



## THE ARTS– Scope and sequence P–6

	Dance	Drama	Media Arts	Music	Visual Arts
<b>The Arts: Pre-Primary</b>					
<b>Exploring ideas and improvising with ways to represent ideas</b>	Use of stimuli to explore movement ideas to create simple dance sequences	Use of stimuli (photos, sounds or music) to develop dramatic action about the real and imagined worlds	Exploration and experimentation with images, with or without text, to communicate messages  Familiarisation of signs and symbols, including logos and icons, that have meaning and purpose	Improvisation with voice, movement and play to explore and create music ideas  Use of symbols, pictures and movement and relevant technology to explore and share music ideas	Exploration of, and experimentation with, the visual art elements of shape, colour, line and texture  Exploration of natural and man-made materials when creating artwork
<b>Developing skills and processes</b>	<p>Exploration of, and experimentation with, two (2) elements of dance</p> <ul style="list-style-type: none"> <li>• Body: <ul style="list-style-type: none"> <li>▪ body awareness (awareness of body in space in relation to objects)</li> <li>▪ body zones (whole body movements)</li> <li>▪ body bases (feet)</li> </ul> </li> <li>• Space: <ul style="list-style-type: none"> <li>▪ levels (medium)</li> <li>▪ direction (forward, backward)</li> <li>▪ personal space</li> <li>▪ shape (straight, curved)</li> </ul> </li> </ul> <p>to create dance sequences</p> <p>Locomotor (walking, skipping, running) and non-locomotor movements (twisting, bending, turning, swaying) to develop body control and coordination</p> <p>Safe dance practices, including being aware of personal space</p>	<p>Exploration and experimentation of two (2) elements of drama:</p> <ul style="list-style-type: none"> <li>• voice (loud, soft)</li> <li>• movement (big, small)</li> </ul> <p>to create drama</p> <p>Simple stories based on stimuli and available technologies</p> <p>Development of improvisation skills (accepting offers) to develop dramatic action</p>	<p>Exploration and experimentation with the codes and conventions of media:</p> <ul style="list-style-type: none"> <li>• technical (capturing, selecting and arranging images)</li> <li>• symbolic (objects, colour)</li> </ul> <p>to produce media work</p>	<p>Development of aural skills by exploring the elements of music, including:</p> <ul style="list-style-type: none"> <li>• rhythm (sound, silence; long, short; steady beat)</li> <li>• tempo (fast, slow)</li> <li>• pitch (high, low; pitch direction; distinguish between speaking and singing voice)</li> <li>• dynamics (loud, soft)</li> <li>• form (same, different; echo patterns)</li> <li>• timbre (exploration of sounds produced on percussion instruments)</li> </ul> <p>to create music</p>	<p>Development of artistic skills through experimentation with:</p> <ul style="list-style-type: none"> <li>• shape (familiar shapes; simple 2D shapes)</li> <li>• colour (primary colours, secondary colours)</li> <li>• line (curved, straight, wavy, zigzag)</li> <li>• texture (familiar objects)</li> </ul> <p>to create artwork</p> <p>Exploration of tactile techniques, such as block printing, clay work or collage</p>

## THE ARTS– Scope and sequence P–6

	Dance	Drama	Media Arts	Music	Visual Arts
<b>Sharing the arts through performance, presentation or display for an audience</b>	<p>Performance of improvised movements that communicate ideas to an audience</p> <p>Performance skills (facing the audience) when presenting dance</p>	<p>Performance of improvised drama that communicate ideas to an audience</p> <p>Performance skills (facing the audience) when sharing drama with peers</p>	<p>Production of images and/or signs and symbols in a media work to communicate a message for a purpose</p>	<p>Improvisation and practise of music (singing, playing, moving) for a specific purpose and a familiar audience</p> <p>Development of performance skills (singing chants, songs and rhymes, and playing classroom instruments in tune and in time)</p>	<p>Use of a variety of techniques, to create 2D and 3D artwork inspired by personal experiences, ready for display</p> <p>Sharing artwork with others</p>
<b>Responding to and interpreting the arts</b>	<p>Audience behaviour (being attentive, responding appropriately) to dance</p> <p>Different places and special occasions where people dance</p> <p>Personal responses to dances they view and make</p>	<p>Audience behaviour (being attentive, responding appropriately) when viewing drama</p> <p>Different places and occasions where drama is seen or heard in the community</p> <p>Personal responses to drama they view and make</p>	<p>Responses to images that communicate messages in the community and use different features to capture an audience</p> <p>Personal responses to media work they view and produce</p>	<p>Audience behaviour (being an attentive listener) during performances</p> <p>Different places and occasions where music is experienced</p> <p>Personal responses to music they listen to and make</p>	<p>Appreciation of where and how artwork is displayed in the local community</p> <p>Personal responses and feelings about artwork they view and make</p>

## THE ARTS– Scope and sequence P–6

	Dance	Drama	Media Arts	Music	Visual Arts
<b>The Arts: Year 1</b>					
<b>Exploring ideas and improvising with ways to represent ideas</b>	Exploration and improvisation of movement ideas to create simple dance sequences	Use of dramatic action to sequence events to communicate an idea or message	Exploration and experimentation of images, sounds and text to communicate ideas and tell stories  Use of familiar signs and symbols, including logos and icons, used in different contexts	Improvisation with sounds, simple pitch and rhythm patterns to create music ideas  Use of symbols, notation, movement and relevant technology to explore and communicate music ideas	Exploration of, and experimentation with, the visual art elements of shape, colour, line, space and texture  Exploration of different materials, media and/or technologies, when creating artwork
<b>Developing skills and processes</b>	Exploration of, and experimentation with, three (3) elements of dance <ul style="list-style-type: none"> <li>• Body: <ul style="list-style-type: none"> <li>▪ body awareness (awareness of body in space in relation to objects)</li> <li>▪ body zones (whole body movements, moving different parts of the body)</li> <li>▪ body bases (feet, knees)</li> </ul> </li> <li>• Space: <ul style="list-style-type: none"> <li>▪ levels (medium, low)</li> <li>▪ direction (forward, backward)</li> <li>▪ personal space and general space</li> <li>▪ dimensions (big, small)</li> <li>▪ shape (straight, curved, angular)</li> </ul> </li> <li>• Time: <ul style="list-style-type: none"> <li>▪ tempo (fast, slow)</li> </ul> </li> </ul> to create dance sequences	Exploration and experimentation of three (3) elements of drama: <ul style="list-style-type: none"> <li>• voice (loud, soft, varying loud and soft)</li> <li>• movement (big, small; use of facial expressions)</li> <li>• role (fictional character)</li> </ul> to create drama  Use of known stories and personal experiences to create drama with simple objects and available technologies  Improvisation skills (contributing to the progression of action) to develop dramatic action	Exploration and experimentation with the codes and conventions of media: <ul style="list-style-type: none"> <li>• technical (capturing, selecting and arranging images)</li> <li>• symbolic (objects, colour)</li> <li>• audio (selecting and capturing sounds to create a mood or feeling; loudness and softness)</li> <li>• written (adding text)</li> </ul> to produce media work	Development and consolidation of aural skills by exploring the elements of music, including: <ul style="list-style-type: none"> <li>• rhythm (difference between beat and rhythm; terminology and notation: graphic and standard l, <math>\overline{\quad}</math>, Z)</li> <li>• tempo (getting faster, getting slower)</li> <li>• pitch (explore a limited pitch set)</li> <li>• dynamics (use terminology and symbols for loud (<i>forte</i>, <i>f</i>) and soft (<i>piano</i>, <i>p</i>))</li> <li>• form (echo patterns, call and response)</li> <li>• timbre (recognition of familiar sounds produced by instruments, voice and sound sources)</li> </ul> to create music	Development of artistic skills through experimentation with: <ul style="list-style-type: none"> <li>• shape (geometric shapes)</li> <li>• colour (mixing primary colours to create secondary colours)</li> <li>• line (broken, jagged, dashed)</li> <li>• space (background, foreground)</li> <li>• texture (changes in texture; transfer of texture)</li> </ul> to create artwork  Exploration of techniques and art processes, such as mixed media, colour mixing or drawing

## THE ARTS– Scope and sequence P–6

	Dance	Drama	Media Arts	Music	Visual Arts
<b>Developing skills and processes</b>	Locomotor (walking, skipping, running) and non-locomotor (twisting, bending, turning, swaying) movements to develop body control, coordination and strength  Safe dance practices, including respecting others in the dance space				
<b>Sharing the arts through performance, presentation or display for an audience</b>	Performance of planned and improvised dance sequences that express feelings, ideas and experiences to an audience  Performance skills (facing and looking out into the audience) when presenting dance	Performance of planned and spontaneous drama that expresses feelings, moods, ideas and experiences to an audience  Performance skills (performing towards the audience, raising chin for good eye lines) when sharing drama with peers	Production of media through the selection and editing of sound, text and images, to communicate an idea or story to an audience	Practise of their own and others' music to perform for an audience  Development of performance skills (singing in tune, moving and playing classroom instruments with correct timing)	Use of visual art elements and techniques, to create 2D and 3D artwork, that communicate an idea to an audience  Display of artwork
<b>Responding to and interpreting the arts</b>	Audience behaviour (being attentive, responding appropriately) to dance  Different types of dance and when these dances are used  Personal responses, expressing ideas and feelings about dances they view and make	Audience behaviour (paying attention to the development of a story) when viewing drama  Different places where drama is performed  Personal responses expressing ideas and feelings to key moments in drama they view and make	Different media work that convey messages (advertisements on television, billboards, digital and print)  Personal responses, expressing ideas and feelings about the media work they view and produce	Audience behaviour (being quiet during a performance; clapping after a performance)  Places and occasions where different types of music are experienced and performed  Personal responses expressing ideas and feelings about the music they listen to and make	Appreciation of different types of artwork, and where and how it is displayed  Personal opinions, feelings and ideas about artwork they view and make

