

# The Tasmanian Curriculum

## Arts Curriculum Area

K–10 syllabus and support materials



Department of Education





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## Overview

### The Arts curriculum area

The Arts area comprises Dance, Drama, Media, Music and Visual Art. Although they have been grouped together as related forms of human understanding, each arts form has its own characteristics and body of knowledge and each makes its own distinct contribution to learning. They are often used in interrelated ways, but it is understood that the arts forms are not 'interchangeable' – each maintains its own integrity and there is no evidence to suggest that learning is automatically transferred between them.

#### **The arts and communication**

The arts are a major form of human communication and expression. They are used to explore, express and communicate ideas, feelings and experiences. Each arts form can be described as a language in its own right, being a major way of symbolically knowing and communicating experience. Through the arts, individuals and groups make and share meaning. The arts languages have their own conventions, codes, practices and meaning structures and communicate cultural contexts. It is through these ways of knowing and expressing feelings and experience that students make sense of their world.

#### **The arts and values**

The arts are a powerful means to inform, teach, persuade and provoke thought. They reinforce existing ideas and values, can challenge them, or offer new ways of thinking and feeling. They can be a powerful means of bringing about change. The arts have traditionally had a vital role in shaping our understanding of ourselves as individuals and members of society, and our understanding of the world in which we live. The Arts learning area contributes to the development of core shared values in students, in particular, helping them to critically reflect, make personal meaning and show enterprise and initiative.

#### **The arts, creativity and satisfaction**

The arts provide a major means of personal creativity, satisfaction and pleasure. They promote creative problem solving, self-expression and the use of the imagination in a range of different forms. The opportunity for creativity in the arts develops students' abilities to plan, experiment, try different approaches, solve problems and make decisions in situations in which there may be no standard answers. The arts provide a vehicle for the growth of self esteem and positive, personal satisfaction, group cohesion and sheer enjoyment!

#### **The arts and life skills**

It is well documented that the arts promote emotional intelligence, a way of understanding, using and making responses through the emotions and students' intrapersonal qualities and experiences. This is what can make learning 'stick'. The arts provide a powerful context for learning across the curriculum and for making sense and deepening understanding in an holistic way, incorporating the cognitive, emotional, sensory and spiritual dimensions of the learner. The arts develop verbal and physical skills, logical and intuitive thinking, interpersonal skills and spatial, rhythmic, visual and kinaesthetic awareness.

## Arts programs in schools

Engagement in learning in and through the arts is considered to be part of a balanced education for all. The overarching goal for arts education in the Tasmanian Curriculum is for each student to understand the purposes and use of a range of arts forms – dance, drama, media, music and visual arts – and how to make and share meaning from and through them. Each student should have the opportunity to develop significant confidence and skill in using their preferred art form.

In primary schools, teachers endeavour to give students a peak experience in at least one art form and some experience of all during the course of a year. Specialist arts teachers have a deep knowledge of their art form, maintain currency through practice and model the use of the arts to make and convey meaning and demonstrate understanding.

In developing challenging and enjoyable arts programs, which address the needs of all students, arts teachers draw upon a broad range of perspectives and understandings to inform their teaching practice. These arts programs engage students in gaining understanding through practical experience and exposure to the arts, as well as involving them in inquiry that focuses on factual and theoretical knowledge and understanding of the arts.

The arts provide a powerful means of sharing and celebrating student work with the broader school community. It is important that performances and exhibitions represent the culmination of a sequential learning program that provides evidence of achievement as opposed to one-off events with little relationship to deeper learning.

Arts programs in schools push the boundaries of established practice and make significant and explicit connections with other disciplines or learning areas, as well as within the strands of the Arts. Perhaps the Arts learning area may best be seen as having a heart and a mind, the heart being the core concerns of expressive media, imagination and creativity and the mind being the overlapping connections with other disciplines or curriculum areas.

In schools, arts programs can be accessed through:

- a sequential year-long program in one or more art forms
- units of work that relate to individual or combined art forms
- a combination of dedicated arts time and cross-curricular time
- integrated learning
- combinations of the above.

## Learning through the arts

Through engagement in the arts students:

- communicate ideas, feelings and beliefs
- comprehend and respond to the ideas, feelings and beliefs of others
- develop and communicate understandings of themselves and the world around them
- shape thoughts on, hypothesise about, analyse, question and create representations of the world around them and lived experience
- develop their expressive capacities to present to a wide range of audiences with purpose, effect and confidence
- understand the way the arts shape opinion and action
- consider ethical and valued ways of being and acting at a personal level in the wider world
- understand that the messages an individual glean from arts works, and their actions in response, are powerful constructors of personal and social identity
- develop a range of aesthetic criteria to evaluate and reflect upon their own arts works and those of others.

Learning through the arts involves:

- **aesthetic learning** – through participation in the arts, students learn to value, evaluate, challenge, feel, respond to and enjoy artistic experiences. Arts experiences develop the skills and understandings to use aesthetic value as a basis for discriminating, selecting and responding, and for questioning the ways in which values are formed.
- **cognitive learning** – perception, creativity, logical thinking, metaphoric thinking, question formation, decision making, critical thinking, concept formation, memory and reflective thinking are all developed and deepened by participation and focused teaching through the arts. It must be recognised that artistic thought sometimes occurs in tacit, intuitive, emotional or subconscious ways.
- **physical learning** – arts experiences are active and students perform actions that require practice, refinement and concentration. Taking part at their level of physical ability, students develop physical skills, learn processes and techniques and come to understand the limitations and potential of media. Within each arts form, students work to gain control. Some skills demand repetition to develop; others might be mastered quickly. All require persistence, practice, application and resilience.
- **sensory learning** – learning in and through the arts requires students to focus on the use of their senses. They develop the capacity to express, through a range of art forms, information accessed through tactile, aural, visual and kinaesthetic means.
- **social learning** – through the arts, students learn about themselves and the ways in which they interact with others. They learn to work in groups, to express ideas and communicate through the arts, and to examine the role of the arts in different social and cultural contexts. Students also gain a sense of self through developing personal artistic vision and finding a sense of style.

## Information and communication technologies (ICT) in the Arts curriculum

Students use current and emerging information and communication technologies to inquire, create arts works, enhance and record performances and communicate with others. The creative use, exploration of and experimentation with technological hardware and software are at the heart of arts practice. Multimedia text forms created or delivered through ICT are amongst the most common communication forms experienced by students.

Students develop skills in accessing, organising and structuring information to refine their ideas, improve their interpretations and develop new understandings of arts practice and practitioners.

## The relationship of the Arts curriculum area to further study in Years 11 and 12

The curricula for Dance, Drama, Media, Music and Visual Art prepare students for further study in their chosen art form in the senior secondary years. Students who achieve at Stages 14 and 15 of Standard five should be capable of successfully undertaking studies in pre-tertiary syllabuses in their chosen art form in Year 11. Students achieving at Stages 11 and 12 may, more appropriately, undertake pre-tertiary studies in their chosen art form in Year 12.

## The relationship of the Arts curriculum area to lifelong learning

The Tasmanian Curriculum is designed to help students become lifelong learners. The overall learning outcomes of the curriculum contain elements common to all curriculum areas and collectively describe the valued attributes of a lifelong learner.

Lifelong learners are:

- inquiring and reflective thinkers
- effective communicators
- self-directed and ethical people
- responsible citizens
- world contributors.

The Kindergarten to Year 10 Arts curriculum area provides many opportunities for students to develop those attributes.

## Teaching for learning

High quality teaching has a significant impact on student learning and achievement. The learning, teaching and assessment principles provide guidance for teaching and assessment approaches that place the student firmly at the centre of the educational process.

Effective teachers:

- deeply understand the content and assessment requirements of the relevant curriculum areas
- establish and maintain engaging, safe and challenging learning environments
- understand the needs of learners and how learning best occurs
- teach for understanding and make connections within and across curriculum areas and outside the classroom
- have high expectations of student achievement
- express clear values and purposes for education and learning
- intervene and design motivating and rewarding learning experiences
- build independent, self-regulated learners
- explicitly focus on thinking skills including inquiry
- explicitly teach literacy and numeracy skills
- build a rich instructional repertoire
- critically reflect on their practice
- innovate in their own classroom and collaborate with peers
- make learning relevant and personal
- teach and learn beyond the classroom and school
- use ICT in their teaching, assessment and professional learning
- establish and nurture effective partnerships with parents and the school community
- use assessment in ways that improve student learning
- use assessment to inform their teaching
- establish and use networks for learning, teaching and assessing
- demonstrate a commitment to ongoing professional learning.

Learning and teaching are at the heart of coherent curriculum. They are most rewarding when the key focus is on the student acquiring the understandings, skills and attributes needed to achieve their individual potential and on them establishing a commitment to lifelong learning and to developing fulfilling career and life pathways.

## Learning, teaching and assessment principles

The Learning, teaching and assessment principles detail key beliefs about the role of teaching and assessment in the Tasmanian Curriculum.

Learning	Teaching	Assessment
... makes meaning of the world	... helps students understand by acquiring knowledge and skills	... focuses on students demonstrating understanding in a range of curriculum areas
... is innate and lifelong	... is based on high expectations and enjoyment of learning	... improves learning and achievement
... is a personal process	... recognises individual differences, is inclusive and based on a broad range of teaching strategies	... enables students to self-assess and negotiate criteria and assessment tasks
... connects prior knowledge and experiences to new information and learning	... determines what students know and connects to students' lives and futures	... information is based on valid processes and used to plan effective instruction
... is influenced by social interactions	... builds effective relationships between all those involved in the educational process	... is fair and inclusive of judgements from students, peers, teachers, parents, carers and others
... is affected by emotions	... provides a safe and challenging learning environment	... helps develop the wellbeing of all partners in the learning and teaching process
... is influenced by personal identity and motivation	... builds high expectations and confidence in students	... provides timely, accurate and positive feedback to students
... depends on meaningful information and experiences	... involves students in setting goals and connecting what is taught to life and further learning	... enables students to be clear about what is being assessed and how this connects to life and further learning
... is improved when students are aware of how thinking and learning occur	... focuses on thinking skills in all curriculum areas	... encourages students to reflect on their learning including thinking skills
... enables students to demonstrate their understanding in new ways	... enables students to apply their learning in new ways	... tests students ability to apply their learning in new ways

## Assessment principles and practice

The main purpose of assessment is to improve student learning. Assessment is an ongoing process of gathering and using evidence of student achievement.

Effective assessment enables:

- students to better understand their progress towards goals and become more knowledgeable and self-directed in their learning
- teachers to make more informed judgements about student progress and design more effective teaching programs
- parents and carers to better understand and support students' learning and achievement.

Effective assessment emphasises:

- assessment for learning—teachers using evidence of student progress to inform their teaching
- assessment as learning—students reflecting on and evaluating their progress to inform future learning goals
- assessment of learning—teachers using evidence of student learning to make individual and collective judgements on student achievement against specific curriculum goals and standards.

The Learning, teaching and assessment principles detail key beliefs about the role of assessment in the Tasmanian Curriculum.

### Methods of assessment

Arts teachers provide a broad range of opportunities for students to show what they know and can do. They enable students to have input into different ways of providing evidence of their learning in, through and about the arts. Effective assessment methods include:

- informal assessment – students and teachers making incidental judgements about what they have learned on a day-to-day basis
- formal assessment tasks – students demonstrating achievement against criteria that are known prior to undertaking a learning task
- observations or anecdotal records – teachers taking informal notes while working with students
- checklists – teachers developing snapshots of the students' knowledge and skills
- portfolios – students building up carefully selected collections of their work over time
- journals – students documenting their ongoing reflections about their thinking and understanding.

### Learning, assessment and year levels

The Tasmanian Curriculum explains the scope and sequence of learning opportunities for students as they progress from Kindergarten to Year 10.

Standard	Standard 1			Standard 2			Standard 3			Standard 4			Standard 5		
Stage	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

## Opportunities to learn and year levels

So that students are challenged to improve their learning, they should be provided with opportunities to learn that are in advance of their expected assessment ratings. Teachers should plan learning opportunities across a range of stages for any year group. Students can take up to a year to consolidate ideas and to demonstrate understanding following the teaching of new concepts. More able students will understand ideas quickly and for others it will take up to two years to reach the same level of understanding.

The table below provides some guidance about the range of learning opportunities required within each year group. Very few students in each year group across the state will require opportunities to learn that fall outside the range described below.

Stages for opportunities to learn						
Year level	Kinder – Prep	Years 1 and 2	Years 3 and 4	Years 5 and 6	Years 7 and 8	Years 9 and 10
Opportunities to learn	Stages 1 – 4	Stages 3 – 6	Stages 5 – 9	Stages 7 – 11	Stages 9 – 13	Stages 11 – 15

## Stages for assessment ratings

A summary set of assessment indicators against each of the performance criteria is provided with this syllabus. In Years 7– 10 students do not have to be capable of achieving everything listed within a particular standard to be rated as performing at that standard. A holistic on-balance judgement should be made about whether a student's performance is of similar difficulty to those listed and, according to the achievement across most of the performance criteria, a 'standard' assigned.

In this syllabus structure stages are not described individually. A stage is assigned according to the coverage of the performance criteria over time and from a range of evidence within the standard and the extent to which a student has demonstrated:

- consistency of achievement – occasionally, more often than not, regularly
- increasing independence – the capacity to achieve without the need for constant teacher intervention or support
- growing sophistication and control over the art form, using prior knowledge, increasing complexity and the attainment of personal goals

The purpose of moderation is to provide all teachers with the opportunity to understand the standards and feel confident to exercise their professional judgement in assigning a stage.

A range of performances is possible within each stage. For assessment purposes, teachers should make a judgement as to whether the student has only just reached that stage (proficient) or has progressed well towards the next stage (advanced). The assessment of being *proficient* or *advanced* is based on teacher judgement supported by collegial discussions, feedback and moderation. This level of discrimination should also be reflected in the teachers' written comments on student performance.

