be represented through music
- patterns of change in society are reflected in music
- ways that contemporary and traditional music forms help maintain cultural identity and cultural cohesion
- Aboriginal music forms are part of Australian identity and are an influence on non-Aboriginal Australian Music
- ways that contemporary musicians have integrated traditional and non-traditional technologies (eg sound enhancement)
- copyright applies to all Aboriginal art works
- traditional forms of music have limited access according to knowledge, gender and age

Understanding Australian arts

Time, continuity and change

- music works are created in and inspired by particular historical and cultural contexts
- music works are enriched by exploring the context
- cultures are maintained through traditional music practices
- music represents themes and issues in our society
- innovations in music technologies reflect changes in music practices

Time, continuity and change

- historical, social, political, economic and cultural contexts of music forms being studied
- themes, issues, values and attitudes relevant to the music works being studied
- music conventions of the period, style or form being studied
- music both affects and is affected by changes in cultural and economic values
- patterns of change in music reflect cultural and social changes
- values of dominant cultures are reflected in populist music forms
- values of subcultures are reflected in alternative music forms that over time may be taken up by the dominant culture

Understanding historical and cultural contexts in the arts

Music of other cultures

- heritage and tradition reflect music that has been valued by people in particular places and times
- geography and access influence the ways that music is practised and maintained
- music forms from other cultures and times are necessarily altered when presented in contemporary Australian contexts

Music of other cultures

- different cultural contexts and values influence the ways that music is practised and received
- universal concepts are expressed in music works from diverse cultures
- subcultures use music practices to communicate and maintain particular cultural values
- globalisation and the impact of global music practices on Australian music practices

EARLY CHILDHOOD	MIDDLE CHILDHOOD

Students should be taught:

Understanding the economic significance of the arts

Economic value of music
- some music experiences require payment and other music experiences do not
- some musicians are paid for their work and some musicians make music just for enjoyment

Economic value of music
- music might be more or less costly for a range of reasons (eg cost of materials, rarity, effort and time)
- sometimes others pay the costs involved in music so that we can experience them for free

Music resources are limited
- how to care for the music materials and resources
- sometimes we have to work hard, concentrate and give up lots of time to prepare or practise our music

Music resources are limited
- music resources are limited and this affects their value, availability and cost
- time and effort for practice and training are key music resources

Marketing
- ways to inform people about our music
- music is used in advertising and marketing

Working in music
- some people earn their living as musicians and some use music as part of their job

Working in music
- particular jobs are linked to particular music forms

Economic value of music

- music contributes to the growth and development of the Australian economy
- economic viability of music varies

Economic value of music

- investment in music can lead to economic growth in other areas
- popular music can be very profitable
- industries that focus on creativity and innovation are key to the future of Western Australia
- music adds to the cultural wealth of the nation in ways that can be difficult to quantify

Music resources are limited

- economic choices and use of resources when creating music works are deciding factors in the way that music is made and presented
- practice and training are important features of music occupations and recreational activities
- musicians need to be personally responsible for the care of the resources and materials they use

Music resources are limited

- budgeting and resource management is a key part of music practice
- Australian music is funded through local, state and federal government programs in both music and in music education
- some music forms that are valued by our society need to be subsidised and/or sponsored in order to survive

Marketing

- many live music experiences are only available at a particular time (ephemeral) so effective marketing is important for their success
- music is used as a tool for advertising because the message can be communicated more effectively

Marketing

- ways that contemporary marketing practices work towards making music viable and accessible
- marketing opportunities associated with engaging people's attention through music

Working in music

- music careers can include a wide range of creative, managerial and technical jobs
- musicians can earn a very low income, a few earn very high incomes

Working in music

- how to access tertiary study programs and other opportunities for further learning
- procedures involved in applying for music funding
- employment conditions and remuneration for musicians

Understanding the economic significance of the arts

EARLY CHILDHOOD	MIDDLE CHILDHOOD
The focus for learning in this phase is on:	**The focus for learning in this phase is on:**
• art experiences from the immediate world	• influences on family, community and national art traditions by other cultures
• family, community traditions and customs involving the arts in celebrations	• economic significance of working and producing art
• people, places and time	

Students should be taught:

Valuing the arts

The value of learning and developing art skills
- ways that visual art is different from other art forms
- new skills reinforce a positive self-image
- we can express our thoughts and feelings through making art

The value of learning and developing art skills
- skills we learn in visual art can help us in other parts of our lives
- different ways we can use visual art to express our feelings

Personal and social values
- art is a part of family and community celebrations and festivals
- ways to have fun in art

Personal and social values
- visual art includes lots of things in daily life that make it more enjoyable, interesting and meaningful
- art experiences help us to understand what other people value
- many people enjoy art, either making art works themselves or appreciating the art that others have made