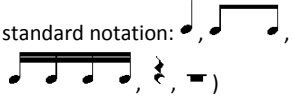
## THE ARTS– Scope and sequence P–6

	Dance	Drama	Media Arts	Music	Visual Arts
<b>The Arts: Year 2</b>					
<b>Exploring ideas and improvising with ways to represent ideas</b>	Exploration, improvisation and organisation of movement ideas to create a dance, demonstrating a beginning and ending	Use of dramatic action to sequence events communicating an idea, message or story	Exploration of character and setting in familiar stories in different media types  Use of familiar and unfamiliar contemporary signs and symbols, including logos and icons, to create meaning for a purpose in a variety of contexts	Exploration of, and experimentation with, the elements of music through movement, body percussion, singing and playing instruments to create music ideas  Communication and recording of music ideas using graphic and/or standard notation, dynamics and relevant technology	Exploration of, and experimentation with, the visual art elements of shape, line, colour, space and texture and how these are used in the environment  Experimentation with, and use of materials, media and/or technologies when creating artwork
<b>Developing skills and processes</b>	<p>Exploration of, and experimentation with, three (3) elements of dance</p> <ul style="list-style-type: none"> <li>• Body: <ul style="list-style-type: none"> <li>▪ body awareness (awareness of body in space in relation to objects)</li> <li>▪ body zones (whole body movements, moving different parts of the body)</li> <li>▪ body bases (feet, knees)</li> </ul> </li> <li>• Space: <ul style="list-style-type: none"> <li>▪ levels (medium, low, high)</li> <li>▪ direction (forward, backward)</li> <li>▪ personal space and general space</li> <li>▪ dimensions (big, small)</li> <li>▪ shape (straight, curved, angular, twisted, closed, circular, symmetry to asymmetry)</li> <li>▪ pathways (in the air with the arms, under, over)</li> </ul> </li> <li>• Time: <ul style="list-style-type: none"> <li>▪ tempo (fast, slow, slowing down, speeding up)</li> </ul> </li> </ul> <p>to create dance</p>	<p>Exploration and experimentation of four (4) elements of drama:</p> <ul style="list-style-type: none"> <li>• voice (loud, soft, varying loud and soft; pace and pitch)</li> <li>• movement (big, small; use of facial expressions; gestures; posture)</li> <li>• role (fictional character; listening and responding in role)</li> <li>• situation (establishing a fictional setting and relating to it in role)</li> </ul> <p>to create drama</p> <p>Development of drama to communicate important personal events or fictional stories using objects, puppets, images and/or available technologies</p> <p>Improvisation skills (establishing a situation) to develop dramatic action and ideas</p>	<p>Exploration and experimentation with the codes and conventions of media:</p> <ul style="list-style-type: none"> <li>• technical (capturing, selecting and arranging images)</li> <li>• symbolic (objects, colour, setting)</li> <li>• audio (selecting and capturing sounds to create a mood or feeling; loudness and softness)</li> <li>• written (selecting, arranging and editing text to organise important features of an idea or story)</li> </ul> <p>to produce media work</p>	<p>Development and consolidation of aural and theory skills by exploring the elements of music, including:</p> <ul style="list-style-type: none"> <li>• rhythm (experience and identify time signatures <math>\frac{2}{4}, \frac{3}{4}, \frac{4}{4}</math>; use bar lines as a division for beats; terminology and notation for <math>\downarrow, \circ</math>)</li> <li>• tempo (changing tempos)</li> <li>• pitch (repetition, unison, small range of pitch patterns based on the pentatonic scale)</li> <li>• dynamics (getting louder, getting softer, very soft (<i>pp</i>) and very loud (<i>ff</i>))</li> <li>• form (introduction, verse, chorus rounds and ostinato)</li> <li>• timbre (sound qualities of instruments; matching different sounds to specific instruments)</li> <li>• texture (melody and accompaniment)</li> </ul> <p>to create music</p>	<p>Development of artistic skills through experimentation with:</p> <ul style="list-style-type: none"> <li>• shape (symmetrical shapes; simple tessellating shapes)</li> <li>• colour (warm, cool colours)</li> <li>• line (horizontal, vertical, diagonal, spiral; lines that show motion)</li> <li>• space (overlapping to show depth; horizon line)</li> <li>• texture (different man-made and natural materials)</li> </ul> <p>to create artwork</p> <p>Experimentation with techniques and art processes such as painting, printmaking and mixed media</p>

## THE ARTS– Scope and sequence P–6

	Dance	Drama	Media Arts	Music	Visual Arts
<b>Developing skills and processes</b>	<p>Locomotor (walking, skipping, running) and non-locomotor (twisting, bending, turning, swaying) movements to develop control, posture, strength, balance and coordination</p> <p>Safe dance practices, including being aware of the dance space boundaries when involved in dance lessons or rehearsals</p>				
<b>Sharing the arts through performance, presentation or display for an audience</b>	<p>Performance of dance to an audience that communicates an idea demonstrating a beginning and ending</p> <p>Performance skills (holding starting and ending positions) and acknowledging the audience when presenting dance</p>	<p>Performance of drama to an audience demonstrating story structures to set the scene, link action and create an ending</p> <p>Performance skills (suitable openings and conclusions to performances, appropriate stage crosses) when sharing drama with familiar audiences</p>	<p>Production of media work conveying a story or a section of a story with character and setting using audio and/or visual techniques</p>	<p>Practise of simple songs and their own and others' compositions, to perform for different audiences</p> <p>Development of performance skills (singing in tune, moving and playing classroom instruments with correct timing and technique)</p>	<p>Use of visual art elements and techniques, to create 2D and 3D artwork, to communicate ideas and messages to an audience</p> <p>Presentation and display of artwork</p>
<b>Responding to and interpreting the arts</b>	<p>Audience behaviour (being attentive, responding appropriately) when students view different dance styles</p> <p>Reasons why people dance</p> <p>Personal responses to the elements of body, space and time in dances they view and make</p>	<p>Audience behaviour (responding to interactive elements) where students view drama that uses different styles and unfamiliar stories</p> <p>Reasons why people make drama</p> <p>Personal responses using the elements of voice and movement in drama they view and make</p>	<p>Different media types use specific features to communicate to different audiences</p> <p>Personal responses, identifying interests and preferences in media work they view and produce</p>	<p>Audience behaviour (responding appropriately in a given context)</p> <p>Reasons why people make music in different places and for different occasions</p> <p>Responses that identify specific elements of music and how they communicate mood and meaning</p>	<p>Appreciation of the choices made when creating and displaying artwork</p> <p>Personal responses, identifying elements of shape, line, colour, space and texture in artwork they view and make</p>

# THE ARTS– Scope and sequence P–6

	Dance	Drama	Media Arts	Music	Visual Arts
<b>The Arts: Year 3</b>					
<b>Exploring ideas and improvising with ways to represent ideas</b>	Exploration, improvisation and selection of movement ideas to create a dance that has a narrative structure	Improvised and devised drama based on narrative structures in familiar drama styles	Exploration of how sequenced images, audio and text can be used to tell a story or convey a message  Exploration of how fictional characters are represented in stories	Improvisation with the elements of music to create music ideas  Communication and recording of music ideas using graphic and/or standard notation, dynamics, terminology and relevant technology	Exploration of artwork from other cultures, such as styles and symbols of Indigenous Australian and Asian cultures  Exploration of visual art elements, in conjunction with different materials, media and/or technologies, when creating artwork
<b>Developing skills and processes</b>	<p>Exploration of, and experimentation with, four (4) elements of dance (BEST)</p> <ul style="list-style-type: none"> <li>• Body: <ul style="list-style-type: none"> <li>▪ body parts (gestures)</li> <li>▪ body zones (front, back, sideways)</li> <li>▪ body bases (feet, knees, hands)</li> </ul> </li> <li>• Energy: <ul style="list-style-type: none"> <li>▪ controlling and combining different movement qualities (sharp to soft, floppy to stiff)</li> </ul> </li> <li>• Space: <ul style="list-style-type: none"> <li>▪ levels (medium, low, high)</li> <li>▪ direction (forward, backward, diagonal)</li> <li>▪ personal space and general space</li> <li>▪ dimensions (big, small, narrow, wide)</li> <li>▪ shape (straight, curved, angular, twisted, closed, circular, symmetry to asymmetry, angular to curved)</li> <li>▪ pathways (in the air with the arms, under, over, on the floor)</li> </ul> </li> </ul>	<p>Exploration and experimentation of seven (7) elements of drama:</p> <ul style="list-style-type: none"> <li>• voice (loud, soft, varying loud and soft; pitch variation; pace; volume)</li> <li>• movement (facial expressions and gestures to create belief in character and situation)</li> <li>• role (taking on the point of view of a fictional character; listening and responding in role; adopting a role and maintaining focus)</li> <li>• situation (establishing and sustaining a fictional setting)</li> <li>• space (establishing a clear setting)</li> <li>• character (communicating character traits; developing relationships between characters)</li> <li>• time (sense of time to create belief in drama)</li> </ul> <p>when creating improvised or devised drama</p> <p>Improvisation skills (breaking patterns) to develop drama</p>	<p>Exploration and experimentation with the codes and conventions of media:</p> <ul style="list-style-type: none"> <li>• technical (sequencing and editing images to organise events in a story; camera shots (close-up); camera angles (low angle))</li> <li>• symbolic (objects, colour, setting, using costumes and props to represent familiar people as fictional characters)</li> <li>• audio (loudness and softness; music to convey a mood; sound effects)</li> <li>• written (selecting, arranging and editing text to organise important features of an idea or story)</li> </ul> <p>when producing media work</p>	<p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>• rhythm (simple time signatures, standard notation: )</li> <li>• tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>))</li> <li>• pitch (staff; treble clef; melodic shape)</li> <li>• dynamics (terminology and symbols <i>forte (f)</i>, <i>piano (p)</i>, <i>crescendo</i>, <i>decrescendo</i>)</li> <li>• form (binary (AB); repeat sign (:  ))</li> <li>• timbre (how sounds are produced on different instruments, differentiate between two instruments when played together)</li> <li>• texture (two rhythmic or melodic patterns played together) to create and perform music</li> </ul>	<p>Development of artistic processes and techniques to explore visual conventions through:</p> <ul style="list-style-type: none"> <li>• shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>• colour (tints – mixing white; shades – adding black)</li> <li>• line (thick, thin, dashed, continuous, broken)</li> <li>• space (simple perspective – foreground, middle-ground, background)</li> <li>• texture (etching by scratching through surfaces; texture quality – matte, sheen)</li> </ul> <p>to create artwork</p> <p>Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</p>