It is expected that the spread of assessment ratings would be as described in the table below. Very few students in the year groups would be expected to be assessed outside this range by the end of the year.

<b>Stages for assessment ratings</b>						
<b>Year level</b>	<b>Kinder – Prep</b>	<b>Years 1 and 2</b>	<b>Years 3 and 4</b>	<b>Years 5 and 6</b>	<b>Years 7 and 8</b>	<b>Years 9 and 10</b>
Assessment Ratings	Assessment and reporting in the Primary years is descriptive using the language of the standards.				Stages 8 – 12	Stages 10 – 15

### **On-balance judgement**

Teachers weigh up evidence of students’ performances on different aspects of the Arts curriculum area. They keep records of students’ progress in the Performance Criteria. A final decision about a student’s achievement is made using an on-balance judgement. An accurate on-balance judgement considers:

- the consistency of the student’s performance over a period of time
- clear indications of progress from first attempts to current performance
- demonstration of knowledge, processes and skills in different contexts
- the validity of the assessment task in relation to what it is intended to reveal
- whether there is sufficient evidence of achievement to assign a standard
- relative performance on similar tasks by the student’s peers
- when teachers collaborate to design and interpret assessment tasks, consistency and validity of judgement is greatly enhanced.

### **Performance criteria**

These performance criteria guide the development of learning programs and provide the means by which teachers and students set goals for and make judgements about performance and achievement. They are described for each of the five arts forms in the following syllabus framework.

The performance criteria are:

- imagining and creating new works
- using skills, techniques and processes
- using codes and conventions
- interpreting and appraising the works of others
- making aesthetic choices
- reflecting cultural, social and historical contexts
- presenting with purpose
- expressing personal voice.

The individual performance criteria do not stand alone but are closely interrelated. Any learning activity or assessment task will provide evidence of achievement against a number of performance criteria.

## Arts learning in standard one (stages 1, 2 and 3)

Students working within standard one are at the earliest stages in their artistic development. Learning within this standard should allow students to manipulate and explore media and to engage in the arts in both intuitive and structured ways. Teachers can develop students' natural inclinations to play (through make believe), to make marks (through drawing and modelling), to make music and to dance. These early experiences develop basic skills and give students the opportunity to share their work with others through display, performance and digital media. Students working within this level learn about the roles of creator, presenter / performer, audience member and observer / commentator. They learn a simple language for talking about the arts and begin to form basic concepts relating to aesthetic values.

## Arts learning in standard two (stages 4, 5 and 6)

Students working within standard two become more selective in what they use in their arts works and become more intentional in their art making. They use both actual experiences and imagination as a basis for making arts works. They express ideas and feelings by selecting, emphasising and organising arts elements in different ways. Students prepare and present their works for others to appreciate. They reflect on their own arts works and those of others. Students respond to the most apparent features of the works and show how some key elements such as shape, form, repetition and time have been used. They talk about their preferences and why they like or dislike the works and listen to and talk about the preferences of others. Students begin to discriminate between different arts works. They recognise that arts works are made for different purposes, such as entertainment, celebration or to express ideas and feelings. They discuss the purposes of the arts in their own community and talk about different ways arts works are made.

## Arts learning in standard three (stages 7, 8 and 9)

Students working in standard three experiment with ideas, explore feelings and persist to find satisfactory solutions to tasks. They carefully choose, combine and manipulate arts elements to explore effects created with different approaches. They use a range of presentational skills to plan and present their works for different audiences or purposes. They understand that the arts may be shared with others in many different ways and they talk and write informally about arts works, noticing how elements are used for particular expressive effect. They analyse content of arts works and discuss their basic ideas. They offer interpretations of arts works' meanings or ideas and speculate about artists' intentions. They share their responses to their own arts works and those of others. Students show an understanding of the arts of different social and cultural groups. They look for clues to help identify the country, cultural context, religious purpose or historical period in which works were made. They demonstrate an understanding of the diverse nature of the arts in Australia and some understanding of their origins.

## Arts learning in standard four (stages 10, 11 and 12)

Students working within standard four in the Arts use a variety of starting points to generate ideas for their arts works. They observe their environment, reflect upon their experiences and engage in inquiries to extend their ideas. They set goals and work towards them, developing confidence in their ability to solve problems and plan. They demonstrate increasing skills in manipulating the media and use and control a range of skills, techniques and processes. They are beginning to demonstrate particular preferences for arts forms most suited to their expressive needs. When presenting or performing their works, students make decisions in planning, selecting and modifying the form and content for particular occasions or locations. They take into consideration aspects such as purpose of the

occasion, the nature of the venue or space and the most effective use of materials and equipment. Students give personal interpretations of arts works and support them by a process of description and analysis of content, use of elements and other aspects of the works. They use appropriate language when discussing works and show some understanding of the nature of the arts and their uses in particular societies and in different cultures.

### Arts learning in standard five (stages 13, 14 and 15)

Students working in standard five display initiative and are able to work independently or in groups. Their arts statements are more personal and evolve through individual and group exploration of ideas. They select and develop ideas and arts elements and work with them towards intended outcomes. They have the skills, techniques and processes to structure arts works in a chosen style or form. They are aware of the thinking processes used and document and record them. In planning and presenting their works to different audiences, students demonstrate imagination, a knowledge of artistic codes and conventions and sensitivity to the occasion and purpose of the presentation. Students develop a process to describe the content, style, genre and form of arts works and analyse and interpret those aspects to give personal points of view. They understand and discuss how arts works communicate ideas and both reinforce and challenge social, cultural and artistic values. Students demonstrate an understanding of the importance of historical, cultural and political contexts and analyse, describe and discuss arts works from those perspectives. Through a focus on the arts in contemporary Australian society, they become aware of the range of occupations connected with the arts.

# The Arts

## Opportunities to learn and assessment evidence guide

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## Dance

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**Dance** is expressive movement with intent, purpose, and form. In dance, we transform, communicate, and interpret ideas, feelings, and experiences. All dance communication is transmitted through movement and expressed through the body of the dancer. Dancers are both the performers and the instruments through which dance is expressed.

Dance is one of the most fundamental of human art forms. It exists in many forms and styles and is practised in all cultures, taking place in a range of contexts for various purposes. Dance functions as ritual, as artistic endeavour, as social discourse, and as education. People of all ages and at many levels of expertise are involved to varying degrees. In dance choreography, body awareness, space, time, energy, and relationships are manipulated to make dance works. In performance, these works reflect and frequently challenge dance traditions. Dance is always evolving, through innovation and new interpretations of traditional works.

Dance works may be seen as social and historical texts reflecting the cultures from which they emerge. Dance is a unique medium for learning about self and the world. It is an essential component of artistic, aesthetic, and cultural education and develops creative potential through physical, non-verbal expression.

**Dance education** acknowledges the variety of genres and styles of dance, the different functions or purposes dance fulfils, and the contexts that influence the making, performing and appreciation of dance. Through dance, students develop an understanding of its value in their own and other cultures, and extend their understanding of themselves, their place in society and how they can communicate through dance. Many students find that dance contributes greatly to their sense of wellbeing and provides significant personal satisfaction and enjoyment.

# Dance

## Imagining and creating new works

This dimension focuses on exploring and experimenting with movement to express ideas and feelings. It includes discovering and creating movement solutions that emerge from a range of starting points and stimuli. This creative process involves acknowledging a specific purpose, audience and intention. Creating and making dance works involves imagination, experimentation with movement and ideas, problem-solving, reflection, selection and refinement.

### Examples

- Students respond to suggestions about how toys move (e.g. soldiers, rag dolls, puppets, robots, balls, spinning tops, balloons) devising movements to represent them.
- Students bring an artefact / object that has personal significance and use it as a stimulus to create new work.

### Pedagogy

#### *Expressing*

Expressive movement is interpreted as an individual exploration of what the body can do, when, where and how it can move in space and the ideas it can express within a given context. Expressive movement is a basic element in:

- the development of students' understanding of their own physical capacity
- extending and developing dance vocabulary
- understanding sequencing and transition between movement, and form
- encouraging imaginative and logical development of ideas
- encouraging social sensitivity and group cooperation during collaborative work.

#### *Creating*

In creating movement for a dance work, students' understanding of dance skills, codes and conventions enables them to select appropriate movement that best expresses their ideas and feelings. Through knowledge of choreographic devices and use of aesthetic judgement, students can make decisions concerning movement choices and the structure of the work.

#### *Performing*

The ultimate expression of movement is recognised in performance.

As part of the creative process, when selection and aesthetic judgements have been made, students use the medium of dance to express their ideas to an audience – communication takes place.

### Key questions for students

- Does my work reflect my intentions?
- What processes did we go through to create this work?
- What could we have done differently?
- Who is the intended audience?
- Was the work appropriate for them?

## Dance

### Imagining and creating new works

Key components	At standard one, students typically:	At standard two, students typically:	At standard three, students typically:	At standard four, students typically:	At standard five, students typically:
<b>Representing ideas</b>	use literal movements to express ideas and feelings	use dance elements, e.g. actions, space and energy, to express their ideas and create movement	create movements to represent their ideas, linking them to form a basic dance work	create dance works that show an awareness of structure and the importance of motif in achieving a sense of cohesion	create well-crafted, complete works that clearly communicate the intention in a sophisticated manner
<b>Making choices</b>	incorporate familiar movements from their environment to create personal works	through a process of exploration, repetition and practice, extend their movements to create a more personal interpretation	represent an idea using known movements or creating original movements	make and justify choices regarding the development, selection and arrangement of movements to communicate an idea	edit their own works, selecting and refining elements according to relevance and the success or otherwise of their choreography
<b>Applying codes and conventions</b>	know some of the basic codes and conventions of dance and understand that these can be used to form expressive movement	understand some of the codes and conventions of making a dance and are able to create a beginning, middle and end to a simple dance	understand the codes and conventions of dance and work within them when creating works for an audience	apply codes and conventions to develop an idea	deliberately manipulate codes and conventions in a sophisticated way to express their ideas and intentions
<b>Responding to stimuli</b>	respond to given stimuli instinctively, with impromptu movement	create works through response to familiar stimuli such as music, emotions and events	create movement that is reflective of and associated with the stimuli in a direct way	create movements which reflect the concepts behind stimuli	are highly self-motivated, show initiative and generate sophisticated concepts in response to stimuli. They are able to work autonomously

# Dance

## Using skills, techniques and processes

The medium of dance is movement based. The art form has identifiable and specific characteristics that can be learnt. Students manipulate the medium by reorganising, reinterpreting and assimilating movement and design element in new contexts or for a new purpose. Working in dance calls for an awareness of and sensitivity to other peoples' ideas, physical boundaries, background and experience. A positive outcome of developing awareness, skills, relationships and appropriate behaviours in dance will be an increase in self-esteem, confidence and the ability to express ideas and feelings in a safe and encouraging environment.

### Examples

- Students experiment with movements based on key action words (.slide, roll, drag, pull, push) and in small groups, develop a dance sequence.
- Students take a given concept, such as 'water' and create a specific vocabulary of movement that clearly communicates it. They refine their work, using knowledge of choreographic devices and performance skills.

### Pedagogy

Through warm-up activities, safe dance practice and development of dance vocabulary, students develop knowledge of the skills needed to prepare the body to dance. Dance is a physical learning area that requires experience and practice in such skills as:

- |                |                         |
|----------------|-------------------------|
| • balance      | • alignment             |
| • coordination | • strength              |
| • control      | • extension             |
| • flexibility  | • sensitivity to rhythm |
| • locomotion   | • use of gravity        |

Understanding and applying correct technique is essential for safe dance practice and proficient execution of the art form. The dancer's body, being the primary tool, must be conditioned. Instruction in its use, care and maintenance is crucial for the student's development and wellbeing. They learn specific techniques to assist them in safely jumping, turning, falling and transferring weight. Aspects of technique include: appropriate warm-up, cool-down and execution of movement. They contribute to the development of the student's movement vocabulary while ensuring they are within the student's capabilities.

Through the art of dance students learn about themselves and their interaction with others. They learn to work in groups and develop the following:

- |                  |                   |
|------------------|-------------------|
| • responsibility | • interdependence |
| • participation  | • leadership      |
| • collaboration  | • cooperation     |
| • autonomy       |                   |

In order to manipulate the medium successfully in the classroom context, the following set of behaviours should be expected and encouraged:

- |                   |                  |
|-------------------|------------------|
| • respect         | • responsibility |
| • resourcefulness | • resilience     |
| • perseverance    | • persistence    |
| • self-motivation | • endeavour      |
| • concentration   | • empathy        |

### Key questions for students

- What do I need to change to make this better?
- How far can I physically extend myself?
- Which movements work best?
- What do I need to know about performing to communicate my message clearly?