A sense of community/belonging
- sharing visual art with others is fun
- that visual arts help people to develop a sense of identity and belonging within a community

A sense of community/belonging
- people from different cultural backgrounds value particular ways of using visual art in family and community celebrations

Relaxation
- visual art can be a good way for people to relax

Relaxation
- visual art can be a good way for people to relax

EARLY ADOLESCENCE	LATE ADOLESCENCE
The focus for learning in this phase is on:	**The focus for learning in this phase is on:**
• art experiences through historical and cultural issues	• art experiences through social, political, economic and cultural issues
• researching and presenting forms of visual art from other cultures and subcultures in a contemporary Australian context	• the relationship between contemporary issues and visual art through art conventions, patterns of change and values of others
• artistic endeavour, commercial possibilities and career choices	• economic value and creative industries associated with the arts
	• employment and further training

The value of learning and developing art skills

- problem–solving skills a (key part of art processes) can be applied in most areas of our lives
- art is a means of expressing and making meaning of the events that impact on our lives
- youth art forms help engagement with others and contribute to understandings of one's own generation's life experience

The value of learning and developing art skills

- visual art values a high degree of personal discipline without regimentation
- art is a valued means of personal and community expression
- many areas of industry use visual art to market and promote ideas

Personal and social values

- skilled artists inspire others to achieve through demonstrating the extent of possible human achievement
- a diverse range of art forms from widely different cultures, times and traditions
- visual art as a part of popular entertainment

Personal and social values

- visual art is an intrinsic and inextricable part of our daily lives
- visual art can encapsulate the experience of other times, places and cultures in an accessible, meaningful and enjoyable way
- ways that different societies value visual art through research and analysis
- visual art challenges prevailing ideologies and influences cultural values

A sense of community/belonging

- visual art practices and experiences develop a sense of community (eg students participate in local council, sponsored public works)

A sense of community/belonging

- artists and cultural organisations help to create the character of a place making them key to the development of a sense of identity and belonging
- storytelling, undertaken by many art forms, adds to a sense of identity and belonging
- visual art adds value to a community that is not measured in financial terms

Relaxation

- visual art can be a good way to escape from the pressures of life
- visual arts practice and processes can provide therapy

Relaxation

- visual art sometimes involves activities which enable us to 'escape from ourselves' and to reflect on our lives
- visual art experiences can have direct health benefits

Valuing the arts

EARLY CHILDHOOD	MIDDLE CHILDHOOD

Students should be taught:

<table>
<tr><td rowspan="2">Understanding Australian arts</td><td>

Identity and diversity in Australian visual arts
- visual art practices that are part of celebrations and events in the family and local community
- visual art practices of different cultural groups in the school and community
- similarities and differences in visual art and cultural practices in the school, family and local community
- visual art practices are an integral part of cultural traditions
- traditional Aboriginal art reflects and is inspired by the natural environment (eg colours, tools, designs)
- Aboriginal societies preserve their culture and history through drawings, paintings, carvings, printing, stencilling
- some Aboriginal visual art and storytelling relates to The Dreaming

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Identity and diversity in Australian visual arts
- some features of visual art can be identified as Australian
- visual art encourages us to enjoy, appreciate and understand the wide range of influences on Australian culture
- history of the cultural groups that have influenced Australian visual art
- traditional cultures use visual art to preserve history and important cultural information
- Aboriginal art, materials, form, styles, techniques and purposes vary from people to people and according to their environment

</td></tr>
</table>

<table>
<tr><td rowspan="2">Understanding historical and cultural contexts in the arts</td><td>

Time, continuity and change
- visual art represents human experience
- visual art is in our own lives and communities
- visual art from the past is different to the visual art that is made now
- family and community traditions involve visual art experiences

</td><td>

Time, continuity and change
- distinguishing features of visual art locate it in a particular time, place or culture
- visual art works will be different from each other according to when, where and why they were created
- family, community and national visual art traditions may contribute to social cohesion

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<tr><td>

Art of other cultures
- people and places can be explored through visual art

</td><td>

Art of other cultures
- art works have different purposes in different cultures
- features of visual art works locate them as belonging to a certain place or time
- visual art from other cultures has influenced art in Australian culture

</td></tr>
</table>

Identity and diversity in Australian visual arts

- language, symbols, customs, stereotypes and myths reflected in art are an essential part of Australian identity
- culture, background and life experiences influence our work as artists
- personal and collective histories are shaped through our visual art practices
- visual art practices of subcultures
- ways that different cultural groups have influenced mainstream visual art practices
- ways that different cultural groups have maintained internal cultural cohesion through their visual art practices
- contemporary Aboriginal art forms reflect traditional and European influences
- some contemporary Australian visual art reflects the themes and issues of colonialism, dispossession and oppressive laws
- Aboriginal societies use art as a means of communication
- Aboriginal art assists the continuity and cohesion of indigenous culture