## THE ARTS– Scope and sequence P–6

	Dance	Drama	Media Arts	Music	Visual Arts
<b>Developing skills and processes</b>	<ul style="list-style-type: none"> <li>Time:               <ul style="list-style-type: none"> <li>tempo (fast, slow, slowing down, speeding up)</li> <li>rhythm (regular, irregular) to create dance</li> </ul> </li> </ul> <p>Combinations of fundamental movement skills that develop body awareness, coordination, control and balance</p> <p>Safe dance practices, including following warming-up and cooling down procedures</p>				
<b>Sharing the arts through performance, presentation or display for an audience</b>	<p>Rehearsal processes (including practising) to improve dance performance</p> <p>Performance skills (entering and leaving the performance space on cue) and acknowledging the audience when presenting dance</p>	<p>Rehearsal processes (to improve the flow of the performance) to support audience engagement</p> <p>Performance skills and audience awareness (where performers use focus and control) when performing drama styles</p>	<p>Production of media work, using codes and conventions to enhance the story or message for an intended audience</p>	<p>Application of teacher directed rehearsal processes to improve music performances and engage an audience</p> <p>Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics)</p>	<p>Presentation of an idea to an audience and reflection of the visual art elements and materials used in artwork</p> <p>Presentation and consideration of where and how artwork is displayed</p>
<b>Responding to and interpreting the arts</b>	<p>Appropriate responses to, and respect for, dance of others’ as performers and audience members</p> <p>Purpose of dance from different times</p> <p>Responses that involve identifying and reflecting on the use of the elements of dance, in their dance and the dance of others’, using dance terminology</p>	<p>Appropriate responses to, and respect for, drama of others as performers and audience members</p> <p>Features of drama in different cultures and places</p> <p>Responses that involve identifying and reflecting on the use of the elements of drama, using drama terminology</p>	<p>Appropriate responses to, and respect for, media work from different social, cultural and/or historical contexts</p> <p>Responses that involve identifying and reflecting on, the use of codes and conventions of media in their own and others’ media work, using media terminology</p>	<p>Responses to, and respect for, the music of others as performers and audience members</p> <p>Reasons why people make music across different places, events or occasions</p> <p>Responses that identify how the elements of music combine to communicate ideas, mood and meaning</p>	<p>Appreciation and respect for a variety of artwork</p> <p>Personal responses discussing the use of visual art elements in their own and other’s artwork, and identifying meaning in artwork from other cultures</p>



## THE ARTS– Scope and sequence P–6

	Dance	Drama	Media Arts	Music	Visual Arts
<b>The Arts: Year 4</b>					
<b>Exploring ideas and improvising with ways to represent ideas</b>	Exploration, improvisation, selection and combination of movements to create a dance that expresses an idea or message	Improvised and devised drama based on narrative structures in selected drama styles	Exploration of how narrative structures are used to tell a story or convey a message with a beginning, middle and end  Manipulation of familiar settings to create fictional settings	Improvisation with the elements of music to create a simple composition  Communication and recording of music ideas using graphic and/or standard notation, dynamics, terminology, and relevant technology	Exploration of artwork from varying times and cultures that represent different styles, such as realistic, narrative and abstract  Use of visual art elements and selection of materials, media and/or technologies to create specific artwork
<b>Developing skills and processes</b>	<p>Integration of the four (4) elements of dance (BEST)</p> <ul style="list-style-type: none"> <li>• Body: <ul style="list-style-type: none"> <li>▪ body parts (gestures)</li> <li>▪ body zones (front, back, sideways, cross-lateral)</li> <li>▪ body bases (feet, knees, hands, buttocks)</li> </ul> </li> <li>• Energy: <ul style="list-style-type: none"> <li>▪ controlling and combining different movement qualities (sharp to soft, floppy to stiff, smooth to jagged)</li> <li>▪ force (strong to gentle)</li> </ul> </li> <li>• Space: <ul style="list-style-type: none"> <li>▪ levels (medium, low, high, moving between levels)</li> <li>▪ direction (forward, backward, diagonal, circular)</li> <li>▪ personal space and general space</li> <li>▪ positive and negative space</li> <li>▪ dimensions (big, small, narrow, wide)</li> <li>▪ shape (straight, curved, angular, twisted, closed, circular, symmetry to asymmetry, angular to curved)</li> </ul> </li> </ul>	<p>Exploration and experimentation of eight (8) elements of drama:</p> <ul style="list-style-type: none"> <li>• voice (loud, soft, varying loud and soft; pitch variation; pace; volume)</li> <li>• movement (facial expressions and gestures to create belief in character and situation)</li> <li>• role (taking on the point of view of a fictional character; listening and responding in role; adopting a role and maintaining focus)</li> <li>• situation (establishing and sustaining a fictional setting)</li> <li>• space (establishing a clear setting)</li> <li>• character (communicating character traits; developing relationships between characters)</li> <li>• time (sense of time to create belief in drama)</li> <li>• relationships (how relationships influence character development) when creating improvised or devised drama</li> </ul> <p>Improvisation skills (working with complications) to develop drama</p>	<p>Exploration and experimentation with the codes and conventions of media:</p> <ul style="list-style-type: none"> <li>• technical (sequencing and editing images to organise events in a story; camera shots (close-up, long shot); camera angles (low angle, high angle))</li> <li>• symbolic (using costumes and props to represent people as fictional and/or non-fictional characters; manipulating familiar places to create fictional settings)</li> <li>• audio (loudness and softness; music to convey a mood; sound effects)</li> <li>• written (selecting, arranging and editing text to organise important features of an idea or story) when producing media work</li> </ul>	<p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>• rhythm (dotted minim <math>\downarrow \cdot</math>)</li> <li>• tempo (changing tempos; terminology (<i>presto</i>, <i>andante</i>, <i>adagio</i>, <i>allegretto</i>))</li> <li>• pitch (intervals (recognising leaps and steps, pentatonic scale))</li> <li>• dynamics (terminology and symbols <i>pianissimo</i> (<b>pp</b>), <i>fortissimo</i> (<b>ff</b>)); expressive devices (smoothly, short, detached)</li> <li>• form (ternary (ABA); bridge; coda)</li> <li>• timbre (instrument groups (e.g. strings, woodwind, brass, percussion), differentiate between two or more instruments when played together)</li> <li>• texture (two or more rhythmic or melodic patterns played together) to compose and perform music</li> </ul>	<p>Development of artistic processes and techniques to explore visual conventions through:</p> <ul style="list-style-type: none"> <li>• shape (open, closed; abstract; view from top, side, bottom; positive, negative)</li> <li>• colour (monochromatic – all the colours of a single hue; colours of varying intensity)</li> <li>• line (shows an edge line to indicate emotion; lines of various weights)</li> <li>• space (geometric, organic; diminishing perspective)</li> <li>• texture (piercing, pinching, pressing, embossing, scoring)</li> <li>• value (mixing of shades) to create artwork</li> </ul> <p>Use of techniques, art processes and exploration of art forms such as monoprinting, sculpture or ceramics</p>

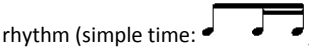

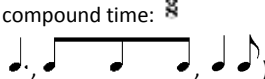
## THE ARTS– Scope and sequence P–6

	Dance	Drama	Media Arts	Music	Visual Arts
<b>Developing skills and processes</b>	<ul style="list-style-type: none"> <li>▪ pathways (in the air with the arms, under, over, on the floor)</li> <li>• Time:               <ul style="list-style-type: none"> <li>▪ tempo (fast, slow, slowing down, speeding up)</li> <li>▪ rhythm (regular, irregular)</li> <li>▪ stillness (pausing, freezing, holding a shape then continuing dance sequence)</li> </ul> </li> </ul> <p>to create dance</p> <p>Use of the choreographic devices of repetition and contrast when organising dance sequences</p> <p>Combinations of fundamental movement skills that develop body awareness, coordination, control, balance and strength</p> <p>Safe dance practice of body protection strategies including hydration, appropriate clothing and footwear when participating in a dance lesson</p>				
<b>Sharing the arts through performance, presentation or display for an audience</b>	<p>Rehearsal processes (including practising and applying feedback) to improve dance performance</p> <p>Performance skills (using facial expressions) and acknowledging audience when presenting dance</p>	<p>Rehearsal processes (to improve transitions between scenes) to enhance audience engagement</p> <p>Performance skills and audience awareness (where the performers use focus and control) when performing drama styles</p>	<p>Uses narrative structures to produce fictional and non-fictional media work to engage an audience</p> <p>Protocols (permission for images of individuals to be used) in media work</p>	<p>Application of specific rehearsal processes to improve music performance and engage an audience</p> <p>Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics; maintaining own part at correct pitch and tempo when performing with others)</p>	<p>Presentation of a message to an audience and reflection of the visual art elements and materials used in artwork</p> <p>Presentation and display of artwork with consideration of visual appeal/aesthetics</p>

## THE ARTS– Scope and sequence P–6

	Dance	Drama	Media Arts	Music	Visual Arts
Responding to and interpreting the arts	<p>Considered responses to, and respect for, the dance of others as performers and audience members</p> <p>Purpose of dance from different cultures</p> <p>Responses that involve identifying and reflecting on how the elements of dance in their own and others' dance are used to communicate meaning, using dance terminology</p>	<p>Considered responses to, and respect for, the drama of others as performers and audience members</p> <p>Ideas in drama from different cultures</p> <p>Responses that involve identifying and reflecting on the meaning and purpose of their own and others' drama, using drama terminology</p>	<p>Considered responses to, and respect for, a variety of media from different social, cultural and/or historical contexts</p> <p>Responses that involve identifying and reflecting on the meaning and purpose of their own and others' media work, using media terminology</p>	<p>Responses to, and respect for, the music of others as performers and audience members</p> <p>Reasons why and how people make music across different cultures, events or occasions</p> <p>Responses that identify and describe how the elements of music are combined and used to communicate ideas, mood and meaning</p>	<p>Appreciation and respect for a range of artwork from different social, cultural and historical contexts</p> <p>Responses to their own and others' artwork, reflecting on meaning using visual art terminology</p>