## Dance

### Using skills, techniques and processes

Key components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Kinaesthetic awareness</b>	explore the elements of dance (action, space, time and energy) and make basic choices when interpreting material	understand and begin to apply the elements of dance	demonstrate growing kinaesthetic awareness, emerging technical skills and a willingness to explore new ways of moving	demonstrate a good level of physical proficiency and kinaesthetic awareness	develop a sophisticated understanding of the physical capabilities of the body and demonstrate a good level of physical proficiency and kinaesthetic awareness
<b>Performance skills</b>	develop an awareness of audience behaviour	become aware of basic performance skills and apply them with assistance	understand and apply basic performance skills with confidence and control to support and enhance presentations	understand and apply performance skills to present polished work	apply performance skills in thoughtful ways to present dance works, consciously manipulating and employing focus, extension, characterisation and aspects of non-verbal communication
<b>Technical skills</b>	experience warm-up activities and safe dance practices, explore how their bodies move in space and learn about the use of different body parts	develop movement skills which allow them to safely explore ideas through dance	explore the potential of the body by developing technical skills and utilising safe dance practice	develop dance skills which broaden their dance vocabulary and ensure safe dance practice	use refined dance skills in a range of genres and styles
<b>Interactions</b>	develop an awareness of how their behaviour affects their own and others' work	understand and increasingly demonstrate behaviours appropriate to the dance classroom, such as persistence, responsibility, resilience, concentration and co-operation	work both co-operatively within selected groupings and independently with supervision, with an emerging sense of perseverance and responsibility	work both independently and cooperatively, demonstrating perseverance, respect for others' ideas and a sense of responsibility to the group	have a well-developed sense of their own abilities and work interdependently, with self-motivation, empathy, perseverance and initiative

# Dance

## Using codes and conventions

This dimension focuses on the development of proficiency in dance techniques, terminology and theories. It includes recognising and applying the fundamentals of the art form, including choreographic elements, technique, historical and social contexts, production tools and vocabulary (both language-based and movement-based). Awareness of the codes and conventions of dance allows students to integrate understandings with technical and structural elements in an imaginative, skilful and coherent way.

### Examples

- When exploring the concept of emotions, students use the strategy of ‘universal writing’ to represent their group’s selected emotion. A choice of energy use is then applied to enhance the communication of the emotion.
- Using sport as a stimulus, students create abstracted movement and apply their understanding of choreographic devices such as canon, accumulation, retrograde, transposition, to enhance the work. Students can describe the use of these devices using correct dance terminology.
- While watching a performance, students observe an example of a particularly effective choreographic device e.g. while two dancers fight, a third dancer echoes the victim’s movements as they happen. Students then incorporate this device into their own choreography.

### Pedagogy

#### Historical and social context

Students recognise that historical perspectives and social contexts influence dance styles, techniques and meanings. Understanding this facilitates meaningful reflection on and creation of dance works. Knowledge of dance styles and genres, as well as the values or issues that underpin them, helps students to develop a deeper understanding of contemporary dance practice.

#### Vocabulary

Dance vocabulary refers to movement, actual physical vocabulary specific to dance. Movement vocabulary can be defined as the range or scope of movements within a particular person’s or collective’s repertoire. It involves the manipulation of the dance elements of action, space, time, and energy, which affect the quality and characteristics of movement.

#### Form

Choreography involves:

- the use of choreographic devices such as unison, canon, abstraction and accumulation, which are used to organise and compose movement material appropriate to intention
- an understanding of form and structure (binary, narrative, rondo) and how they can be employed to shape dance works

#### Terminology

Dance terminology refers to the words used to define or describe the art form of dance

#### Production tools

Production tools assist in the shaping of dance and help to convey the meaning and intentions on which a dance piece is based. Production tools include music and sound, lighting, costuming, sets and props.

### Key questions for students

- How do I best communicate what I want?
- What makes my dance ‘work’?
- Which technical elements enhance my dance piece?
- What codes and conventions can I identify in others’ work?
- What makes them successful?

## Dance

### Using codes and conventions

Key components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Production elements</b>	notice simple production elements	understand that music, costuming and props assist the expression of their movement intention	understand the relevance of production elements – costume, music, props	use production elements to communicate ideas using symbols and representation	manipulate production elements to accurately convey subtleties in intention
<b>Dance vocabulary</b>	respond to given stimuli and experiment with basic action, space, time and energy	describe, experiment with, and use a range of dance elements, selecting appropriately to convey their message	use basic phrases of movement, changes of level and speed, dynamics, balance, elevation, symmetry and asymmetry	develop their understanding of motif and symbolism in movement	select and apply choreographic devices such as transposition, lines in space, retrograde, splicing
<b>Structure and Form</b>	imitate dances they have seen	prepare simple movement sequences for an intended audience	use the devices of mirroring, canon and unison, tableau, transition	combine the choreographic devices of canon, abstraction, improvisation, accumulation	use sequence to create and find form – binary, theme and variation, ternary, narrative
<b>Terminology</b>	begin to develop simple dance language e.g. stop, start, high, low, fast, slow	recognise dance terms and begin to apply learned terminology and knowledge	understand the importance of describing dance using appropriate terminology	demonstrate an increasing grasp of technical language	competently use technical language to express what they understand

## Dance

### Interpreting and appraising the works of others

In dance, students critically appraise and reflect upon their own dance-making experiences and those of others. Using movement vocabulary and terminology specific to the art form, students utilise the thinking dispositions of observation, description, perception, deconstruction and decoding, analysis, interpretation, critical appraisal and evaluation to make an informed response. Through reflective practices such as keeping a journal, students document their creative process and the development of their understandings. This enables them to analyse and comment on their practice. When considering the work of others, students use their knowledge of codes and conventions and the creative process to form opinions and make judgements about the success or otherwise of a dance piece.

#### Examples

- Students are introduced to popular dance crazes such as salsa, swing, Charleston. They select an area of interest, reproduce and manipulate the steps associated with that style for the rest of the class, who then use them to create a sequence.
- After viewing a live performance, students appraise the work, identifying meaning, choreographic devices and production tools that communicate the intention. They justify their opinions with references to them.
- Students learn a new dance and attempt to convey the intended meaning of the choreographer.

#### Pedagogy

Dance educators encourage discussion and feedback to clarify ideas and promote the development of students' work. They help students to understand that arts criticism is subjective, derived from people's values, beliefs and experience.

Students learn that response to dance occurs on many levels and that both emotional and analytical responses are valid, provided the viewpoint is substantiated. Using what they learn from the analytical process, students can refine their own work.

Teachers make students aware that dance works carry moral and legal rights and cultural protocols and may not be freely replicated.

#### Key questions for students

- What is it about?
- What is the meaning?
- How did they convey meaning?
- Was it successful?
- What choreographic devices were employed?
- What would improve this work?
- Could we re-interpret this work?

## Dance

### Interpreting and appraising the works of others

Key components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Appraising</b>	talk about and respond to the works of others	recognise and describe the movement and design choices in the works of others	describe the work of others, commenting on significant aspects of the work and its possible meanings	form opinions and make judgements about the success of dance works, using knowledge of codes, conventions and the creative process	critically appraise dance works in a sophisticated, persuasive and articulate way
<b>Re-creating</b>	explore and attempt to copy short dance sequences	recall and perform dance sequences	perform the work of others, demonstrating an awareness of the meanings and intentions of the choreographer	perform the work of others, attempting to communicate personal meaning	perform the work of others, personalising the movement material with subtlety and nuance
<b>Arranging</b>	explore some dance conventions under teacher direction	reproduce, extend and sequence observed movements	use the movement material of others' dance works to make their own version	arrange the works of others, using the conventions and characteristics of the original	interpret the works of others, skilfully applying the codes, conventions and stylistic characteristics of the original to manipulate the work while maintaining its integrity
<b>Being ethical</b>	understand what copying is	show respect for the ideas of others	understand that it is acceptable to take inspiration from the work of others but that it must be acknowledged	understand that it is necessary to acknowledge original ideas and sources when presenting dance works	understand the difference between plagiarism, interpretation and appropriation

## Dance

### Making aesthetic choices

In dance, a sense of aesthetics is deeply personal. It is developed over time through viewing and creating dance works. One's culture also plays a strong part in determining what is aesthetically pleasing in dance works. When creating works, dancers make choices of aspects of the dance elements of action, space, time and energy in order to communicate their ideas. In the process of choreographing, students explore structural devices and production tools to convey the specific intention of their work. Students use their knowledge of aesthetic choice to make meaning and to critically appraise the works of others. This may, in turn, facilitate the creation and refinement of their own dance pieces.

#### Examples

- During a unit of work exploring prehistoric life, students create a movement sequence reflecting their understanding of creatures and people of those times. With questioning from the teacher, students are able to review their work to show their intended meaning.
- A piece about human response to the power of water could include costumes of appropriate colouring using soft and flowing fabrics to enhance the movement of the body.

#### Pedagogy

In a dance class, making aesthetic choices is fundamental to the development of works. Teachers make students aware of the importance of selecting movement vocabulary and structural devices to match the specific ideas they are trying to communicate. Sensitivity to the aesthetics of form (e.g. unity, harmony, contrast, balance) should be developed.

Teachers encourage and model critical appraisal and encourage students to explore alternatives and from them make choices as to which one works best for them. Strategies that enhance students' ability to look, discuss, view, review, select, reflect and refine should be used consistently in dance education. Teachers will challenge, question and constructively criticise works in progress to support students' aesthetic understanding.

#### Key questions for students

- Does the movement clearly reflect the idea I intended to communicate?
- Do the production elements clearly reflect the intention?
- Why is this choice more successful than some alternative?
- How might my aesthetic choice differ from other peoples'?
- What influences my interpretation of the aesthetic choice of others?

## Dance

### Making aesthetic choices

Key components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Expressing preferences</b>	have an emotional response to viewed works	describe what they like about their own and others' dance works	respond on a personal level to the works of others and make their own aesthetic choices based on those experiences	demonstrate preferences for particular dance styles and genres	have a well-developed personal aesthetic sensibility
<b>Making choices</b>	make movement choices based on what feels right	make simple choices about design and movement, based on their likes and dislikes	identify successful features of their work and the work of others	work collaboratively to shape dance works, making choices according to their intention for the work	have developed a set of aesthetic criteria, by means of which they evaluate their own work and the work of others
<b>Reflecting and refining</b>	describe how they felt when they were participating in a simple movement / dance sequence	make small changes to simple dance works based on their reflection, some advice from others and teacher guidance	want to improve their work	use reflective practices to inform and improve their work, making constructive use of feedback	engage in reflection and refinement of their work as a matter of course, independently seeking feedback and clarification from a variety of sources to inform and further their dance design

# Dance

## Reflecting cultural, social and historical contexts

Dance is common to all cultures, and historically, movement was one of the earliest forms of communication. Through dance, people express emotions, explore ideas, make connections, tell stories and celebrate cultural identity. Engaging in dance allows for connections between the mind, body and spirit. In the dance classroom, the acknowledgement of social, cultural and historical contexts informs and colours the creation of dance works. Dance promotes awareness of and empathy with others and encourages students to accept and value diversity.

### Examples

- When exploring tribal dance, students begin to experiment with movements that reflect their growing awareness of Indigenous cultures.
- In small groups, students explore the different purposes of dance and present a work that reflects a particular ceremony or social event, for example courtship, worship and storytelling.
- Students study stereotypes from the local mall and incorporate subcultural groups into a devised dance piece, for example, cleaners, buskers, nightclubbers, shoppers, shopkeepers.
- While engaging in a class inquiry unit on the flight of refugees from persecution, students explore the possible emotions and experiences through dance. The students can imagine being forced into an overcrowded ship, the discarding of personal possessions, the separation from loved ones and arriving in a new country without an identity.

### Pedagogy

Dance teachers employ strategies such as collective inquiry, immersion, reflection and group work. Students are given the opportunity to devise movement that explores key concepts connected to a given context.

### Key questions for students

- How do other people live their lives?
- What are the differences and commonalities between people?
- What is my understanding of the given context?
- What connections can I make between then and now?
- How can I represent my understandings?
- How has my understanding changed?
- What effected that change?
- How have I been affected?
- How might I interpret this into a dance work?

## Dance

### Reflecting cultural, social and historical contexts

Key components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Personal relevance</b>	know that there is a variety of dance genres and styles	enjoy and engage in dance as a social activity	develop an appreciation of the place of dance in their own lives	have a highly developed sense of themselves in relation to others and so can identify and appreciate differences through dance	demonstrate a highly developed sense of their own culture and culturally recognised symbols
<b>Relevance for others</b>	explore and show interest in others' cultural dance styles	begin to understand that other cultures and eras have different movement styles, and experiment with those movements	recognise the influence of different contexts on dance-making, e.g. period, culture, status	understand and appreciate the dance of different social and cultural groups	develop insights into other cultures and times through observing and replicating dance works
<b>Purpose</b>	become aware that dance is purposeful and generates a feeling of wellbeing	are aware that dance is created for different reasons and from different starting points	understand that dance works are made for different purposes (e.g. courtship, worship, collaboration, telling stories) and explore this understanding physically	use their understandings of the origin of dance and the reasons why people dance, to make connections with their own dance-making	understand the potential of dance to investigate and challenge prevailing social and cultural norms
<b>Exploration</b>	try out movements from other cultures and times	with teacher guidance, explore other contexts and produce movement based on their discoveries	make links to and comparisons with their own experience when investigating new contexts	through research and movement-based inquiry, explore and further their understanding of the contexts that can shape dance works	explore, through research and physical means, a variety of contexts to inform and broaden their own perspectives and dance-making

## Dance

### Presenting with purpose

Presenting with intention and purpose is fundamental to dance. Intention informs the choreographic process at all stages of planning and performance. Clear articulation of intention and purpose facilitates good design of dance movement, including consideration of audience and the impact it may have on design and presentation.

#### Examples

- A class devises a dance piece based on a story. This is performed to younger classes. Students need to consider the audience's cultural sensibilities and ensure that the performance is visually engaging and holds the younger audience's attention.
- From a known starting point, such as a bus, students develop choreographic intentions based around behaviour and routines and develop movement to convey this idea to an appropriate audience.
- Students devise a dance performance that is tailored to a specific event or celebration e.g. a graduation ceremony, ANZAC Day, birthday. Students make design choices considering the significance of the event and the intended audience.
- Students develop a dance piece as part of a grade-wide focus on a topic of significance in the school community (e.g. bullying, friendship, acceptance, behavioural expectations in the school) that is designed to challenge and reflect each person's understanding.