Identity and diversity in Australian visual arts

- cultural identity can be maintained through visual art
- patterns of change in society are reflected in visual art
- ways that contemporary and traditional visual art forms help maintain cultural identity and cultural cohesion
- Aboriginal visual art forms are a part of Australian identity and are an influence on non-aboriginal Australian Art
- ways that contemporary artists have integrated non-traditional technologies (eg sound enhancement)
- copyright applies to all Aboriginal art works (copying Aboriginal art designs contravenes traditional law as well as contemporary western law)
- Aboriginal arts are recognised nationally and internationally

Understanding Australian arts

Time, continuity and change

- art works are created in and inspired by particular historical and cultural contexts
- art works are enriched by exploring the context
- cultures are maintained through traditional visual art practices
- visual art represents themes and issues in our society
- innovations in visual art technologies reflect changes in visual art practices

Time, continuity and change

- historical, social, political, economic and cultural contexts of art forms being studied
- themes, issues, values and attitudes relevant to the art works being studied
- visual art conventions of the period, style or form being studied
- visual art both affects and is affected by changes in cultural and economic values
- patterns of change in visual art reflect cultural and social changes
- values of dominant cultures as reflected in populist art forms
- values of subcultures as reflected in alternative art forms that over time may be taken up by the dominant culture

Understanding historical and cultural contexts in the arts

Art of other cultures

- heritage and tradition reflect how visual art has been valued by people in particular places and times
- geography and access influence the ways that visual art is practiced and maintained
- visual art forms from other cultures and times may be altered when presented in contemporary Australian contexts

Art of other cultures

- different cultural contexts and values influence the ways that visual art is practised and received
- universal concepts are expressed in art works from diverse cultures
- subcultures use visual art practices to communicate and maintain particular cultural values
- globalisation and the impact of global visual art practices on Australian art practices

EARLY CHILDHOOD	MIDDLE CHILDHOOD

Students should be taught:

<table>
<tr><td rowspan="8" style="writing-mode:vertical-lr">Understanding the economic significance of the arts</td>
<td>

Economic value of art
- some visual art experiences require payment and other visual art experiences do not
- some artists are paid for their work and some artists make visual art just for enjoyment

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<td>

Economic value of art
- visual art might be more or less costly for a range of reasons (eg cost of the materials, rarity, effort and time needed to create the art)
- sometimes others pay the costs involved in visual art so that we can experience them for free

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Art resources are limited
- how to care for the visual art materials and resources we use
- sometimes we have to work hard, concentrate and give up lots of time to prepare or practise our visual art

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Art resources are limited
- visual art resources are limited and this affects their value, availability and cost
- time and effort for practice are key visual art resources

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Marketing
- ways to inform people about our visual art
- visual art as used in advertising and marketing

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Working in art
- some people earn their living as artists and some use visual art as part of their job

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Working in art
- particular jobs are linked to particular art forms

</td>
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</table>

Economic value of art

- visual art contributes to the growth and development of the Australian economy
- economic viability of art varies

Economic value of art

- investment in visual art can lead to economic growth in other areas
- popular visual art can be very profitable
- industries that focus on creativity and innovation are key to the future of Western Australia
- visual art adds to the cultural wealth of the nation in ways that can be difficult to quantify

Art resources are limited

- economic choices and economic use of resources when creating art works are deciding factors in the way that visual art is made and presented
- practice and dedication is an important feature of visual art careers
- artists need to be personally responsible for the care of the resources and materials they use

Art resources are limited

- budgeting and resource management is a key part of art practice
- Australian visual art is funded through local, state and federal government programs in both visual art and in visual arts education
- some art forms that are valued by our society need to be subsidised and/or sponsored in order to survive

Marketing

- many art experiences are only available at a particular time (ephemeral) so effective marketing is important for their success (eg public exhibitions)
- visual art is used as a tool for advertising because they can communicate the message more effectively

Marketing

- ways that contemporary marketing practices work towards making visual art viable and accessible
- marketing opportunities associated with engaging people's attention through visual art

Working in art

- visual art careers can include a wide range of creative, managerial and technical jobs
- most artists earn a very low income, a few earn very high incomes
- art studies provides you with a broad range of transferable skills that can inform a multitude of alternative career pathways

Working in art

- how to access tertiary study programs and other opportunities for further learning
- procedures involved in applying for visual art funding
- employment conditions and remuneration for artists

Understanding the economic significance of the arts