# THE ARTS– Scope and sequence P–6

	Dance	Drama	Media Arts	Music	Visual Arts
<b>The Arts: Year 5</b>					
<b>Exploring ideas and improvising with ways to represent ideas</b>	Exploration, improvisation, selection and combination of movements to choreograph dance based on an idea/theme	Dramatic structures to sequence how a story is opened, how events are presented (mood and tension elements) and key details to help the audience understand dramatic meaning	Exploration of how narrative structures are used to communicate ideas to an audience for a purpose  Exploration of stories from a specific point of view	Improvisation with and organisation of the elements of music to create simple compositions  Communication and recording of music ideas using graphic and standard notation, dynamics, terminology and relevant technology	Exploration of artwork from various artists and different approaches used to communicate ideas, beliefs and opinions  Exploration of the influences of other artists, and selection of visual art elements, materials, media and/or technologies, to enhance their own artwork
<b>Developing skills and processes</b>	<p>Integration of the four (4) elements of dance (BEST)</p> <ul style="list-style-type: none"> <li>• <b>Body:</b> <ul style="list-style-type: none"> <li>▪ body parts (gestures)</li> <li>▪ body actions (arm and leg gestures that lead toward, away from and around)</li> <li>▪ body zones (front, back, sideways, cross-lateral)</li> <li>▪ body bases (feet, knees, hands, buttocks)</li> </ul> </li> <li>• <b>Energy:</b> <ul style="list-style-type: none"> <li>▪ controlling and combining different movement qualities (sharp to soft, floppy to stiff, smooth to jagged)</li> <li>▪ force (strong to gentle)</li> <li>▪ weight (heavy, light)</li> </ul> </li> <li>• <b>Space:</b> <ul style="list-style-type: none"> <li>▪ levels (medium, low, high, moving between levels)</li> <li>▪ direction (forward, backward, diagonal, circular)</li> <li>▪ group formations (small or large groups of dancers in lines, circles, diagonals, clusters, squares) throughout the space</li> <li>▪ personal space and general space</li> <li>▪ positive and negative space</li> </ul> </li> </ul>	<p>Experimentation and refinement of ten (10) elements of drama:</p> <ul style="list-style-type: none"> <li>• voice (loud, soft, varying loud and soft; pitch variation; pace; volume; clarity)</li> <li>• movement (facial expressions and gestures to create belief in character and situation)</li> <li>• role (taking on the point of view of a fictional character; listening and responding in role; adopting a role and maintaining focus)</li> <li>• situation (establishing and sustaining a fictional setting)</li> <li>• space (establishing a clear setting)</li> <li>• character (communicating character traits; developing relationships between characters)</li> <li>• time (sense of time to create belief in drama)</li> <li>• tension (factors that contribute to suspense in stories; tension in characters' relationships)</li> <li>• mood (describes the feelings and attitudes, often combined of the roles or characters involved in dramatic action)</li> <li>• relationships (how relationships influence character development) when creating improvised, devised or scripted drama</li> </ul>	<p>Exploration and experimentation with the codes and conventions of media:</p> <ul style="list-style-type: none"> <li>• technical (sequencing and editing images to support particular purposes; camera shots (close-up, mid-shot, long shot); camera angles (low angle, high angle, eye-level))</li> <li>• symbolic (using costumes and props to represent people as fictional and/or non-fictional characters; manipulating familiar places to create fictional settings; consideration of natural light to enhance a shot)</li> <li>• audio (loudness and softness; music to convey a mood; sound effects)</li> <li>• written (selecting text to strengthen meaning or create point of view) when producing media work</li> </ul>	<p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>• rhythm (simple time: , minim rest  ; compound time: )</li> <li>• tempo (changing tempos; terminology (<i>accelerando</i>, <i>ritardando/rallentando</i>))</li> <li>• pitch (intervals (tones, semitones); major scale; tonality: pentatonic and major)</li> <li>• dynamics (terminology and symbols <i>mezzo piano (mp)</i>, <i>mezzo forte (mf)</i>); expressive devices (<i>legato</i>, <i>staccato</i>))</li> <li>• form (<i>rondo</i> (ABACA); riff)</li> <li>• timbre (instrumental and vocal ensembles (e.g. rock band, orchestra, jazz band, different tone colour for particular purposes))</li> <li>• texture (individual layers of sound (e.g. bass line, harmony line)) to compose and perform music</li> </ul>	<p>Development and application of artistic techniques and processes with:</p> <ul style="list-style-type: none"> <li>• shape (convex, concave)</li> <li>• colour (expressive colours, natural colours)</li> <li>• line (implied lines for movement and depth)</li> <li>• space (shading – creating illusion of depth)</li> <li>• texture (textures created with a variety of tools, materials and techniques; patterning)</li> <li>• value (gradations of value) to create artwork</li> </ul> <p>Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration</p>

## THE ARTS– Scope and sequence P–6

	Dance	Drama	Media Arts	Music	Visual Arts
<b>Developing skills and processes</b>	<ul style="list-style-type: none"> <li>▪ dimensions (big, small, narrow, wide)</li> <li>▪ shape (straight, curved, angular, twisted, closed, circular, symmetry to asymmetry, angular to curved)</li> <li>▪ pathways (in the air with the arms, under, over, on the floor)</li> <li>• Time:               <ul style="list-style-type: none"> <li>▪ tempo (fast, slow, slowing down, speeding up)</li> <li>▪ rhythm (regular, irregular)</li> <li>▪ stillness (pausing, freezing, holding a shape then continuing dance sequence)</li> <li>▪ duration (long and short movements)</li> <li>▪ acceleration/deceleration to choreograph dance</li> </ul> </li> </ul> <p>Use of the choreographic devices of repetition, contrast and unison when choreographing group dance</p> <p>Combinations of increasingly complex fundamental movement skills incorporating directional changes that develop body awareness, coordination, control, balance, strength and accuracy</p> <p>Safe dance practices, including knowing their own body capabilities when participating in dance lessons or rehearsals</p>	<p>Improvisation skills (creating climax and dénouement) to enhance drama</p>			

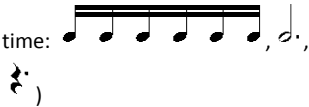
## THE ARTS– Scope and sequence P–6

	Dance	Drama	Media Arts	Music	Visual Arts
<b>Sharing the arts through performance, presentation or display for an audience</b>	<p>Rehearsal processes (giving and receiving feedback and working together) to improve dance performance</p> <p>Performance skills (including using facial expressions, and focus) and acknowledging the audience when presenting dance</p>	<p>Rehearsal processes (giving and receiving feedback; working together) to improve drama to engage an intended audience</p> <p>Performance skills and audience awareness (where the performers control the focus) to convey meaning to the audience</p>	<p>Uses narrative structures to communicate a point of view for an intended audience</p> <p>Protocols (permission for images and videos of individuals to be used) in media work</p>	<p>Application of rehearsal processes to improve music performances and sustain audience engagement</p> <p>Development of performance skills (singing in tune, playing a variety of classroom instruments with correct timing and technique, incorporating some dynamics; maintaining own part at correct pitch and tempo when performing with others)</p>	<p>Presentation and reflection of ideas, feelings and opinions in artwork, including consideration of audience and feedback</p> <p>Presentation and display of artwork to enhance visual appeal/aesthetics</p>
<b>Responding to and interpreting the arts</b>	<p>The characteristics of dance from different cultures</p> <p>Responses that explain how the elements of dance and choreographic devices are used to communicate meaning in dance, using dance terminology</p>	<p>The role of drama in different cultures and times</p> <p>Responses that explain the purpose of drama and how the elements of drama are used to communicate meaning, using drama terminology</p>	<p>The role of media in different cultures and times</p> <p>Responses that involve identifying and describing how the codes and conventions are used to communicate meaning and create point of view</p>	<p>Responses to and contributions as performers and audience members, appropriate to culture or context</p> <p>Role of music from different times and cultures</p> <p>Responses that identify and describe how the elements of music work together to convey meaning and purpose, using music terminology</p>	<p>Appreciation of the role of art from different times and cultures, and consideration of how the artist’s perspective is reflected in the artwork</p> <p>Responses that identify and describe, using visual art terminology, how visual art elements and techniques are used to communicate meaning and purpose in artwork</p>

## THE ARTS– Scope and sequence P–6

	Dance	Drama	Media Arts	Music	Visual Arts
<b>The Arts: Year 6</b>					
<b>Exploring ideas and improvising with ways to represent ideas</b>	Exploration, improvisation and experimentation of movement ideas to choreograph dance that explores character/mood and communicates meaning	Dramatic action (the driving force and forward motion of drama to create dramatic meaning) driven by narrative structure and dramatic tension	Exploration of how narrative structures and tension engage an audience  Exploration of stories and ideas from different viewpoints	Improvisation with, and manipulation of, the elements of music to create simple compositions and arrangements, imitating some characteristics of musical styles  Communication and recording of music ideas using standard notation, dynamics and expressive devices, terminology and relevant technology	Exploration of artwork inspired by observation or imagination from various artists and cultures that use materials and techniques to enhance the artist’s belief or viewpoint  Application of visual art elements and selection of materials, media and/or technologies, to communicate an idea, belief or viewpoint

## THE ARTS– Scope and sequence P–6

	Dance	Drama	Media Arts	Music	Visual Arts
<b>Developing skills and processes</b>	<p>Selection and integration of the four (4) elements of dance (BEST)</p> <ul style="list-style-type: none"> <li>• Body: <ul style="list-style-type: none"> <li>▪ body parts (gestures)</li> <li>▪ body actions (arm and leg gestures that lead toward, away from and around)</li> <li>▪ body zones (front, back, sideways, cross-lateral)</li> <li>▪ body bases (feet, knees, hands, buttocks)</li> </ul> </li> <li>• Energy: <ul style="list-style-type: none"> <li>▪ controlling and combining different movement qualities (sharp to soft, floppy to stiff smooth to jagged)</li> <li>▪ force (strong to gentle)</li> <li>▪ weight (heavy, light)</li> <li>▪ flow (connection of movements, tight and contained or freely moving)</li> </ul> </li> <li>• Space: <ul style="list-style-type: none"> <li>▪ levels (medium, low, high, moving between levels)</li> <li>▪ direction (forward and backward, diagonal, circular)</li> <li>▪ group formations (small or large groups of dancers in lines, circles, diagonals, clusters, squares) throughout the space</li> <li>▪ personal space and general space</li> </ul> </li> </ul>	<p>Experimentation and refinement of ten (10) elements of drama:</p> <ul style="list-style-type: none"> <li>• voice (loud, soft, varying loud and soft; pitch variation; pace; volume; clarity; projection)</li> <li>• movement (facial expressions and gestures to create belief in character and situation)</li> <li>• role (taking on the point of view of a fictional character; listening and responding in role; adopting a role and maintaining focus)</li> <li>• situation (establishing and sustaining a fictional setting)</li> <li>• space (establishing a clear setting)</li> <li>• character (communicating character traits; developing relationships between characters)</li> <li>• time (sense of time to create belief in drama)</li> <li>• tension (factors that contribute to suspense in stories; tension in characters’ relationships)</li> <li>• mood (describes the feelings and attitudes, often combined of the roles or characters involved in dramatic action)</li> <li>• relationships (how relationships influence character development)</li> </ul> <p>when creating improvised, devised or scripted drama</p> <p>Script formatting and conventions, including planning and documentation</p> <p>Improvisation skills (finding a resolution and signalling a conclusion) to enhance drama</p>	<p>Exploration and experimentation with the codes and conventions of media:</p> <ul style="list-style-type: none"> <li>• technical (sequencing and editing images to support particular purposes; camera shots (close-up, mid-shot, long shot); camera angles (low angle, high angle, eye level))</li> <li>• symbolic (using costumes and props to represent people as fictional and/or non-fictional characters; manipulating familiar places to create fictional settings; manipulating natural light to enhance a shot; using body language to create meaning)</li> <li>• audio (loudness and softness; music to convey a mood; sound effects)</li> <li>• written (selecting text to strengthen a viewpoint and engage an audience)</li> </ul> <p>when producing media work</p>	<p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> <li>• rhythm (simple time, compound time: )</li> <li>• tempo (changing tempos; terminology)</li> <li>• pitch (intervals occurring in scales); tonality: minor</li> <li>• dynamics (terminology and symbols); expressive devices (accents)</li> <li>• form</li> <li>• timbre (individual instruments within ensembles and instrument groups; acoustic and electronic sounds)</li> <li>• texture (layers of sound)</li> </ul> <p>to compose and perform music</p>	<p>Development and application of artistic techniques and processes with:</p> <ul style="list-style-type: none"> <li>• shape (exaggerated proportions; motifs; fonts)</li> <li>• colour (colour wheel; tertiary colour)</li> <li>• line (lines that create an illusion)</li> <li>• space (focal point and one-point perspective; basic facial proportions; horizontal and vertical symmetry)</li> <li>• texture (real and simulated)</li> <li>• value (highlights; shadows; form) to create artwork</li> </ul> <p>Use of a variety of techniques, art processes and art forms, such as digital imaging, lino printing or stencils to suit purpose</p>