#### Pedagogy

Using a range of strategies, teachers introduce students to presentation forms and styles that they can then adapt to meet the intention of their performance. Dance teachers encourage analysis, reflection, deconstruction and adaptation to ensure that students make works that are both intentional and purposeful. Journals, performance rubrics and peer assessment are used to provide feedback to students on the clarity and coherence of their intention and purpose. Visual portfolios of students' work and recorded performances of others' work can be used to support and inform students' learning.

#### Key questions for students

- What is my intention?
- Who is my audience?
- Was my intention clear to the audience?
- How did I convey my intention and purpose to the audience?
- What choices did I make to fulfil my purpose?
- Did my mode of presentation support my intention?

## Dance

### Presenting with purpose

<b>Key components</b>	<b>At standard one,</b> students typically:	<b>At standard two,</b> students typically:	<b>At standard three,</b> students typically:	<b>At standard four,</b> students typically:	<b>At standard five,</b> students typically:
<b>Audience</b>	understand that dances may be performed for an audience	present work to their peers, neighbouring classes and class buddies	create a dance work and determine an appropriate audience	create dance works with particular audiences in mind	design dance works to communicate with specific audiences for particular purposes
<b>Performance environment</b>	share simple dances and movements with and for each other in a familiar environment	know dances are performed in a variety of places and spaces	modify dance works to suit particular performance spaces	perform in supportive, unfamiliar environments	modify dance works to suit the needs of particular audiences and / or performance environments
<b>Intention</b>	create for personal satisfaction	present dance works to entertain others	present an idea or story in dance	perform dance works which communicate clearly understood intentions	perform dance works to elicit intended responses

## Dance

### Expressing personal voice

In dance, students develop 'personal voice' through experimentation with, and manipulation of, movement. Ideas are synthesised and represented physically in an abstract and symbolic way. When students look for ways to represent ideas through movement they explore personal voice in both solo and group work. They are encouraged to work as both performer and choreographer in collaboratively developing dance works. The outside perspective that a choreographer has during the creative process allows them to shape a performance and make decisions that convey their personal voice.

#### Examples

- When exploring the world of work, students select professions that are familiar, taking signature movements from the chosen profession and abstracting them with some individuality.
- After discussing interpretation of text, students are given the task of selecting a poem to use as a stimulus for dance-making. Their own stylistic preferences colour their choice of poetry, which in turn allows them to express their personal voice through movement.
- Students take an idea like 'restriction' and experiment with movements that reflect this. They then look at the broad concept of restrictions in society and through movement they express their feelings or ideas about those restrictions. These could be contrasted with movements which reflect ideas of 'freedom'.

#### Pedagogy

Dance teachers facilitate the development of students' personal voice through flexible, open-ended task design. A supportive and encouraging environment is conducive to experimentation, risk-taking and invention, resulting in self-expression and awareness.

Feedback and critical appraisal aids in the refinement of students' work and allows them to explore more effective ways of expressing their personal voice. Teachers' ongoing support during the creative process assists with the monitoring of students' progress while reflective practices such as journal-writing support the ongoing evaluation of their journey.

As students' knowledge, skills and experience develop, their relationship to dance as an art form deepens. They gain a sense of self through developing personal and artistic visions and finding a sense of style. Whether students work as part of a group or alone, they develop their own sense of self through artistic experience.

#### Key questions for students

- What do I want to say?
- How do I want to say this?
- Is this the best way?
- How can I say it more clearly?
- What have I learnt about myself?

## Dance

### Expressing personal voice

Key components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Developing ideas</b>	are beginning to be aware of others and may imitate what they see	influence and are influenced by others around them in their exploration of movement	contribute ideas to group situations and consider the ideas and thoughts of others	express and appraise their own and others' ideas in group work	articulate their ideas, feelings and opinions in a sophisticated, confident way
<b>Personal style</b>	move in an instinctive manner	explore a range of movement vocabulary in order to experience familiar and less familiar ways of moving	explore a range of stylistic influences and acknowledge personal preferences	reflect their individual strengths and stylistic preferences through movement whilst continuing to broaden their movement vocabulary	have a developed movement quality that is personal to them
<b>Response to stimulus</b>	respond to a given stimulus, drawing on direct personal experience	produce responses to given stimuli which are both personal and relevant to a particular context	respond to ideas and stimuli from familiar and known situations	respond to stimuli in the light of their own values and experiences	communicate personal perspectives clearly through dance
<b>Disposition</b>	respond to a given stimulus by making simple movements for a short period of time	need teacher guidance and intervention to stay on task	have the ability to work cooperatively and can generate simple ideas but need teacher guidance and feedback to stay connected	are increasingly autonomous and able to concentrate for longer periods of time	are highly motivated to produce and present works to which they have made an emotional, imaginative and intellectual commitment

## Dance standard one (stages one – three)

Students engaged at standard one move imaginatively in response to: music, scenes, short stories, stimuli such as objects or pictures and ‘side-coaching’ from the teacher. They role play / mime the movement of characters, animals, emotions, short stories, events, nursery rhymes. They explore how things / people move (e.g. a frog leaps, a snake slithers, a giraffe walks tall). They create simple and often repeated movements to songs and rhymes. They use simple props / costumes / dress ups to create movements (scarves, ribbons, cloaks).

Students talk about the dances they make or see. They comment about the things they notice in a dance (e.g. ‘*at the beginning*’, ‘*it ended with*’, the music, ‘*it was fast and slow*’, costume). They talk about how the dance made them feel.

At standard one, students explore moving in different ways and follow simple instructions to develop movement sequences (e.g. nursery rhymes, simple 2–3 movement sequences). They can sequence movements and make simple patterns (e.g. clap, kick, wiggle). They explore pace and timing of movements including stop, start and freeze. They explore moving to music / a beat, responding to different styles / beats, exploring balance and transference of weight. They learn to move different body parts in a controlled manner, identifying body parts to discover what movements they can make. They develop gross motor skills (e.g. hop, skip, jump, gallop), can start and stop on cue, follow and lead.

They work individually, with a partner and in whole group situations. Students develop their awareness of themselves and others in a space (not bumping into each other). They participate in simple safe warm up and cool down sessions that involve basic body coordination and flexibility.

Students engaged in Dance at standard one share their explorations with a partner, teacher, peers, ‘buddies’, parents and friends. They sometimes perform simple practised pieces to another class, the school, parents and friends. They learn to maintain stillness and silence and show a start and end to a dance phrase, or finger play or mime activity (e.g. start with a freeze and end with a freeze).

## Dance standard one (stages one – three)

This table summarises typical student characteristics and learning outcomes in relation to key components at standard one

Imagining and creating new works	Using skills, techniques and processes	Using codes and conventions	Interpreting and appraising the works of others	Making aesthetic choices	Reflecting cultural, social and historical contexts	Presenting with purpose	Expressing personal voice
<p><b>Representing ideas</b> use literal movements to express ideas and feelings</p> <p><b>Making choices</b> incorporate familiar movements from their environment to create personal works</p> <p><b>Applying codes and conventions</b> know some of the basic codes and conventions of dance and understand that these can be used to form expressive movement</p> <p><b>Responding to stimuli</b> respond to given stimuli instinctively, with impromptu movement</p>	<p><b>Kinaesthetic awareness</b> explore the elements of dance (action, space, time and energy) and make basic choices when interpreting material</p> <p><b>Performance skills</b> develop an awareness of audience behaviour</p> <p><b>Technical skills</b> experience warm-up activities and safe dance practices, explore how their bodies move in space and learn about the use of different body parts</p> <p><b>Interactions</b> develop an awareness of how their behaviour affects their own and others' work</p>	<p><b>Production elements</b> notice simple production elements</p> <p><b>Dance vocabulary</b> respond to given stimuli and experiment with basic action, space, time and energy</p> <p><b>Structure and form</b> imitate dances they have seen</p> <p><b>Terminology</b> begin to develop simple dance language e.g. stop, start, high, low, fast, slow</p>	<p><b>Appraising</b> talk about and respond to the works of others</p> <p><b>Re-creating</b> explore and attempt to copy short dance sequences</p> <p><b>Arranging</b> explore some dance conventions under teacher direction</p> <p><b>Being ethical</b> understand what copying is</p>	<p><b>Expressing preferences</b> have an emotional response to viewed works</p> <p><b>Making choices</b> make movement choices based on what feels right</p> <p><b>Reflecting and refining</b> describe how they felt when they were participating in a simple movement / dance sequence</p>	<p><b>Personal relevance</b> know that there is a variety of dance genres and styles</p> <p><b>Relevance for others</b> explore and show interest in others' cultural dance styles</p> <p><b>Purpose</b> become aware that dance is purposeful and generates a feeling of wellbeing</p> <p><b>Exploration</b> try out movements from other cultures and times</p>	<p><b>Audience</b> understand that dances may be performed for an audience</p> <p><b>Performance environment</b> share simple dances and movements with and for each other in a familiar environment</p> <p><b>Intention</b> create for personal satisfaction</p>	<p><b>Developing ideas</b> are beginning to be aware of others and may imitate what they see</p> <p><b>Personal style</b> move in an instinctive manner</p> <p><b>Response to stimulus</b> respond to a given stimulus, drawing on direct personal experience</p> <p><b>Disposition</b> respond to a given stimulus by making simple movements for a short period of time</p>

## Dance standard two (stages four – six)

Students engaged at standard two create movements in response to stimuli (e.g. role play / mime the movement of characters, animals, shapes, emotions, short stories, fairy tales, events, everyday happenings, sports). They draw from both experience and imagination when making dance sequences. They can put a series of 2-4 movements together to make a dance sequence and can make a short dance sequence that fits a piece of music / pattern or beat. They use props / costumes / dress ups to enhance the story or emotion of a movement or dance sequence. They make some choices when creating, as to what they want and learn to work in small groups to create a short dance sequence in response to teacher direction / stimuli.

Students discuss and give reasons for their interpretation of the dances they make or see. They describe things they notice in a dance and comment on what they thought was effective or not. They discuss their emotional responses to a dance and why they felt this way.

They recognise different emotions that are represented in the movements they see (e.g. sadness might be expressed through slow dragging feet and a closed body and happiness through jumping, an open body, arms extended upwards and smiling).

At standard two students follow instructions and learn short dance sequences, often teacher directed (e.g. 4-8 movements, basic 4/4 count), exhibiting concentration and focus. They learn about and use different levels / directions in a dance sequence and different shapes within their movements (e.g. angular, spiky, sharp and rounded, curved, smooth). They move in time to music or a beat generated by the teacher clapping or on a tambour (e.g. skipping, galloping, marching). They begin to recognise the sequence and patterns in music that relate to a dance (e.g. verse, chorus, verse) and use movement to interpret different types of music. They begin to develop the control to change pace, energy, timing and force in a dance sequence or movement and are able to control and isolate body parts, control balance and movement of individual body parts (e.g. transference of body weight). They use left and right (body parts, movement and direction). They are learning the skills required to work effectively individually, with a partner, in a small group and as part of a whole class when dancing. They are working towards being able to work in unison with a partner, in small groups and as a larger group (e.g. mirroring with a partner starting with simple movements).

Students understand the reasons behind safe dance practice (warm up, cool down, stretching, awareness of others around, awareness of self in a space) and develop an understanding of wearing appropriate footwear for the dance floor (e.g. bare feet, sport shoes on concrete floors).

At standard two, students share 'works in progress' with their peers and teachers. They can remember a dance sequence for performance.

They understand that a performance has a clear beginning and end. They perform a practised piece, either learned or created, to a known audience and are aware that the audience can see them at all times. They maintain concentration during performance.

## Dance standard two (stages four – six)

This table summarises typical student characteristics and learning outcomes in relation to key components at standard two

Imagining and creating new works	Using skills, techniques and processes	Using codes and conventions	Interpreting and appraising the works of others	Making aesthetic choices	Reflecting cultural, social and historical contexts	Presenting with purpose	Expressing personal voice
<p><b>Representing ideas</b> use dance elements, e.g. actions, space and energy, to express their ideas and create movement</p> <p><b>Making choices</b> through a process of exploration, repetition and practice, extend their movements to create a more personal interpretation</p> <p><b>Applying codes and conventions</b> understand some of the codes and conventions of making a dance and are able to create a beginning, middle and end to a simple dance</p> <p><b>Responding to stimuli</b> create works through response to familiar stimuli such as music, emotions and events</p>	<p><b>Kinaesthetic awareness</b> understand and begin to apply the elements of dance</p> <p><b>Performance skills</b> become aware of basic performance skills and apply them with assistance</p> <p><b>Technical skills</b> develop movement skills which allow them to safely explore ideas through dance</p> <p><b>Interactions</b> understand and increasingly demonstrate behaviours appropriate to the dance classroom, such as persistence, responsibility, resilience, concentration and cooperation</p>	<p><b>Production elements</b> understand that music, costuming and props assist the expression of their movement intention</p> <p><b>Dance vocabulary</b> describe, experiment with and use a range of dance elements, selecting appropriately to convey their message</p> <p><b>Structure and form</b> prepare simple movement sequences for an intended audience</p> <p><b>Terminology</b> recognise dance terms and begin to apply learned terminology and knowledge</p>	<p><b>Appraising</b> recognise and describe the movement and design choices in the works of others</p> <p><b>Re-creating</b> recall and perform dance sequences</p> <p><b>Arranging</b> reproduce, extend and sequence observed movements</p> <p><b>Being ethical</b> show respect for the ideas of others</p>	<p><b>Expressing preferences</b> describe what they like about their own and others' dance works</p> <p><b>Making choices</b> make simple choices about design and movement, based on their likes and dislikes</p> <p><b>Reflecting and refining</b> make small changes to simple dance works based on their reflection, some advice from others and teacher guidance</p>	<p><b>Personal relevance</b> enjoy and engage in dance as a social activity</p> <p><b>Relevance for others</b> begin to understand that other cultures and eras have different movement styles and experiment with those movements</p> <p><b>Purpose</b> are aware that dance is created for different reasons and from different starting points</p> <p><b>Exploration</b> with teacher guidance, explore other contexts and produce movement based on their discoveries</p>	<p><b>Audience</b> present work to their peers, neighbouring classes and class buddies</p> <p><b>Performance environment</b> know dances are performed in a variety of places and spaces</p> <p><b>Intention</b> present dance works to entertain others</p>	<p><b>Developing ideas</b> influence and are influenced by others around them in their exploration of movement</p> <p><b>Personal style</b> explore a range of movement vocabulary in order to experience familiar and less familiar ways of moving</p> <p><b>Response to stimulus</b> produce responses to given stimuli which are both personal and relevant to a particular context</p> <p><b>Disposition</b> need teacher guidance and intervention to stay on task</p>

## Dance standard three (stages seven – nine)

Students achieving at standard three begin to use dance skills when creating a dance sequence (e.g. levels, shape, locomotion, balance, direction, speed, energy). They begin to understand and use simple choreographic devices in their dance making (e.g. canon, unison, round, retrograde, echo, time, size, space and energy manipulations) and begin to think of the audience when dance making (*Who is this for? What will it look like for them? What will they get out of it?*). They begin to think about the performing space when creating a dance. Students begin to refine, change and discard movements in the process of dance-making and actively seek and respond to suggestions from teacher and peers. They think about the message / story / idea ...of the dance and attempt to convey this through the design of the types of movements and the dance as a whole. They make some choices when creating, as to what they want and give some justification. They work cooperatively in small groups when dance-making and gather ideas from a range of sources when creating (e.g. other students' movements can produce inspiration, dances, animals, nature, shapes, drama, music, posters, poems, photos, film, different cultures, other art works) and make them their own. They can structure and plan a dance piece with a beginning, middle and end.