## THE ARTS– Scope and sequence P–6

	Dance	Drama	Media Arts	Music	Visual Arts
<b>Developing skills and processes</b>	<ul style="list-style-type: none"> <li>▪ positive and negative space</li> <li>▪ dimensions (big, small, narrow, wide)</li> <li>▪ shape (straight, curved, angular, twisted, closed, circular, symmetry to asymmetry, angular to curved, centre, off-centre, complementary, contrasting)</li> <li>▪ pathways (in the air with the arms, under, over, on the floor)</li> <li>• Time:               <ul style="list-style-type: none"> <li>▪ tempo (fast, slow, slowing down, speeding up)</li> <li>▪ rhythm (regular, irregular)</li> <li>▪ stillness (pausing, freezing, holding a shape then continuing dance sequence)</li> <li>▪ duration (long and short movements)</li> <li>▪ acceleration/deceleration</li> <li>▪ accent (emphasis placed on a movement)</li> </ul> </li> </ul> <p>to choreograph dance</p> <p>Use of the choreographic devices of repetition, contrast, unison and canon when choreographing group dance</p> <p>Combinations of increasingly complex fundamental movement skills, incorporating directional and spatial changes that develop body awareness, coordination, control, balance, strength, and accuracy</p> <p>Safe dance practices, including knowing their own body capabilities when participating in dance lessons or rehearsals</p>				

## THE ARTS– Scope and sequence P–6

	Dance	Drama	Media Arts	Music	Visual Arts
<b>Sharing the arts through performance, presentation or display for an audience</b>	<p>Rehearsal processes (applying feedback) to improve dance performance</p> <p>Performance skills (including using focus, clarity of movement and facial expressions) to reflect character/mood and acknowledging the audience when presenting dance</p>	<p>Rehearsal processes (the consideration of feedback) to improve drama performances to engage an audience</p> <p>Performance skills and audience awareness (where performers make connections and build trust with the audience)</p>	<p>Uses narrative structures to create tension and engage an audience</p> <p>Uses different viewpoints in story making to engage an audience</p> <p>Protocols (permission for images and videos of individuals to be used, use of borrowed materials) in media work</p>	<p>Application of appropriate rehearsal processes to improve musical performances and sustain and enhance audience engagement</p> <p>Development of performance skills (singing in tune, playing a variety of instruments with correct timing and technique, incorporating dynamics; maintaining and balancing their own part at correct pitch and tempo when performing with others)</p>	<p>Presentation and reflection of ideas, feelings, beliefs and viewpoints expressed in artwork, including consideration of audience and feedback</p> <p>Consideration of how to display artwork to enhance visual appeal/aesthetics and meaning</p>
<b>Responding to and interpreting the arts</b>	<p>Factors that influence dance in particular cultures, times and contexts</p> <p>Responses that explain how the elements of dance, choreographic devices and design concepts (lighting, costumes, props, set) are used to communicate meaning in dance, using dance terminology</p>	<p>Factors that influence drama in different cultures, times and contexts</p> <p>Responses that explain how the elements of drama and production elements are used to communicate meaning in drama, using drama terminology</p>	<p>Regulation and ethical behaviour in media, including the role of organisations and communities</p> <p>Factors that influence media in different cultures and times</p> <p>Responses that involve describing how codes and narrative conventions communicate meaning, using media terminology</p>	<p>Responses to and contributions as performers and audience members, appropriate to culture and/or context</p> <p>Factors that influence musical styles in particular cultures, times and contexts</p> <p>Responses that identify and explain how the use and combination of the elements of music define a particular style or context, using relevant music terminology</p>	<p>Appreciation of diverse interpretations/readings of an artwork by different audiences</p> <p>Personal responses, using visual art terminology, about how visual art elements, techniques and symbolic meaning communicate ideas and messages; and identifying factors that influence artwork from different social, cultural and historical times</p>

## THE ARTS: DANCE – Scope and sequence 7–10

	Year 7	Year 8	Year 9	Year 10
<b>Making</b>				
<b>Choreographic processes</b>	Improvisation skills to explore new movement ideas	Improvisation skills to find ways to make literal movement into abstract movement	Improvisation skills to find new movement possibilities for the same idea	Introduction to structured improvisation to find solutions to simple movement tasks
	Different elements of dance: body, energy, space, time (BEST), explored and combined to develop choreographic intent	Elements of dance: body, energy, space, time (BEST), selected and combined to create dance that communicates choreographic intent	Elements of dance: body, energy, space, time (BEST), selected and manipulated to create dance that communicates choreographic intent	Elements of dance: body, energy, space, time (BEST), selected and manipulated to create dance that communicates choreographic intent
	Choreographic devices (unison, canon, repetition) and choreographic structure (narrative) to create dance that communicates meaning	Choreographic devices (unison, canon, repetition, abstraction) and choreographic structures (narrative, binary) to create dance that communicates meaning	Choreographic devices (unison, canon, repetition, abstraction, contrast, motif) and choreographic structures (narrative, binary, ternary) to create group dance that communicates choreographic intent	Choreographic devices (unison, canon, repetition, abstraction, contrast, motif) and choreographic structures (narrative, binary, ternary) selected and combined to communicate choreographic intent in group and duo dance
	Group work practices (sharing ideas, problem-solving, giving feedback, listening skills) in dance	Group work practices (sharing ideas, problem-solving, listening skills, providing constructive feedback) in dance	Group work practices (collaborative dance planning, giving and applying critical feedback) in dance	Group work practices (strategies for collaborative dance preparation, evaluation processes) in dance
<b>Skills and techniques</b>	Dance skills that develop technical competence in relation to body control, accuracy, posture/alignment, strength, flexibility, balance and coordination	Dance skills that develop technical competence in relation to body control, accuracy, posture/alignment, strength, flexibility, placement, balance and coordination	Dance skills that further develop and refine technical competence in relation to body control, accuracy, posture/alignment, strength, flexibility, placement, balance, coordination, articulation and endurance	Dance skills that further develop and refine technical competence in relation to body control, accuracy, posture/alignment, strength, flexibility, placement, balance, coordination, articulation and endurance
	Safe dance practice of style-specific techniques	Safe dance practice of style-specific techniques.	Safe dance practice of style-specific techniques	Safe dance practice of style-specific techniques, including working in the contemporary genre
	Warm-up and cool down as part of a dance class	Warm-up and cool down procedures for dance participation	Importance of warm-up and cool down procedures for dance and rehearsal preparation	Importance of warm-up and cool down procedures relevant to the genre/style for dance and rehearsal preparation
<b>Performance</b>	Techniques that focus on developing retention of movement	Techniques that focus on developing retention of movement with accuracy and detail	Practical and reflective rehearsal strategies, focusing on movement retention, clarity of movement and choreographer’s intention	Systematic and corrective rehearsal strategies (practising transitions between dance sequences, exits and entrances appropriate to genre/style)
	Performance skills (expression, projection, focus) demonstrated to an audience and appropriate to the dance genre/style	Performance skills (expression, projection, focus) demonstrated to an audience and appropriate to the dance genre/style	Dance performance opportunities, demonstrating appropriate expression, projection, focus and musicality	Dance performance opportunities, demonstrating appropriate expression, projection, focus, commitment to movement and musicality

## THE ARTS: DANCE – Scope and sequence 7–10

	Year 7	Year 8	Year 9	Year 10
<b>Responding</b>				
<b>Dance reflecting and analysis</b>	Reflective processes, using dance terminology, on their own and others' work, and the use in dance works of the elements of dance and design concepts (lighting, music/sound, multimedia, costume, props, sets, staging)	Reflective processes, using dance terminology, on their own and others' work, and the effectiveness in dance works of the use of the elements of dance and design concepts (lighting, music/sound, multimedia, costume, props, sets, staging)	Reflective writing, using dance terminology, on their own and others' work, evaluating the effectiveness of choices made in dance making	Reflective writing, using dance terminology, on their own and others' work, analysing and evaluating choices made in dance making
			Interpretation, using dance terminology, of how the elements of dance and design concepts (lighting, music/sound, multimedia, costume, props, sets, staging) contribute to the meaning of a dance work	Analytical writing, using dance terminology, about how the elements of dance, choreographic processes and design concepts (lighting, music/sound, multimedia, costume, props, sets, staging) contribute to the choreographic intention of a dance work
<b>Dance in context</b>	Distinguishing features and purposes of dance	Differences in dance genres/styles and eras of dance	Evolution of various dance genres/styles	Dance genres/styles influenced by the social, cultural and historical contexts, in which they exist

## THE ARTS: DRAMA – Scope and sequence 7–10

	Year 7	Year 8	Year 9	Year 10
<b>Making</b>				
<b>Voice and movement</b>	Voice and movement techniques for selected drama forms and styles	Voice and movement techniques for selected drama forms and styles	Voice and movement techniques for selected drama forms and styles	Voice and movement techniques for selected drama forms and styles
	Preparation techniques for voice and movement for selected drama forms and styles	Preparation techniques for voice and movement for selected drama forms and styles	Preparation techniques for voice and movement for selected drama forms and styles	Preparation techniques for voice and movement for selected drama forms and styles
	Mime techniques (creating objects using shape and weight) in drama	Mime techniques (mapping the imaginary space before the performance and for audience during the performance) in drama	Mime techniques (isolation of body parts; clear signalling of engaging with, or releasing, objects) in drama	Mime techniques (choosing the level of precision of movement needed when telling a story) in drama
<b>Drama processes and the elements of drama</b>	Drama processes through exploration of one or more elements of drama (role, character and relationships; voice and movement; space, time and situation; mood, atmosphere and dramatic tension) to establish dramatic meaning and action-audience relationships	Drama processes through exploration of one or more elements of drama (role, character and relationships; voice and movement; space, time and situation; mood, atmosphere and dramatic tension) to establish dramatic meaning and impact on audience	Drama processes through shaping one or more elements of drama (role, character and relationships; voice and movement; time, space and situation; mood, atmosphere and dramatic tension) to shape dramatic meaning and engage audiences in different relationships	Drama processes through combining the elements of drama (role, character and relationships; voice and movement; time, space and situation; mood, atmosphere and dramatic tension) used by selected drama practitioners such as Rudolf Laban, Augusto Boal or Cecily O’Neill to manipulate dramatic meaning and audience relationships
	Approaches to characterisation (adapting archetypes)	Approaches to characterisation (creating believable characters)	Approaches to characterisation suited to the demands of the text or devised drama	Approaches to characterisation suited to the selected drama forms and styles, texts and themes
<b>Drama forms and styles</b>	Script interpretation of a scene or section through the elements of drama to create mood and reinforce themes	Script interpretation of a scene or section through the elements of drama to highlight mood and reinforce selected themes	Script interpretation of a scene or section through the elements of drama to shape and manipulate mood and communicate themes to audience	Script interpretation, based on a reading of the complete text, of an extended scene or section to manipulate mood and interpret themes for audience
	Extended improvisation exploring personal themes based on research and selected drama forms and styles	Extended improvisation exploring community themes based on research and selected drama forms and styles	Devised drama exploring national themes based on research and selected drama forms and styles	Devised drama exploring international or global themes based on research and selected drama forms and styles
<b>Drama conventions</b>	Drama structures based on episodic structures and non-linear dramatic storytelling	Drama structures based on action/reaction and moving to a resolution	Drama structures based on ‘the well-made play’ approach	Drama structures based on cyclical structures and numerous plotlines
	Drama conventions for selected drama forms and styles	Drama conventions for selected drama forms and styles	Drama conventions controlled for selected drama forms and styles	Drama conventions manipulated for selected drama forms and styles

## THE ARTS: DRAMA – Scope and sequence 7–10

	Year 7	Year 8	Year 9	Year 10
<b>Making</b>				
<b>Drama conventions</b>	Improvisation conventions (establishing scenarios and role/character)	Improvisation conventions (extending the action, responding to conflicts in the narrative)	Improvisation conventions (creating dramatic tension, building to a climax)	Improvisation conventions (dénouement, creating an effective conclusion)
<b>Spaces of performance</b>	Levels and status in making drama	Levels, status and proxemics in making drama	Levels, status, proxemics and focus in making drama	Levels, status, proxemics, focus and balance in making drama
	Stage geography, blocking notation and the impact of thrust stages	Stage geography, blocking notation and the impact of proscenium arch stages	Stage geography, blocking notation and the impact of promenade and traverse stages	Stage geography, blocking notation and the impact of in-the-round and adapted stages
	Imaginary spaces created by stage components and properties, the elements of drama and audience	Imaginary spaces shaped by stage components and properties, the elements of drama and audience	Imaginary spaces controlled by stage components and properties; the elements of drama and audience	Imaginary spaces manipulated by stage components and properties, the elements of drama and audience
<b>Design and technology</b>	Design and technology to support dramatic meaning and create smooth transitions	Design and technology to support dramatic impact and audience enjoyment of the theatrical experience	Design and technology to emphasise dramatic tension and mood	Design and technology to manipulate focus and mood
			Design principles (balance, contrast, repetition) used to make meaning and add to the experience of theatre	Design principles (balance, contrast, repetition, pattern) selected to make meaning and add to the experience of theatre
<b>Self-management and group management skills and processes</b>	Effective group work processes (problem-solving, listening skills) in drama	Effective group work processes (providing constructive feedback) in drama	Effective group work processes (giving and receiving critical feedback) in drama	Effective group work processes (strategic planning and evaluation processes) in drama
	Safe practices in drama (backstage management to ensure safe movement)	Safe practices in drama (use of safety features of drama design and technology)	Safe practices in drama (audience area planning and monitoring during performance)	Safe practices in drama (performing arts safety primers)
<b>Responding</b>				
<b>Drama reflections</b>	Reflective processes on their own and others' work, the impact on meaning of the use of the elements of drama in performance and general drama terminology and language	Reflective processes on their own and others' work, the impact on audience responses of the use of the elements of drama in performance and use of specific drama terminology and language	Reflective writing, on their own and others' work, evaluating the impact of choices in drama making and using specific drama terminology and language	Reflective writing, on their own and others' work, analysing choices in drama making and using precise drama terminology and language

## THE ARTS: DRAMA – Scope and sequence 7–10

	Year 7	Year 8	Year 9	Year 10
<b>Drama responses</b>			Analytical writing on viewed live performances (live or digital copies of live performances) focusing on the elements of drama to make meaning	Analytical writing using different forms of communication on viewed live performances (live or digital copies of live performances), focusing on the elements of drama and design and technology to make meaning
<b>Oral communication</b>				Oral communication (explaining in an interview, the reasons behind choices in drama making)

## THE ARTS: MEDIA ARTS – Scope and sequence 7–10




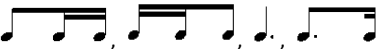
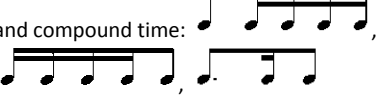




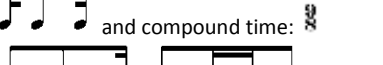

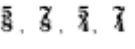
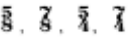
	Year 7	Year 8	Year 9	Year 10
<b>Making</b>				
<b>Media languages</b>	Introduction to key terminology and technologies related to selected context and focus	Introduction to key terminology and technologies related to selected context and focus	Introduction to key terminology and technologies related to selected context and focus	Introduction to key terminology and technologies related to selected context and focus
	Introduction to the basic communication model	Revision and expansion of the basic communication model to include the communication process of new and emerging media technologies		
	Codes and conventions of media type, genre and/or style studied	Codes and conventions of media type, genre and/or style studied	Codes and conventions for constructing meaning in the selected media type, genre and/or style studied	Codes and conventions for constructing meaning in the selected media type, genre and/or style studied
	Point of view in the context of the media type, genre and/or style studied	Point of view for a specific audience in the context of the media type, genre and/or style studied	Point of view for different audiences in the context of the media type, genre and/or style studied	Alternative points of view for different audiences in the context of the media type, genre and/or style studied
	Narrative conventions in the context of the media type, genre and/or style studied	Narrative conventions in the context of the media type, genre and/or style studied	Media works that experiment with narrative conventions in the context of the media type, genre and/or style studied	Media works that manipulate narrative conventions in the context of the media type, genre and/or style studied
<b>Representation</b>	Representation of ideas, issues or people in the media and the values they represent (consideration of stereotypes)	Representation of ideas, issues or people in the media and the values they represent (consideration of stereotypes)	Representation of ideas, issues or people in the media now, and/or in the past, and the values they represent (consideration of stereotypes)	Representation of ideas, issues and/or people in the media now, and/or in the past, and the values they represent or challenge (consideration of stereotypes)
<b>Production</b>	Controls and audience values influencing the production of media work	Controls and audience values influencing the production of media work	Controls and audience values impacting the production context of media work	Controls, constraints and audience values impacting the production context of media work
<b>Skills and processes</b>	Basic media production skills to integrate codes and conventions in media work for a specific purpose and meaning	Media production skills to integrate codes and conventions in media work for a specific purpose and meaning	Media production skills to integrate codes and conventions in media work for a specific purpose, meaning and style	Media production skills to integrate and shape codes and conventions in media work for a specific purpose, meaning and style



## THE ARTS: MEDIA ARTS – Scope and sequence 7–10

	Year 7	Year 8	Year 9	Year 10
<b>Skills and processes</b>	Awareness and safety when using technologies and resources	Awareness and safety when using technologies and resources	Independent awareness of safe production practices when using technologies and resources	Independent awareness of safe production practices when using technologies and resources
	Team skills and specific role responsibilities	Team skills and specific role responsibilities	Team skills and specific role responsibilities	Team skills and specific role responsibilities
		Development of problem-solving skills	Personal and group timelines and development of problem-solving skills	Personal and group timelines and application of problem-solving skills
	Production process using basic technical skills and processes, scripts, storyboards and layouts	Production process using basic technical skills and processes, scripts, storyboards and layouts	Production process using appropriate technical skills and processes, scripts, storyboards and layouts	Clear self-production processes using appropriate technical skills, scripts, storyboards and layouts
<b>Responding</b>				
<b>Analysing and reflecting on intentions</b>	The effectiveness of their own and others' media work for the audience and intended purpose	The effectiveness of their own and others' media work for the intended audience, purpose and context	The impact of their own and others' media work for the intended audience, purpose and context	The impact of their own and others' media work for the intended audience, purpose and context
	Media work from contemporary times to explore differing viewpoints	Media work from contemporary times to explore differing viewpoints	Media work from contemporary and past times to explore differing viewpoints in Australian media work and/or international media work	Media work from contemporary and past times to explore differing viewpoints in Australian media work and/or international media work
			Media conventions, social and/or cultural beliefs and values that underpin representations in media work	Media conventions, social and cultural beliefs and values, local and/or global, that underpin representations and shape purposes and processes in media work
				Values presented or challenged by celebrities, stars and/or heroes
<b>Audience</b>	The role of the audience (interests, values, expectations) in influencing the producer's selection process (selection, omission, emphasis)	The role of the audience (interests, values, expectations) in influencing the producer's selection process (selection, omission, emphasis)	Impact of intended audience on the producer's selections in choosing codes and conventions, styles, narrative, genre, representations, stereotypes, differing points of view and values	Impact of intended audience on the producer's selections in choosing codes and conventions, styles, narrative, genre, representations, stereotypes, differing points of view and values
	Intended audiences for which media work is produced	Intended audiences for which media work is produced	Intended audience profile of specific media work	Intended audience profiles of specific media work
	Ways audiences use media for a specific purpose	Current trends in how audiences use media	Impact of current trends in how audiences use media	Impact of past and current trends in how audiences use media