Students describe the use of dance elements and their effectiveness in a dance (e.g. tension, contrast, patterning, levels, pace) and recognise and discuss the use of simple choreographic devices in dances, commenting on their effectiveness (e.g. canon, unison). They develop dance vocabulary to describe elements of dance works.

At standard three, students follow instructions and learn a dance sequence. They dance with developing confidence, focus, control and refinement of their body's movements (e.g. balance, strength, coordination, direction, mobility, flexibility, rhythm, locomotion, isolated body parts). They communicate a sense of emotion, power and grace through movement. They use basic dance vocabulary to describe movements and sequences (e.g. point, flex, bend, leap, turn, pause, levels, shape, roll, right, left) and can teach a move to another student. They move in time to a variety of music with different beats and rhythms. They can move to their own generated rhythm or silence (e.g. clapping, vocalisation, percussion). They work independently with supervision, both individually, and in small groups when dancing. They know when and how to use dance devices (e.g. unison, canon, accumulation (add on), echo, question and answer) and improvise to music.

Students understand the importance of hydration (drink water) know the sequence of a warm up and some simple warm up and cool down activities. They recognise potential dangers, exercise self control and modify their movements accordingly. They begin to show an understanding of good posture and body alignment to avoid injury when dancing. They have a self-awareness of their bodies in relation to pain and injury.

When performing, students use the space provided to perform and are aware of others in the performance space (spatial awareness, taking turns and working in unison). They are aware of presenting their message to the audience and, with teacher guidance, make simple changes to suit their audience or performing space.

## Dance standard three (stages seven – nine)

This table summarises typical student characteristics and learning outcomes in relation to key components at standard three

Imagining and creating new works	Using skills, techniques and processes	Using codes and conventions	Interpreting and appraising the works of others	Making aesthetic choices	Reflecting cultural, social and historical contexts	Presenting with purpose	Expressing personal voice
<p><b>Representing ideas</b> create movements to represent their ideas, linking them to form a basic dance work</p> <p><b>Making choices</b> represent an idea using known movements or creating original movements</p> <p><b>Applying codes and conventions</b> understand the codes and conventions of dance and work within them when creating works for an audience</p> <p><b>Responding to stimuli</b> create movement that is reflective of and associated with the stimuli in a direct way</p>	<p><b>Kinaesthetic awareness</b> demonstrate growing kinaesthetic awareness, emerging technical skills and a willingness to explore new ways of moving</p> <p><b>Performance skills</b> understand and apply basic performance skills with confidence and control to support and enhance presentations</p> <p><b>Technical skills</b> explore the potential of the body by developing technical skills and utilising safe dance practice</p> <p><b>Interactions</b> work both cooperatively within selected groupings and independently with supervision, with an emerging sense of perseverance and responsibility</p>	<p><b>Production elements</b> understand the relevance of production elements – costume, music, props</p> <p><b>Dance vocabulary</b> use basic phrases of movement, changes of level and speed, dynamics, balance, elevation, symmetry and asymmetry</p> <p><b>Structure and form</b> use the devices of mirroring, canon and unison, tableau, transition</p> <p><b>Terminology</b> understand the importance of describing dance using appropriate terminology</p>	<p><b>Appraising</b> describe the work of others, commenting on significant aspects of the work and its possible meanings</p> <p><b>Re-creating</b> perform the works of others, demonstrating an awareness of the meanings and intentions of the choreographer</p> <p><b>Arranging</b> use the movement material of others' dance works to make their own version</p> <p><b>Being ethical</b> understand that it is acceptable to take inspiration from the work of others but that it must be acknowledged</p>	<p><b>Expressing preferences</b> respond on a personal level to the works of others and make their own aesthetic choices based on those experiences</p> <p><b>Making choices</b> identify successful features of their work and the work of others</p> <p><b>Reflecting and refining</b> want to improve their work</p>	<p><b>Personal relevance</b> develop an appreciation of the place of dance in their own lives</p> <p><b>Relevance for others</b> recognise the influence of different contexts on dance-making, e.g. period, culture, status</p> <p><b>Purpose</b> understand that dance works are made for different purposes (e.g. courtship, worship, collaboration, telling stories) and explore this understanding physically</p> <p><b>Exploration</b> make links to and comparisons with their own experience when investigating new contexts</p>	<p><b>Audience</b> create a dance work and determine an appropriate audience</p> <p><b>Performance environment</b> modify dance works to suit particular performance spaces</p> <p><b>Intention</b> present an idea or story in dance</p>	<p><b>Developing ideas</b> contribute ideas to group situations and consider the ideas and thoughts of others</p> <p><b>Personal style</b> explore a range of stylistic influences and acknowledge personal preferences</p> <p><b>Response to stimulus</b> respond to ideas and stimuli from familiar and known situations</p> <p><b>Disposition</b> have the ability to work cooperatively and can generate simple ideas but need teacher guidance and feedback to stay connected</p>

## Dance standard four (stages ten – twelve)

Students achieving at standard four work collaboratively to create dance works. They consider the audience (age, background and interests) when choosing ideas, movements, music and costume. They explore appropriate accompaniments and production tools for their dance to create desired mood, style and choreographic intent (e.g. music, sound effects, voice, lights, costumes, smoke, multimedia, projected images and props). They brainstorm ideas for dance, and research the chosen topic to inform their dance-making. They gather ideas from social, historical, environmental and current issues when developing dance works. They continue to explore, use, choose and understand more sophisticated choreographic devices when dance-making (e.g. transposition, question and answer, splicing, interpolation). Students draw upon a wide dance vocabulary when choreographing movements for dance works. They begin to record their choreography in written or symbolic form (e.g. stick figures and descriptive words). They make and explain their aesthetic choices in relation to their choreographic intent and refine dance works after critical observation from self or others. They structure and plan a dance piece with an understanding of form (e.g. beginning, middle, end) and use 'Movement, Phrase and Section' to contribute to the overall structure of a dance (i.e. a single movement that moves into a series of movements, which are then combined to form the dance). They develop awareness of ethical issues when using music and choreography from different sources and begin to appreciate the importance of copyright and the protection of intellectual property.

At standard four, students consistently use dance vocabulary to describe elements of dance works. They recognise good dance technique and skill in varying styles of dance. They communicate their interpretation and evaluation of dance works and discuss, analyse and evaluate all aspects of dance including choreography, composition, historical and cultural context, performance and production tools. They reflect upon personal dance experiences.

Students are gaining proficiency in controlling and refining the body's movements, moving through different levels and space and refining balance and centring, strength, coordination, gesture, posture direction, mobility, flexibility, rhythm and timing, controlling force and energy, direction and locomotion and the isolation of body parts. They learn and remember taught dance sequences and are able to perform them precisely. They practice and refine taught dance sequences. Students know and use dance vocabulary to describe movements, styles and techniques. They effectively identify and communicate a sense of emotion, power and grace through movement and begin to create a sense of fluency and coordination in their movements. They dissect a movement to look at direction, position of specific body parts, angles, shape, speed, force and teach to others. They research, identify and choose appropriate music for dance, examining pace, tempo, emotion, structure, words and meaning.

At standard four, students understand the importance of hydration and fuelling the body for energy (e.g. eating complex carbohydrates before dancing to maintain energy) and are developing an awareness of fitness in dance. They have a growing appreciation of the need to wear appropriate clothing and footwear to be safe when dancing. With teacher support, they lead some warm up and cool down activities. They know about good posture and body alignment, to avoid injury when dancing. They perform with confidence, self control and focus, show developing stage presence moving on and off stage, and awareness of self and others in the performance space. They project mood and emotion to connect or convey feelings or ideas to an audience using eye contact, facial expression and movement. They wear and make costume choices appropriate to the demands of the dance work, so it does not detract from the performance.

## Dance standard four (stages ten – twelve)

This table summarises typical student characteristics and learning outcomes in relation to key components at standard four

Imagining and creating new works	Using skills, techniques and processes	Using codes and conventions	Interpreting and appraising the works of others	Making aesthetic choices	Reflecting cultural, social and historical contexts	Presenting with purpose	Expressing personal voice
<p><b>Representing ideas</b> create dance works that show an awareness of structure and the importance of motif in achieving a sense of cohesion</p> <p><b>Making choices</b> make and justify choices regarding the development, selection and arrangement of movements to communicate an idea</p> <p><b>Applying codes and conventions</b> apply codes and conventions to develop an idea</p> <p><b>Responding to stimuli</b> create movements which reflect the concepts behind stimuli</p>	<p><b>Kinaesthetic awareness</b> demonstrate a good level of physical proficiency and kinaesthetic awareness</p> <p><b>Performance skills</b> understand and apply performance skills to present polished work</p> <p><b>Technical skills</b> develop dance skills which broaden their dance vocabulary and ensure safe dance practice</p> <p><b>Interactions</b> work both independently and cooperatively, demonstrating perseverance, respect for others' ideas and a sense of responsibility to the group</p>	<p><b>Production elements</b> use production elements to communicate ideas using symbols and representation</p> <p><b>Dance vocabulary</b> develop their understanding of motif and symbolism in movement</p> <p><b>Structure and form</b> combine the choreographic devices of canon, improvisation, accumulation</p> <p><b>Terminology</b> demonstrate an increasing grasp of technical language</p>	<p><b>Appraising</b> form opinions and make judgements about the success of dance works, using knowledge of codes, conventions and the creative process</p> <p><b>Re-creating</b> perform the work of others, attempting to communicate personal meaning</p> <p><b>Arranging</b> arrange the works of others, using the conventions and characteristics of the original</p> <p><b>Being ethical</b> understand that it is necessary to acknowledge original ideas and sources when presenting dance works</p>	<p><b>Expressing preferences</b> demonstrate preferences for particular dance styles and genres</p> <p><b>Making choices</b> work collaboratively to shape dance works, making choices according to their intention for the work</p> <p><b>Reflecting and refining</b> use reflective practices to inform and improve their work, making constructive use of feedback</p>	<p><b>Personal relevance</b> have a highly developed sense of themselves in relation to others and so can identify and appreciate differences through dance</p> <p><b>Relevance for others</b> understand and appreciate the dance of different social and cultural groups</p> <p><b>Purpose</b> use their understandings of the origin of dance and the reasons why people dance, to make connections with their own dance-making</p> <p><b>Exploration</b> through research and movement-based inquiry, explore and further their understanding of the contexts that can shape dance works</p>	<p><b>Audience</b> create dance works with particular audiences in mind</p> <p><b>Performance environment</b> can perform in supportive, unfamiliar environments</p> <p><b>Intention</b> perform dance works which communicate clearly understood intentions</p>	<p><b>Developing ideas</b> express and appraise their own and others' ideas in group work</p> <p><b>Personal style</b> reflect their individual strengths and stylistic preferences through movement whilst continuing to broaden their movement vocabulary</p> <p><b>Response to stimulus</b> respond to stimuli in the light of their own values and experiences</p> <p><b>Disposition</b> are increasingly autonomous and able to concentrate for longer periods of time</p>

## Dance standard five (stages thirteen – fifteen)

Students achieving at standard five work autonomously when creating a dance – solo, duo, small or large group. They display initiative and self-motivation when making dance works, making informed decisions using specific dance skills and choreographic devices. They are able to make optimum aesthetic choices to best communicate the intention of their dance work and can record their own choreography in a written and /or symbolic form. Students deliberately manipulate dance skills and choreographic devices to enhance their dance-making so that it is of a high standard. They deliberately choose dance skills and choreographic devices to challenge an audience and convey a specific meaning, idea, feeling or emotion. Students at standard five research ideas, background and other relevant information from different sources in order to inform the content of their dance-making (e.g. social, environmental, historical and current issues) and research and draw upon different dance styles and genres to enhance their dance movements and choreography. They select appropriate accompaniments and production tools for their dance to create desired mood, style and choreographic intent (e.g. music, sound effects, voice, lights, costumes, smoke, multimedia, projected images, props). They develop appropriate dance works for particular audiences. They are aware of, and understand ethical issues when using music and choreography from different sources (e.g. copyright issues).