# THE ARTS: MUSIC – Scope and sequence 7–10

	Year 7	Year 8	Year 9	Year 10
<b>Making</b>				
<b>Aural and theory</b>	<p>Development of aural skills, aural memory and inner hearing to identify, sing/playback and transcribe pitch and rhythm patterns</p> <p>Aural recognition of specific elements of music in short excerpts (not all content may be relevant to the selected context):</p> <p><b>Rhythm</b></p> <ul style="list-style-type: none"> <li>simple time:  and compound time: </li> <li>rests: </li> <li>pause, ostinato/riff</li> <li>tempo: very slow/<i>largo</i>, slow/<i>adagio</i>, moderate/<i>moderato</i>, fast/<i>allegro</i>, very fast/<i>presto</i></li> </ul> <p><b>Pitch</b></p> <ul style="list-style-type: none"> <li>scales: major pentatonic, major scales up to 1 sharp and 1 flat in treble clef</li> <li>intervals: steps and leaps, half step/semitone, whole step/tone, Perfect 5<sup>th</sup> and Perfect 8<sup>ve</sup></li> <li>triads: major</li> <li>tonality: pentatonic, major and minor</li> <li>pedal/drone, ostinato/riff</li> </ul> <p><b>Dynamics and expression</b></p> <ul style="list-style-type: none"> <li>very soft/<i>pianissimo</i> (<i>pp</i>) to very loud/<i>fortissimo</i> (<i>ff</i>) including <i>mezzo piano</i> (<i>mp</i>) and <i>mezzo forte</i> (<i>mf</i>)</li> <li><i>legato</i>, <i>staccato</i></li> </ul> <p><b>Form and structure</b></p> <ul style="list-style-type: none"> <li>repetition and contrast</li> <li>riff/ostinato, call and response</li> <li>binary, ternary/popular song form (verse, chorus), rondo</li> </ul>	<p>Development of aural skills, aural memory and inner hearing to identify, sing/playback and notate simple pitch and rhythmic patterns, melodic contour and chords in isolation and in simple progressions</p> <p>Aural recognition of one or more elements of music in short excerpts (not all content may be relevant to the selected context):</p> <p><b>Rhythm</b></p> <ul style="list-style-type: none"> <li>beat groupings/subdivision in simple time:  and compound time: </li> <li>rests: </li> <li>anacrusis, ties, syncopation</li> <li>tempo: gradually getting slower/<i>rallentando</i> and <i>ritardando</i> and gradually getting faster/<i>accelerando</i></li> </ul> <p><b>Pitch</b></p> <ul style="list-style-type: none"> <li>scales: add minor pentatonic and natural minor scales up to 2 sharps and 2 flats in treble and bass clefs</li> <li>intervals: m2, M2, m3, M3, P4, P5, P8<sup>ve</sup>, ascending only</li> <li>chords: major and minor triads, major primary triads (I, IV, V) in isolation and simple progressions</li> <li>tonality: relevant to scales listed</li> <li>sequence</li> </ul> <p><b>Dynamics and expression</b></p> <ul style="list-style-type: none"> <li><i>crescendo</i>, <i>decrescendo</i></li> <li>accents /<i>sforzando</i></li> </ul> <p><b>Form and structure</b></p> <ul style="list-style-type: none"> <li>add intro/outro, bridge, hook, head, 12 bar Blues, theme and variation</li> </ul>	<p>Development of aural skills, aural memory and inner hearing to identify, sing/playback and notate rhythmic passages, melodic patterns based on familiar scale and intervals, and simple chord progressions</p> <p>Aural identification of the elements of music in isolation and combination in a range of music excerpts (not all content may be relevant to the selected context):</p> <p><b>Rhythm</b></p> <ul style="list-style-type: none"> <li>beat groupings/subdivision in simple time:  and compound time: </li> <li>rests: </li> <li>swung rhythms</li> <li>tempo: (<i>andante</i>, <i>allegretto</i>, <i>vivace</i>)</li> </ul> <p><b>Pitch</b></p> <ul style="list-style-type: none"> <li>scales: add harmonic minor, Blues up to 3 sharps and 3 flats in treble and bass clefs</li> <li>intervals: add m6, M6, m7, M7 ascending and descending</li> <li>chords: major and minor triads, primary triads in isolation and simple progressions, add (i, iv, V) in minor keys, (vi) in major keys and (V<sup>7</sup>) in both major and minor keys</li> <li>tonality: relevant to scales listed, modulation to relative major/minor</li> <li>riff/ostinato, pedal, sequence</li> </ul> <p><b>Dynamics and expression</b></p> <ul style="list-style-type: none"> <li>dynamic gradations and articulations to create contrast and alter timbre</li> </ul> <p><b>Form and structure</b></p> <ul style="list-style-type: none"> <li>use of theme</li> <li>add minuet and trio, sonata form</li> </ul>	<p>Use and application of aural skills, inner hearing and aural memory to identify, sing/playback and notate pitch, melodic and rhythmic dictations, chord changes and chord progressions</p> <p>Aural identification of the role and treatment of one or more elements of music in isolation and combination in a range of music works (not all content may be relevant to the selected context):</p> <p><b>Rhythm</b></p> <ul style="list-style-type: none"> <li>beat groupings/subdivision in simple time:  and compound time: </li> <li>augmentation/diminution, rhythmic motif </li> <li>irregular metres: </li> <li>tempo: <i>ritenuto</i>, <i>rubato</i>, <i>a tempo</i></li> </ul> <p><b>Pitch</b></p> <ul style="list-style-type: none"> <li>scales: add melodic minor and chromatic up to 4 or more sharps and 4 or more flats in treble and bass clefs</li> <li>aeolian, ionian, mixolydian and dorian modes</li> <li>intervals: add A4/D5 ascending and descending, melodic and harmonic</li> <li>chords: add diminished and augmented triads, major and minor primary triads in isolation and simple progressions, add (ii) in major keys</li> <li>perfect and plagal cadences</li> <li>tonality: add consonance and dissonance, modal, chromaticism, atonal, twelve tone</li> <li>inversion</li> </ul>

## THE ARTS: MUSIC – Scope and sequence 7–10

	Year 7	Year 8	Year 9	Year 10
<b>Aural and theory</b>	<p><b>Timbre</b></p> <ul style="list-style-type: none"> <li>instrumental and vocal types and groups/ensembles</li> </ul> <p><b>Texture</b></p> <ul style="list-style-type: none"> <li>unison/monophonic/single line, homophonic/melody and accompaniment</li> </ul>	<p><b>Timbre</b></p> <ul style="list-style-type: none"> <li>discern between acoustic and electronic sounds</li> </ul> <p><b>Texture</b></p> <ul style="list-style-type: none"> <li>descant/counter melody</li> </ul>	<p><b>Timbre</b></p> <ul style="list-style-type: none"> <li>instruments and voice types, groups/ensembles, method of sound production, mutes, pedals and distortion</li> </ul> <p><b>Texture</b></p> <ul style="list-style-type: none"> <li>polyphonic/multi-voice</li> </ul>	<p><b>Dynamics and expression</b></p> <ul style="list-style-type: none"> <li>gradations of sound (<i>fp</i>), terraced dynamics, ornamentation, expressive devices and articulations relevant to style and context</li> </ul> <p><b>Form and structure</b></p> <ul style="list-style-type: none"> <li>motivic development through composed and strophic, interlude, <i>ritornello</i>, fugue</li> </ul> <p><b>Timbre</b></p> <ul style="list-style-type: none"> <li>use of idiomatic techniques (bowing, harmonics, <i>vibrato</i>, <i>glissando</i>/slide, sticks/mallets, slap bass, digitally manipulated sound, oscillation, filters, pedals)</li> </ul> <p><b>Texture</b></p> <ul style="list-style-type: none"> <li>horizontal and vertical layers of sound appropriate to style and context and repertoire studied (distortion, white noise)</li> </ul>
<b>Composing and arranging</b>	Use of structured composition tasks to compose and arrange music, improvising and experimenting with specific elements of music to explore and develop music ideas	Use of given composition frameworks to structure arrangements and create original works, improvising and combining the elements of music to trial, refine and shape music ideas	Use and application of composition models to shape and refine arrangements and original works; improvising, combining and manipulating the elements of music; applying compositional devices, stylistic features and conventions to reflect a range of music styles	Composition and arrangement of musical works of increasing complexity; improvising and purposefully applying, combining and manipulating the elements of music; and synthesising appropriate stylistic features and conventions to shape, extend, manipulate and evaluate music ideas
	Use of invented and conventional notation, specific music terminology and available technologies to record and communicate music ideas	Use of invented and conventional notation, appropriate music terminology and available technologies to plan, record and communicate music ideas	Use of a range of invented and conventional notation, appropriate music terminology and available technologies, to organise, record and communicate music ideas	Use of specialised notation, context appropriate terminology and available technologies to organise, record and communicate music ideas across a range of styles
<b>Practical and performing skills</b>	Development of technical and expressive skills, through practice and rehearsal, of a variety of solo and ensemble music	Development and improvement of technique and exploration of expressive possibilities and stylistic features when practising, rehearsing and performing a variety of music	Development of technical skill and control; musical expression; and consideration of relevant stylistic musical features when practising, refining and performing a variety of repertoire	Development and refinement of technical skill and control and musicianship skills; applying style-specific techniques and expression in a purposeful and musical manner when practising, refining and performing repertoire from a range of styles and contexts