Students achieving at standard five reflect upon, deconstruct, analyse and evaluate the dance works of self and others (peers and professionals). They can present a critique on dances, either live or filmed, describe and interpret the meanings of the dance works, and justify their thoughts. They use sophisticated dance vocabulary when describing and interpreting dance works, can recognise and describe effective dance technique and skill in varying styles of dance.

Students are proficient in controlling and refining the body's movements and are fluid in their movements, which creates a sense of fluency and co-ordination in their dance sequences. They understand and value the elements of dance described in the previous standard and are able to use them to their best advantage. They dance for a specific purpose and to communicate meaning.

Students achieving at standard five maintain a healthy body through hydration and nutrition, and maintain an appropriate fitness level for performing.

They wear appropriate clothing and footwear for dance, considering types of movement, body shape, dance space, floor surface. They independently display safe warm up and cool down practices. They know muscle groups and their purpose, are aware of safe dance practice (e.g. injury prevention) and can follow the recommended treatment for injury (i.e. RICE: Rest Ice Compression Elevation).

Students perform in solo and duo with confidence, self control and focus. They convey stage presence and connect with the audience. They effectively communicate the choreographic intent of the dance work to the audience (e.g. to entertain, challenge to provoke a response). They display the ability to cope with unexpected challenges during a performance and improvise when necessary (e.g. music stops, forgetting choreography, costume malfunction, accidents). They perform technically demanding dances accurately and expressively in a range of styles.

## Dance standard five (stages thirteen – fifteen)

This table summarises typical student characteristics and learning outcomes in relation to key components at standard five

Imagining and creating new works	Using skills, techniques and processes	Using codes and conventions	Interpreting and appraising the works of others	Making aesthetic choices	Reflecting cultural, social and historical contexts	Presenting with purpose	Expressing personal voice
<p><b>Representing ideas</b> create well-crafted, complete works that clearly communicate the intention in a sophisticated manner</p> <p><b>Making choices</b> edit their own works, selecting and refining elements according to relevance and the success or otherwise of their choreography</p> <p><b>Applying codes and conventions</b> deliberately manipulate codes and conventions in a sophisticated way to express their ideas and intentions</p> <p><b>Responding to stimuli</b> are highly self-motivated, show initiative and generate sophisticated concepts in response to stimuli. They are able to work autonomously</p>	<p><b>Kinaesthetic awareness</b> develop a sophisticated understanding of the physical capabilities of the body and demonstrate a good level of physical proficiency and kinaesthetic awareness</p> <p><b>Performance skills</b> apply performance skills in thoughtful ways to present dance works, consciously manipulating and employing focus, extension, characterisation and aspects of non-verbal communication</p> <p><b>Technical skills</b> use refined dance skills in a range of genres and styles</p> <p><b>Interactions</b> have a well-developed sense of their own abilities and work interdependently, with self-motivation, empathy, perseverance and initiative</p>	<p><b>Production elements</b> manipulate production elements to accurately convey subtleties in intention</p> <p><b>Dance vocabulary</b> select and apply choreographic devices such as transposition, lines in space, retrograde, splicing</p> <p><b>Structure and form</b> use sequence to create and find form – binary, theme and variation, ternary, narrative</p> <p><b>Terminology</b> competently use technical language to express what they understand</p>	<p><b>Appraising</b> critically appraise dance works in a sophisticated, persuasive and articulate way</p> <p><b>Re-creating</b> perform the works of others, personalising the movement material with subtlety and nuance</p> <p><b>Arranging</b> interpret the works of others, skilfully applying the codes, conventions and stylistic characteristics of the original to manipulate the work while maintaining its integrity</p> <p><b>Being ethical</b> understand the difference between plagiarism, interpretation and appropriation</p>	<p><b>Expressing preferences</b> have a well-developed personal aesthetic sensibility</p> <p><b>Making choices</b> have developed a set of aesthetic criteria, by means of which they evaluate their own work and the work of others</p> <p><b>Reflecting and refining</b> engage in reflection and refinement of their work as a matter of course, independently seeking feedback and clarification from a variety of sources to inform and further their dance design</p>	<p><b>Personal relevance</b> demonstrate a highly developed sense of their own culture and culturally recognised symbols</p> <p><b>Relevance for others</b> develop insights into other cultures and times through observing and replicating dance works</p> <p><b>Purpose</b> understand the potential of dance to investigate and challenge prevailing social and cultural norms</p> <p><b>Exploration</b> explore, through research and physical means, a variety of contexts to inform and broaden their own perspectives and dance-making</p>	<p><b>Audience</b> design dance works to communicate with specific audiences for particular purposes</p> <p><b>Performance environment</b> modify dance works to suit the needs of particular audiences and / or performance environments</p> <p><b>Intention</b> perform dance works to elicit intended responses</p>	<p><b>Developing ideas</b> articulate their ideas, feelings and opinions in a sophisticated, confident way</p> <p><b>Personal style</b> have a developed movement quality that is personal to them</p> <p><b>Response to stimulus</b> communicate personal perspectives clearly through dance</p> <p><b>Disposition</b> are highly motivated to produce and present works to which they have made an emotional, imaginative and intellectual commitment</p>

## A glossary of choreographic devices

### **Accumulation**

Building up by adding movements one at a time to the original move.

### **Canon**

Performing the same movement at different times one after the other (think Mexican Wave).

### **Echo**

Like question and answer but the movements are the same in each half (repeat).

### **Energy manipulation**

Varying the dynamic of the movements. A gentle movement becomes a strong movement, a sharp movement becomes rounded.

### **Interpolation**

Inserting extra moves into an original dance sequence. e.g. add a turn, a pause ...

### **Question and answer**

A movement sequence is halved, one half is performed by one group and then the other group answers with the second half.

### **Retrograde**

Performing a movement / sequence backwards (think rewind on VCR or DVD).

### **Round**

Like a Canon but the whole thing is repeated.

### **Size manipulation**

Change the size of actions done in an original dance sequence e.g. small actions can be done bigger and vice versa.

### **Space manipulation**

Change an original dance sequence by placing the dancers in different shapes e.g. diamond, lines, circle. Change direction and stage positions of dancers while doing the original dance sequence.

### **Splicing**

Sections of movements and phrases are taken out from the sequence and rearranged (think the cut and paste function on a computer program).

### **Transposition**

Taking a movement performed by one part of the body or side, left or right (e.g. legs) and transferring the movement to another body part (e.g. arms) and vice versa.

### **Unison**

Performing the same movement at the same time, in a pair or group.

## A glossary relating to elements of Dance

### **Action**

The “what” of dance; covers locomotor and non-locomotor movements, isolated and whole-body movements such as jumping, turning, balancing.

### **Balance**

To be able to sustain movement without falling.

### **Bases**

What is supporting the body / holding it up while dancing. e.g. two feet, a foot and a hand, knees, bottom, one foot, head ...

### **Dynamics**

Expression conveyed through the energy of movements. How the body moves.

### **Elevation**

Use of vertical space. e.g. using leaps and jumps

### **Energy / Effort**

The “how” of dance; the way the energy is used when a movement is performed e.g. soft, hard, gentle, strong.

### **Focus**

Where the intention of the dance piece is centred.

### **Levels**

Three basic levels where movement takes place – low, medium and high.

### **Locomotion / travel**

Moving from one point to another in a dance space.

### **Pace**

The speed at which a movement or sequence is performed.

### **Pathways / patterns**

When dancers move through space they are creating patterns and pathways both in the air and on the floor.

### **Pause**

A freeze in time during a dance sequence or movement for a visual / emotive effect

### **Shape**

The form that a body or a movement makes in a dance sequence (e.g. rounded, curved, smooth, angular, spiky, sharp); how the group looks.

### **Size**

The amount of space a movement or shape takes up – small or big.

## Space

The “where” of dance; relating to shape, level, direction, pathways (air and floor) eg forward, backward, high, low, next to, behind.

## Time

The “when” of dance; relating to rhythm, meter, accent.

## Timing

Doing the movements in time to the music / rhythm or in time with each other.

## Transference of weight

Transferring weight from one base or part of the body to another e.g. left foot to right foot.

## Turns

Changing the direction in which the body faces.

## Universal writing

Drawing air pathways using different leading body parts (eg shoulder, knee)

## A basic list of action words

Through exploring a range of movements, students’ dance-making and skills will be enhanced.

Movements can travel or can take place in one spot.

arch	hold	sink
balance	inflate	skip
bend	jab	slide
bounce	jerk	sneak
bound	jump	soar
close	kick	spin
collapse	leap	spread
creep	lower	spring
crumple	melt	squeeze
curl	open	stamp
dart	pause	stretch
drag	perch	sway
drip	pop	swell
dwindle	pounce	swing
expand	pull	tip-toe
explode	punch	tremble
extend	push	turn
flap	quiver	twirl
flee	rise	twist
flick	roll	twitch
float	run	vault
flow	settle	vibrate
fold	shimmy	wiggle
freeze	shiver	wither
gallop	shrink	wobble
glide	shrivel	zig-zag
grow	shuffle	

## Safe dance information

### Warm ups

It is important to always warm up before dancing. This helps to increase the body temperature and blood circulation which, in turn, helps to prepare the muscles for movement in order to minimise soreness and prevent injury.

The warm up is used as a means of focusing the students' concentration and should incorporate some of the skills and techniques that will be taught in the lesson.

### Sequence of a warm up

Start with gross motor movements such as walking / jogging / skipping etc. around in the dance space. Getting all of the body moving.

Isolate body parts. Gross and fine motor movements. e.g. dance with your head / fingers / feet to the music.

Gentle stretching of the major muscle groups legs, arms, back, feet, neck, ankles, shoulders. Hold the stretch for up to ten seconds.

Shake out the body.

### Cool down

It is important to cool down at the end of a class with some stretches or quiet movements to lessen soreness the next day.

Cooling down is also an important way of winding down before going to another class or activity.

### Exercises that should be avoided

Full neck rolls – should be stretched gently and slowly from side to side or forward to back.

Do not bounce any stretches; stretches should be gently sustained for up to ten seconds.

Touching your toes with straight legs; when bending forward, your knees should be bent to avoid any injury to your lower back.

Avoid starting with full movement; start with small movements and gradually build them up to maximum range.

Avoid excessive repetition of a movement.

Twisting your knees while bending; when bending the knees ensure that they are bending over the toes.

### Keeping body safe

Check the dance space for hazards e.g. chairs, pins, floor, water.

Find out what the floor is made of. If floor is cement then students need to wear sandshoes for support. Ideally a dance floor should be 'sprung' – wooden floor.

Appropriate clothing should be worn for maximum movement e.g. comfortable clothing that won't reveal parts of the body that should not be seen, suitable footwear, supportive bra ...

Technical difficulty – teachers must design dance activities which extend but do not exceed each student's capabilities.

Nutrition – stress the importance of keeping the body's energy levels maintained e.g. eating a well-balanced diet, avoiding saturated fats.

Hydration – drink water during class to hydrate the body. Stress the importance of avoiding sugary or caffeine-filled drinks.

Body awareness – teach students to listen to their bodies and not push themselves too far and be able to identify warning signs e.g. pain and swelling, fatigue.

Body alignment – good body alignment will promote technique and help to prevent injury. Correct posture, which is as near as possible to a straight line drawn from head to toe when standing.

## Drama

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**Drama** is the expression of ideas, feelings and human experience through movement, sound, visual image and the realisation of role. In drama, real or imagined actions and events are enacted by placing a role in a setting of time and space, where action and tension create a focus. These dramatic elements combine with contrasts between movement and stillness, sound and silence, and darkness and light to communicate meaning in drama. In process drama, which is not intended for an audience, participants build belief in roles and situations and explore them together, negotiating, interpreting, and reflecting on role and meaning. Drama intended for audiences may take place in formal and informal performance settings. It may be experienced as a fully-developed theatre production in such forms of live entertainment as cultural festivals and street theatre and in works for electronic media, such as film, video and television. Communication in drama involves performers and audiences in interpreting meanings and developing skills of critical judgement.

Drama permeates our everyday lives and serves a variety of purposes. It enables us to understand ourselves, the people around us, and the world in which we live, enriching the lives of individuals and giving voice to communities. Drama is integral to children's play and is found in the oratory, rituals, ceremonies and celebrations of traditional and contemporary world cultures. Drama both expresses and is defined by the culture from which it emerges. Dramatic works may be regarded as social and historical texts that make a vital contribution to individual, social and cultural identity.

**Drama in education** includes a broad range of activities including improvisation, role play, text interpretation, theatrical performances and stagecraft. It draws on elements of dramatic play such as spontaneity, imagination, role-playing, exploration and free association of ideas. In drama, students work cooperatively in groups or individually to search for, explore, negotiate, rehearse and realise meaning through action by consciously shaping elements of drama. Integral to making meaning in drama is sharing drama. This sharing ranges from the informal and personal to the formal and public. Through drama, students develop the personal confidence, concentration and control needed to imagine, create and perform. They learn relaxation skills to maximise wellbeing for performance. Much emphasis is placed upon developing high order communication skills. Drama aims to develop a student's capacity to reflect upon experience, to work as a supportive member of a team and the ability to set achievable goals. The personal qualities of persistence, resilience and flexibility and the integrity to make commitments and see them through are basic to drama work. Drama develops the courage and persistence to 'have a go'.

Learning through drama develops the ability to appreciate, value, make judgements and use the vocabulary necessary for the creation of, and critical reflection on, dramatic works. These skills and qualities are developed through a sequential program that focuses upon inquiry, critical appraisal and reflection. Effective drama education develops an increasing repertoire of social and interpersonal skills, builds a sense of community and demands high levels of student engagement, choice and negotiation. Such programs challenge all students, feature high teacher expectations in an inclusive learning environment and employ a range of teaching strategies, including the teacher in role.

## Drama

### Imagining and creating new works

This dimension challenges students to imagine possibilities and to explore an idea using the codes and conventions of drama. It involves students in designing, refining and rehearsing a piece with the intention of sharing it with an audience. Students cannot be expected to create out of nothing – there needs to be a stimulus from which they can make dramatic works. Students' life experiences, exposure to the works of others and immersion in social and cultural opportunities, including popular culture, all inform their ability to imagine and create new works. Imagination and creativity are closely linked to play.

#### Examples

- In a whole-class experience, individuals move in different ways through different imagined environments e.g. hot sand, mud, a jungle ...
- After being immersed in fairytales the students take on different character roles in order to enact an alternative ending to a well-known tale.
- Students create a character in a virtual world (or a time past) and with a partner develop a sequence to convey both the character and the world. This may also be organised as a whole-class role-play.
- Working in small groups, students choose a social issue (bullying, smoking, eating disorders ...) and imagine themselves in the roles of the key players. They construct a performance to be shared with a particular audience.
- Students create an original piece starting with a concept (big idea). For example, after viewing examples of Theatre of the Absurd, students create a four-person play that explores this concept. (They could also tie in three unrelated props, for instance a feather duster, a teapot and a bust of Socrates.)

#### Pedagogy

Students develop the personal confidence needed to imagine and create, supported by a careful scaffolding of learning opportunities. This can be achieved through group activities, solo work, and whole-class experiences.

The qualities that students need to develop in order to imagine and create are cooperation, persistence and empathy, as well as the ability to share, refine and evaluate ideas and overcome difficulties. Students will need to recognise and accept that the end result may look very different from the initial idea.

The classroom environment facilitates risk-taking and exploration. It fosters original ideas by stimulating emotional and imaginative responses.

The teacher provides extension opportunities to challenge students and support and encourage ongoing creative explorations.

#### Key questions for students

- What ideas do I have?
- What is in my mind?
- What am I trying to say?
- How shall I present it?
- How well have I shared the message?

## Drama

### Imagining and creating new works

Key components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Reflection</b>	reflect on their own experiences and use them in their imaginative play or created drama works	reflect on their individual and group contributions to the making of simple drama works	reflect on aspects of their own and group work and can justify their creative choices with guidance	reflect on their own work and the work of others, recognising strengths, the success of techniques used and ways to improve the work	analyse strengths and weaknesses in their own work, reflect on suggestions made by others and incorporate changes into their work
<b>Making</b>	pretend that they are characters beyond their experience e.g. king or queen, fairy, fire fighter	develop works with a structured narrative, exploring different ways to tell their story	start to learn the conventions of improvisation and to make basic aesthetic choices	trial and improvise new works, making refinements to works in progress and experimenting with ideas to push conventional boundaries	produce work that is highly conceptual – that reflects, shapes and challenges the values of their audience
<b>Stimulus</b>	adopt characters in imaginative play based on their everyday experiences e.g. mother, baby, shopkeeper	draw on immediate sources for elements when constructing their drama e.g. recent films, stories, events, others' experiences	produce work that reflects literal interpretations of meaning, drawn from popular culture, their peer group and group norms	draw on a range of stimuli for creating drama works, such as prior experience, the performances of others, research, stories, articles and documentary evidence	explore the ideas found in text, subtext and context as the basis for making drama
<b>Planning</b>	work in the here and now – creations are very immediate. They are willing to participate in a whole-class imaginary world, suspending disbelief	contribute ideas to individual and group drama-making – work is often spontaneous and decisions are made on the fly, rather than being deliberately planned	trial familiar styles, forms, skills and techniques in their creation of new works, with teacher involvement as needed. This reflects their understanding of the rules of drama  organise their thoughts into basic plans, both individually and in groups, refining them with teacher guidance	set goals, explore, experiment and rehearse to realise their goals	are motivated to devise and complete their own drama works using known forms, structures, conventions and traditions in complex and challenging ways

# Drama

## Using skills, techniques and processes

Students use techniques and conventions of drama to make meaning and to make confident choices about which medium best communicates the intention of a work to an audience. Students are willing to critically appraise and modify their work, clarifying meaning, and sharpening and elevating the piece to stimulate and engage the audience. This process involves working collaboratively to experiment with dramatic techniques in constructing, rehearsing and refining the performance.

Elements of drama include:

- narrative
- time, space and place
- language
- focus
- symbol
- mood
- contrast and tension

Dramatic techniques include:

- flashback
- monologue
- freeze-frame
- split scene
- mime
- improvisation
- role play

Students move from literal to symbolic representations, selecting dramatic techniques carefully to convey meaning. They make calculated choices about colour, costume, sound, objects and the use of the acting space, to convey meaning.

### Examples

The teacher has students sitting in a circle. In the centre is a sparkly cushion, which is introduced to the class as a 'magic cushion' that can take them wherever they want to go. The teacher asks where that might be and the children respond, often very imaginatively due to the magical quality of the object. All students share ideas and the teacher assists in developing the ideas into a whole-class story.

### Pedagogy

The teacher establishes a positive, supportive environment in which students are encouraged to share ideas, develop skills and experiment with drama techniques. Students work collaboratively to create performance pieces and, in the process, develop a strong sense of ownership. They feel comfortable about taking risks and offering constructive criticism to achieve high standards of performance. The teacher models good practice, encouraging the efforts and contributions of individual students.

### Key questions for students

- How can I make it?
- How can I work with this?
- Who is my audience?
- Is my message clear?

## Drama

### Using skills, techniques and processes

Key components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Characterisation</b>	portray a familiar character or stereotype using body movement and voice	explore the skills of voice, mime and gesture, using literature as inspiration for the development of characters. Techniques such as narration and storytelling are employed	are aware of other characters within their drama works and refer to them in their own performances	enhance characterisation by introducing timing, spatial awareness, memorisation, sophistication and improvisation to their performance	are highly self-reflective about their performances. They adjust technical aspects or characterisation to respond to the dynamic of the performance
<b>Expressive movement</b>	work in their personal space, developing an awareness of what the body can do	have a basic movement vocabulary and work in communal and personal space at three levels (low, middle and high) and with a sense of dynamics (speed, force, shape)	actively use and name a repertoire of movement skills (e.g. canon, position, flowing one to the other) and use them in appropriate contexts	control expressive movement in individual, small and large groups to portray emotive concepts e.g. bullying, friendship	use expressive movement in symbolic ways
<b>Dramatic techniques</b>	understand simple sequences and causal relationships ( <i>this, then this, then that</i> ) and develop a sense of an ending	participate in impromptu activities e.g. theatre sports, interviews, role-plays	explore and experiment with a variety of techniques in developing a dramatic piece or sequence	develop internal thought processes and include them in their performances e.g. alter ego, stream of consciousness	select the best technique from a wide repertoire to suit their performance and their audience
<b>Refining work</b>	recall and recount the experiences they have participated in, often sharing by demonstration	talk about what has happened during the development of an idea and, with teacher support, modify work and solve group problems	reflect on their experiences and comment on what has been learned. They can make suggestions to improve the group's performance	shape and refine their 'work in progress' as a result of working cooperatively and accepting feedback from others	reflect on the group processes employed and change structures that are not supporting the achievement of the group's goals
<b>Group work</b>	work individually in parallel role-play or as solo participants in a whole-class experience	begin to build group skills, sharing ideas and reaching consensus, compromising when necessary	work in structured groups of four or five with an awareness of the needs of the individuals in the group, recognising that there are different roles within a group	work with a range of people in varying group sizes, accepting different roles within the group (leader, encourager, initiator, builder) and showing awareness of time management	take responsibility for the group, demonstrating commitment to the achievement of the group's goals and actively supporting each team member
<b>Disposition</b>	demonstrate a willingness to join in	demonstrate generosity in contributing ideas and working with others, maintaining their focus for short periods of time	demonstrate an acceptance of others' ideas, are committed to their group and show persistence in the development of group work	commit personal time to practice and rehearsal	demonstrate respect, empathy, resourcefulness and self-motivation in approaching and refining a group piece

# Drama

## Using codes and conventions

The codes and conventions of drama form the 'language' of performance and, when fully understood, assist students in suspending disbelief both as viewers and makers.

When drama students know the rules, recipes and formulae they can deepen their understanding by moving beyond these to develop the capacity to parody, use irony and play with stereotypes. Students become familiar with different forms of presentation – e.g. didactic theatre, street theatre, documentary drama, collage drama, forum theatre, and children's theatre – and make selections based on their knowledge of and experience with each. When students understand techniques such as freeze-frame, alter ego, tableau, flashback, narration, Greek chorus and improvisation, they can design and interpret new works within a meaningful context.

Having an understanding of the difference between comedy and tragedy, and the subtler variations between melodrama, farce, slapstick, satire, irony and soap, means that students are capable of constructing both complex and simple works suited to a range of audiences.

### Examples

- Students show an understanding of symbolism by using an object to represent something else e.g. a piece of fabric can represent the sea; a shoe box can become Aladdin's oil lamp.
- Students interpret *A man for all seasons* (Bolt, Robert. (1960) Heinemann, London) by updating the setting to the present to demonstrate an understanding of the difference between plagiarism, interpretation and appropriation.
- Students merge lines from Shakespeare with the lyrics of a modern rap song, for example, to create a monologue, demonstrating an understanding of juxtaposition.

### Pedagogy

Drama teachers will lead students to explore, experiment with and refine their understanding of, the codes and conventions. Through immersion and explicit teaching, the students gain experience of a variety of techniques to enhance their performance.

Some of the codes and conventions that they may draw on are:

- genre – comedy, tragedy, pantomime, mime ...
- didactic theatre
- style – melodrama, farce, slapstick, satire, soap ...
- collage drama
- form
- forum theatre
- vocal style
- children's theatre
- location – theatre in the round, street theatre, amphitheatre ...
- techniques – freeze-frame, interviews, role-play, teacher-in-role ...

### Key questions for students

- What are the rules?
- Can I recognise codes and conventions in the works of others?
- How can I incorporate codes and conventions into my own work?
- How can I bend or break the rules?

## Drama

### Using codes and conventions

Key components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Being an audience</b>	sit, listen and see themselves in the role of audience and show appreciation in an appropriate form	understand why they have to sit, listen and watch as an audience and why they clap at the end	empathise with performers and behave in a supportive, respectful and sensitive manner (e.g. by not talking or moving around during the performance)	understand the conventions of how to be an active, involved, supportive audience member e.g. for a melodrama	have a deep understanding of the reciprocal relationship between the audience and the performers
<b>Suspending disbelief</b>	intuitively suspend disbelief when making and responding to drama works	with support, take dramatic risks to maintain suspension of disbelief	understand that suspension of disbelief is basic to the process of drama	accept the responsibility to actively support others in maintaining the group's suspension of disbelief	sustain suspension of disbelief in the design and performance of drama works
<b>Using conventions</b>	participate in simple forms e.g. mime, role-play, teacher-in-role, expressive movement	understand the characteristics of some different forms and participate appropriately (they know the rules)	experience many styles and forms with some understanding of the rules and conventions of each	select a form and style suited to the dramatic story they wish to tell	deliberately manipulate the formal and stylistic elements of their work to enhance the meaning of their performances
<b>Using symbols</b>	understand that objects can stand for something other than what they are	understand the symbolism of colour and costume	understand that there are culturally recognised symbols which can be used to enhance the meaning of a drama	understand that symbols can include props, voice, gesture, sound, lighting, staging, costume, and deliberately select them to convey particular meanings	communicate sophisticated ideas through the considered use of symbol and metaphor
<b>Being ethical</b>	<i>Not applicable at this standard</i>	show respect for the ideas of others by not copying directly	understand that it is acceptable to take inspiration from the work of others but that it needs to be acknowledged	understand that it is necessary to acknowledge original ideas and sources when presenting drama works	understand the difference between plagiarism, interpretation and appropriation

## Drama

### Interpreting and appraising the works of others

Students are engaged in the interpretation of a range of texts, including live performances, scripts and film. Students also interpret the works of others by performing them. They gain significant understandings about setting, narrative, plot, technique, structure, characterisation, cultural conventions and intended meaning.

Students apply their understanding to describe production roles – director, actor, designer, technician, prompt, front of house, backstage, lighting, sound. When critically appraising the works of others, students evaluate qualities such as strength, stage presence, voice, gesture, posture, dialogue, costume, movement, props, narrative forms, oral traditions, the story behind the story.

#### Examples

- After watching a visiting performer, in a guided discussion students discuss what happened, where it happened and who was involved. They identify what they particularly liked.
- After sharing favourite literature, students can re-enact scenes, for example, nursery rhymes, works by authors such as Pamela Allen, Pat Hutchins, Jill Murphy, Janet and Allan Ahlberg
- Students work with a published play and interpret the characters and setting during rehearsal. They then present the piece to an audience.
- After seeing an outdoor performance, students describe how such elements as character, costume, props and sound have contributed to the overall impact of the production. They discuss the advantages and disadvantages of outdoor performances and particularly how the outdoor setting affected the experience.
- After listening to *Jabberwocky* (Carroll, Lewis. 1832–1898) students interpret the piece using only movement and sound.
- Students begin with a published script and change an element of the work, for instance, the setting or the style of language, to reinterpret the original script.
- After watching a professional theatre experience, students craft a formal, written appraisal of the performance, commenting on all the dramatic elements used and their effectiveness or otherwise.
- Students begin with a sophisticated text, for example *Romeo and Juliet* or *Waiting for Godot*, and using only the language of the text, give the piece a new context by changing all the other elements, stage directions, costume and setting.

#### Pedagogy

Students have regular experiences in working from scripted material (which may include quality literature, from picture books to novels) and from exposure to professional performances in a range of venues. Students are immersed in the language of theatre and dramatic performance. The classroom environment is conducive to sharing and justifying opinions.

#### Key questions for students

- What can I learn from others?
- What choices did I make?
- How can I convey the author's intention?
- What choices were made?