## THE ARTS: MUSIC – Scope and sequence 7–10

	Year 7	Year 8	Year 9	Year 10
<b>Practical and performing skills</b>	Application of strategies to regularly practise and improve performance skills and techniques	Use of reflective strategies and regular practice to consolidate performance skills and techniques	Consideration of the music practices of others to inform and shape their own music making through regular self-directed practice of performance skills and techniques	Analysis and comparison of performances and performance practices to devise and apply effective practice strategies and evaluate, shape and refine music performance skills and techniques
	Development of ensemble skills, working together to balance and blend tone and volume; and maintain safety, correct posture and technique when using instruments, voices and technologies	Development of ensemble skills and an understanding of the role of each member of the ensemble; playing and singing with expression and controlling tone and volume, to create a balanced sound	Development of ensemble skills, working collaboratively to perform with expression, tonal control and awareness of ensemble	Development and consolidation of ensemble skills, working collaboratively to rehearse and perform a range of repertoire with stylistically appropriate expression, tonal control, awareness of different performer responsibilities and audience needs
<b>Responding</b>				
<b>Analysis and context</b>	Identification of, and discussion about, the use of specific elements of music and stylistic features in structured listening activities, using appropriate music terminology	Identification of, and discussion about, the use and treatment of specific elements of music in a range of works, using defined frameworks, identified criteria and appropriate music terminology	Identification and description of the use and stylistic treatment of the elements of music, comparing and discussing similarities and differences between musical works from a range of styles and contexts	Identification, comparison and evaluation of the use, combination and stylistic treatment of the elements of music, using aural and critical analysis skills and stylistically informed language to make comparisons, informed observations and judgements about a wide range of music
	Identification of features and performance practices that determine a specific musical style or culture, and description of ways that music contributes to a culture or a context	Identification, description and comparison of music and music practices across a range of cultural, social and historical contexts	Identification, comparison and evaluation of a variety of music with an understanding of cultural and historical features, stylistic characteristics and associated conventions and music practices	Identification, analysis and evaluation of connections between social, cultural and historical influences and musical developments; and analysis of how the use and combination of the elements of music define stylistic characteristics and cultural and historical features
<b>Response, interpretation and evaluation</b>	Use of given frameworks and reflective strategies to evaluate music performances and discussion of different points of view	Use of specific criteria and given frameworks to evaluate performances, outlining strengths and providing ways to improve their own and others' performances when giving and receiving feedback	Use of specific criteria and given frameworks to discuss strategies to improve and inform music making when evaluating performances and giving and receiving constructive feedback	Identification and selection of specific criteria to devise and apply strategies when analysing, evaluating and refining their own and others' musical works and performances
	Communication of thoughts and feelings about music using given criteria to form and express personal opinions	Selection and use of criteria to make informed opinions, observations and evaluations about music, and identification of personal preferences, articulating the reasons for them	Development of personal opinions and musical preferences, analysing and discussing the influence of music and appreciating differing opinions and perspectives about music	Development of personal preferences and aesthetic appreciation, differentiating between subjective and objective interpretations when comparing and evaluating stylistic interpretations of a range of music

## THE ARTS: MUSIC – Scope and sequence 7–10

	Year 7	Year 8	Year 9	Year 10
<b>Response, interpretation and evaluation</b>	Exploration and discussion of different audience behaviour and performance traditions across a range of settings and musical styles	Exploration and identification of different purposes, roles and responsibilities in music making activities as both performer and audience member	Evaluation and comparison of attitudes and practices towards the role of audience and performer, recognising that different practices and stylistic conventions can influence a performance and affect audience response and interpretation	Consideration of cultural, social and ethical issues, comparing and evaluating audience response and performer roles across a broad range of music in formal, informal, virtual and interactive settings

## THE ARTS: VISUAL ARTS – Scope and sequence 7–10

	Year 7	Year 8	Year 9	Year 10
<b>Making</b>				
<b>Inquiry</b>	Ideas and design development for art-making (e.g. brainstorm, mind map, annotation/sketches, media testing)	Ideas and design development for art-making (e.g. brainstorm, mind map, annotations/sketches, media testing)	Ideas for art-making appropriate for chosen discipline (e.g. brainstorm, mind map, annotations/sketches, photography, media testing)	Ideas for their own art-making which supports personal learning style and chosen discipline (e.g. brainstorm, mind map, annotations/sketches, photography, media testing)
	Application of techniques and processes suited to 2D and/or 3D artwork (e.g. one-colour lino print, observational drawing)	Application of techniques and processes suited to 2D and/or 3D artwork (e.g. blind contour drawing, rolling a slab)	Exploration of media, materials and technologies in order to understand how they can be applied to a variety of art forms	Exploration of a wide range of 2D, 3D and/or 4D visual art techniques, in order to plan and influence the personal choice of materials and technologies
	Visual art language (visual art elements and principles of design) used in the development of artwork (e.g. using repetitive shapes and colour to create a pattern)	Visual art language (visual art elements and principles of design) used in the development of artwork (e.g. using line to create implied textural qualities in a drawing)	Visual art language (visual art elements and principles of design) used in the development of artwork (e.g. applying colour to a black and white print)	Visual art language (visual art elements and principles of design) used in the development of artwork (e.g. using implied texture and a range of tones to create form)
	Introduction to one or two of the visual art conventions (e.g. compositional devices, such as the use of directional leading lines to direct the eye into the composition; colour theory)	Development of understanding of visual art conventions including visual inquiry (e.g. observational tonal drawing, developing a storyboard for an illustration)	Recognition and use of visual art conventions (e.g. examining the representation of the human form in cultural contexts)	Recognition, use of and responding to visual art conventions (e.g. the comparisons between traditional and modernist art styles; the transition from still to moving imagery)
	Art-making intentions identified through annotations or conversations (e.g. keeping a written or digital journal, or portfolio or question/answer; one-to-one, or group debriefs; discussing responses to artwork)	Art-making intentions identified through annotations or conversations (e.g. keeping a written or digital journal; series of process photographs, portfolio, sketchbook; or aural presentations on artwork/art styles)	Personal responses in written and visual form to illustrate understanding of themes, concepts or subject	Exploration, development and refinement of their personal style in conjunction with representations of other artists through documentation, drawings, recordings, film
			Introduction of ideas inspired by an artistic style in their own artwork	Ideas explored and refined, responding to the style of other artists in their own artwork
<b>Art practice</b>	Processes to develop and produce artwork	Processes to develop and produce artwork	Materials, techniques and technologies explored to develop and represent their own artistic intention	Materials, techniques, technologies and processes manipulated to develop and represent their own artistic intentions
	Safe work practices (e.g. hand placement when using a lino tool)	Safe work practices (e.g. wipe desks down with damp cloth after ceramics to remove any traces of dry ceramic dust)	Safe and sustainable practices when producing artwork	Safe and sustainable practices; preparedness for hazardous situations and responsible actions while working with more complex materials in the production and display of artwork

## THE ARTS: VISUAL ARTS – Scope and sequence 7–10

	Year 7	Year 8	Year 9	Year 10
<b>Art practice</b>	Processes and finished artwork appraised; ways to improve art practice; reflection	Processes and finished artwork appraised; ways to improve art practice; reflection	Processes and resolved artwork appraised; ways to improve art practice; reflection	Processes and resolved artwork appraised; ways to improve art practice; reflection
	Techniques and processes to support representation of ideas in their art-making	Techniques and processes to support representation of ideas in their art-making	Techniques and processes chosen to develop and refine artwork when representing ideas and subject matter	Techniques and processes chosen to refine and resolve artwork to a more complex level, when representing ideas and subject matter
<b>Presentation</b>	Display options of finished artwork to enhance audience interpretation	Display options of finished artwork (decisions as to how and where it might be presented) to enhance audience interpretation	Consideration of audience engagement and display options when exhibiting artwork related to an art form (e.g. site-specific, <i>'Sculptures by the Sea'</i> )	Decision-making in the display of artwork (relationships that influence space and audience)
	Presentation convention of attributing artwork (e.g. printmaking convention of the edition for each print)	Identification of skills and processes required for an artwork to be considered for display and recognition of the importance of presentation conventions (e.g. framing/mounting)	Resolved artwork presented with consideration of personal expression and audience; can be verbal or written	Resolved artwork presented with consideration of personal expression and the connection with the viewer (e.g. a supporting artist statement in verbal or written format)
<b>Responding</b>				
<b>Analysis</b>	One critical framework (STICI or Taylor) to discuss artwork	Critical frameworks (STICI or Taylor) to discuss artwork	Critical analysis frameworks (STICI, Feldman or Taylor) used to analyse artwork from contemporary and past times	Critical analysis frameworks (STICI, Feldman, Taylor or Four Frames) used to analyse a wide variety of artwork from contemporary and past times
	Use of visual art elements (line, tone/value, colour, shape, texture, form and space; principles of design (movement, balance, rhythm, harmony, pattern, contrast, unity, repetition, scale)); visual conventions and visual art terminology to respond to artwork (e.g. dot point form, discussion or written format)	Use of visual art elements; principles of design; visual conventions and visual art terminology to respond to artwork (e.g. dot point form, verbal or written format)	Use of visual art language (visual art elements and principles of design), visual conventions and art terminology to respond to artwork (e.g. dot point, short answer essay, verbal format)	Use of visual art language (visual art elements and principles of design), visual conventions and art terminology to respond to artwork (e.g. short answer and extended essay form, video or verbal format)
	Key features identified in the organisation of a composition (e.g. use of focal point, cropping)	Key features considered when constructing a composition (e.g. use of linear and/or atmospheric perspective to create a sense of distance in space)	Visual conventions identified in complex compositional arrangement of artwork (e.g. metamorphosis, Cubist fragmentation)	Visual conventions used to refine complex compositional arrangement of artwork, (e.g. use of the rule of thirds to create a balanced composition)

## THE ARTS: VISUAL ARTS – Scope and sequence 7–10

	Year 7	Year 8	Year 9	Year 10
<b>Social, cultural and historical contexts</b>	Key features identified in artwork belonging to a given artist, movement, time or place	Key features recognised in artwork belonging to selected artists, movement, times or places	Identification of representations in artwork within a given context	Artists from different cultural groups and their use of persuasive, communicative or expressive representation
	Purpose and meaning associated with artwork from selected artists and art styles	Purpose and meaning communicated in artwork from selected artists and art styles	Viewpoints in artwork from particular artists and styles	Viewpoints identified in a range of artwork from contemporary and past times
Practices, techniques and viewpoints of artists from different cultural groups			Representations within a breadth of artwork	
<b>Interpretation/ response</b>	Personal opinions about their own artwork and the work of others', supported by examples within artwork	Personal opinions about their own artwork and the work of others', supported by specific examples within artwork and reasons to justify opinions	Evaluation of their own artwork and the artwork of others', using examples and evidence to support judgements	Evaluation of their own artwork and the work of others', including consideration of different viewpoints (gender, age, religion, culture) and judgement of the significance of the artwork in a given context