## Drama

### Interpreting and appraising the work of others

Key components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Interpreting</b>	act out nursery rhymes and stories to each other and often copy the works and ideas of others as a way of interpretation	identify character, place, time and narrative, and begin to use these in their own performances	respond to a text and recontextualise it for presentation	present text, being faithful to its perceived intentions	manipulate the elements of a known text to express conceptual understanding through performance
<b>Engaging with the drama</b>	respond emotionally to performances	talk about how a performance made them feel	clarify their emotional responses to a performance	connect their personal feelings / responses to dramatic techniques employed	listen to the responses of others, internalise them and connect to own thoughts / feelings, resolving the dissonance
<b>Appraising</b>	make statements about art works e.g. <i>'I like [or I don't like] because ...'</i>	with guidance, justify their personal views with some detail. <i>'I like the voice they used and the way the old lady moved'</i>	discuss elements of a performance – character, props, costume, sound – and how they contribute to the whole	talk and write about the effectiveness of performances, expressing their observations and opinions in appropriate language	craft a formal critical appraisal of a live theatre performance, commenting on the use of dramatic elements and the context in which the piece was made, and evaluating the critiques of others and use them to support their own opinion
<b>Understanding context</b>	develop a sense of setting and time e.g. 'now', 'once upon a time', 'long, long ago', 'in a land far away' ...	identify some features that reveal when, where and by whom a story or drama might have been made	apply their knowledge of time, place and people when interpreting the works of others	research aspects of a drama work to develop a greater understanding of the context in which it was written	have a deep understanding of a drama work's context and how it was made. This understanding is evident in their own interpretation (performance) of the work
<b>Genre</b>	understand that in an imaginary world they can play any part	understand the difference between the real and the imagined	understand some genres and describe the differences	discern the genre when viewing the works of others and apply this understanding to their own works	select and manipulate original texts for effect, using dissonance, irony, parody, satire, pathos

## Drama

### Making aesthetic choices

In drama, aesthetic choices are used to bring out the intention of the performance. Students draw on the repertoire of codes and conventions of drama to enhance the quality of their work. Aesthetic decisions are made about the following:

- elements of design, for example, balance, levels, performing space, stillness and movement, sound and silence, light and dark, fast and slow, climax, voice, characterisation
- genre – mime, improvisation, scripted performance, puppetry, movement, street theatre ...
- elements of stagecraft, e.g. alter ego, flashback, chorus, canon ...

#### Examples

In a discussion about the concept of status, a teacher may use the dramatic technique of tableau in order for students to observe and make choices about shape, levels and positioning in space. Once students have made their choices, the class can then use their decisions to construct performances that communicate a clear message about status and power.

#### Pedagogy

A drama class is an environment in which making aesthetic choices is fundamental to the development of works. Teachers encourage and model critical appraisal and recognition of alternatives. Strategies that enhance students' ability to look, discuss, view, review, select, reflect and refine are constantly in use in drama education. To support students' aesthetic understanding, teachers challenge, question and constructively criticise works in progress

#### Key questions for students

- What are my choices?
- Are these my best choices?
- Does it work?
- Is the intention clear?
- Does it look right from an audience's point of view?

## Drama

### Making aesthetic choices

Key components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Influences</b>	make choices based on immediate stimuli and surroundings	are influenced by performances they have seen as well as their own personal wants, needs and likes	make reference to the works of others when making and shaping their own performances. They are influenced by their peers and by popular culture	combine ideas from a range of sources, including their own, when constructing performances	use multiple reference points to construct drama works and include social, cultural and historical references in their performance
<b>Language of aesthetics</b>	give simplistic reasons for making aesthetic choices based on their own wants, needs and likes	develop a basic vocabulary of aesthetics and talk about feelings	understand that drama works are constructed using multiple elements and explain their aesthetic choices by making distinctions between them	make clear aesthetic choices using appropriate language to describe the intention and purpose of their work	document their artistic journey, in annotated scripts, character notes, observations and design notes, and use them to explain choices
<b>Making choices</b>	explore and experiment with movement and voice, both spontaneously and in response to teacher requests or tasks	draw on their own experiences and explorations when making choices and, through teacher questioning and modelling, can explain the reasons for their aesthetic choices	make choices that are influenced by their competency and / or personal experience	justify the aesthetic choices that they and others make	make deliberate sophisticated aesthetic choices and manipulate design elements to communicate with their audience
<b>Reflecting and refining</b>	receive feedback about aesthetic choices from their teacher, peers and significant others	describe their performance, expressing satisfaction or otherwise. They respond to explicit teacher direction and attempt to make changes	are aware of what works and what doesn't. With teacher guidance they offer and respond to constructive criticism	develop the skills of structured reflection and use it as a basis for refining work	understand the importance of continuous reflection and refinement and reflect on aesthetic choices in their journals and in discussion with their peers and teacher

## Drama

### Reflecting cultural, social and historical contexts

In a drama classroom, teachers help students to understand the significance of cultural, social and historical contexts so they can build on their own experience and knowledge.

Social, cultural and historical understanding underpins the conventions and rituals of performance. It is embedded in dramatic practice and there are many teaching opportunities to develop students' awareness of genre, style, form, period, intention and purpose. Context always informs the design of performance pieces and drama classroom experiences. Understanding of context also informs the student as an audience member, increasing their ability to interact with the work in appropriate and meaningful ways.

#### Examples

In introducing the concept of a circus to the class, as well as engaging in skill development ranging from juggling, and acrobatics to stilt walking and clowning,, a teacher may incorporate a study of circus history, the cultural origins of circus, the traditions, convention, impact of technology, skills, ethics and lifestyle. Through active questioning and guided inquiry, students gain knowledge of circus culture and history which can then be incorporated into their own performance piece. The development of teamwork, social skills, stagecraft, patience and perseverance enables students to 'live' the experience of being in a circus, further enhancing their understanding, empathy and empowerment.

#### Pedagogy

Drama can be used as a teaching methodology across the curriculum to deepen understanding of time and place. Teachers encourage students to suspend disbelief in order to experience another time, place and culture. Students learn about historical, cultural or social events through role-play and improvisation within the context of the works they are engaged in. Whole-class inquiry informs students' understanding of the time, place and event of a script or story they are studying. Teachers can use writing-in-role and hot-seating to develop characterisation. The use of teacher-in-role and walk-in-dramas deepens students' understanding of the event. Knowing about social and historical contexts helps students get into role.

#### Key questions for students

- In what time is this set?
- What was happening at that time?
- Where are we?
- What is my role?
- What is it about?
- What social and political context is this set in?

## Drama

### Reflecting cultural, social and historical contexts

Key components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Context</b>	ask simple questions about a performance they have seen e.g. <i>'Why were they wearing those clothes?'</i>	understand that drama works can be set in different times and in different cultures and make simple connections between time, place and people when viewing performances	comment on the choices made by the artist in representing time, place, people and culture	understand the elements of drama that provide the clues about context (who, where, what, why, when)	research, identify and explain the time, place and social references used by other artists in making their work
<b>Performing</b>	participate in class discussions about the time a story is set in	gain an understanding of the lives of other people by taking on various roles in a drama	when performing the works of others, take into account the settings (historical, cultural and social)	use what they know about time, place, people and culture to bring meaning when performing the works of others	understand the cultural, social and historical contexts of a piece and how they can be used to shape performance e.g. being faithful to the period or placing it in a different setting
<b>Understanding</b>	create and make sense of works in the light of their own cultural experiences	understand that people are different and so include different points of view in their stories	are developing an awareness of history and of cultural and social contexts, and begin to reference these in their work	analyse and appreciate diverse times, cultures and social contexts and apply this to their own work	understand that politics, technology, societal norms, culture and environment influence the construction of art works e.g. research the life and times of artists and bring that information into the production of their works; explore an historical period and look at the specific influences that shaped that time
<b>Empathy</b>	emotionally connect with the characters and storyline of a drama work	explain their own emotional response to a drama work and the feelings portrayed in it	understand what it feels like to be 'in someone else's shoes'	portray a character in a way that places them in a particular historical, social and political context	internalise and develop empathy for a credible character who is clearly placed in a particular context

## Drama

### Presenting with purpose

Students respond to stimuli such as current events, literature, issues and sensory material to construct meaning for themselves and an audience. Drama enables students to interpret, reflect on and respond to the stimuli. They select an appropriate style and manipulate their choice of dramatic elements to create a piece that will affect an audience. Students with a clear understanding of the intention are empowered to create a piece through which they will challenge, pose questions, entertain, inform, educate and persuade. Dramatic performances can be solos, small or large ensemble works.

#### Examples

A high school piece exploring the theme of Friendship can be reworked and adapted for an audience of younger students where friendship is a major issue. The starting point of *John Brown, Rose and the Midnight Cat* (Wagner, Jenny and Brooks Ron: Weston Woods, 1979) is a great stimulus for this work. It translates readily to consideration of relationships and compromise.

#### Pedagogy

Students understand the full range of expressive options available to them and select appropriately from them for the piece they are presenting. Forms such as didactic theatre, street theatre, freeze-frames and interviews allow students to develop a deeper understanding of their theme, for example, a courtroom scene.

Through drama, students connect with issues and concepts. They build on an issue the class has been studying, shaping and forming their concept into a workable, meaningful message. Students have a clear sense of who their audience might be and they make decisions, collectively and individually, regarding theme, content, style, design and performance elements.

Teachers use techniques to develop students' understanding of character, point of view, genre, audience, physical space and equipment.

#### Key questions for students

- Who is the audience?
- What is my intention? Am I challenging, entertaining or informing the audience?
- How do I best show my work?
- Where will I show my work?
- What are the limitations of the space?

## Drama

### Presenting with purpose

Key components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Presenting</b>	are happy to share their work in a supportive environment	share work with their peers, neighbouring classes and class 'buddies'	perform in a familiar setting to a known audience	perform in supportive, unfamiliar environments – younger and much older audiences are particularly suitable	make the necessary adjustments to perform in different and unfamiliar spaces
<b>Performance style</b>	move in and out of role in spontaneous play  perform expressive movement with narration, role-play and story-telling	perform simple scripts, freeze frames linked with a few words, retelling of a known story, and mime  engage in whole-class drama with teacher-in-role	create dramatic pieces and decide who the appropriate audience is  perform advertisements, writing based on role-plays, scripted plays (either published or original) and movement sequences	select a dramatic form to suit their purpose (e.g. to persuade) and create an appropriate work such as an advertisement  perform collage drama, a Greek chorus, melodrama and children's theatre	convey the same message in different dramatic forms e.g. an anti-war message as didactic theatre, an advertisement and symbolic movement  perform documentary drama, didactic drama and street theatre
<b>Intention</b>	present work for their own enjoyment	present work to entertain others	explore presenting a message in an entertaining way	start from a consideration of audience when creating dramatic performances	design, create and modify dramatic works for particular audiences

## Drama

### Expressing personal voice

Students develop personal voice through experimenting and by manipulating their body, voice and surroundings to best express their imaginative ideas. Students find their personal voice by learning different techniques, and by observing and interpreting others' works. Through solo and group experiences students refine their personal voice and decide which is most appropriate to a drama work. In a supportive environment students learn to take risks. They begin to analyse the effectiveness of their performance. They progress through teacher-directed and self-directed work to interpreting and presenting their own and others' complex dramatic works. It is here that they challenge an audience's values and preconceived ideas. Students develop knowledge of self and bring that knowledge to their performance. Higher-order inquiry tasks are particularly well suited to the development of students' personal voice and their ability to express it.

#### Examples

- Students experience free movement to music, interpreting what the music means to them.
- Students use the dress-up corner and role play a fairy tale character preparing for the wedding feast of Prince Charming and Cinderella, thus expressing their understanding and experience of that world.
- The texts *Excuses Excuses ...* and *15 ways to go to bed*. (Henderson, Kathy. [1989] New York) are provided as stimuli for students to come up with their own excuses for not going to bed. They then role-play what they have said.
- After debating a controversial issue (global warming, desalination of waterways, racism) students have an opportunity to decide on a point of view. They demonstrate key elements of the issue through freeze-frame, making their personal points of view explicit.
- Students share a class novel. They choose a style for a simple script that illustrates a particularly important scene. Students have the opportunity to develop their personal voices through characterisation, props and costumes. The choices they make reflect their personal voices.
- Students write their own original material – poetry, a script, a song or a combination – to communicate a message. Their sense of personal voice dictates how that message is presented and how well an audience will understand the meaning.

#### Pedagogy

Teachers encourage the development of personal voice through a range of strategies – improvisation, role-play, theatre sports, games, scripted dramas, movement and original devised works. A supportive risk-taking environment will encourage students to express their personal voices through guided tasks, personal inquiry, reflection, analysis and feedback. Students can build on each experience to refine their ability to use their personal voice in and through their performance.

#### Key questions for students

- What or who am I?
- What am I doing?
- How do I do it?
- What do I want to say? Is it clear?
- Will the audience understand it?
- How much of me is in my performance?
- What have I learnt about myself?
- What have I learnt about others?
- Is this the best way for me to do it?

## Drama

### Expressing personal voice

Key components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Disposition</b>	intuitively, enthusiastically and spontaneously participate in drama activities	display confidence in familiar settings. They are risk-takers when exploring drama activities	have the confidence to explore ways of sharing their ideas	have a sense of responsibility for completing a task and persist when facing a challenge	inspire and motivate others to work collaboratively in an expressive way
<b>Expressing</b>	express themselves spontaneously and intuitively; know which form of expression they prefer	explore alternative ways of expressing themselves in creative movement, role play and improvisation	return to the forms of expression with which they feel the most confident	are confident that they have something to say and are committed to presenting well  push the boundaries of the expressive form in which they are most confident	are confident that they have found their best voice  refine and extend skills pertinent to their area of choice (best voice) and are enthusiastic and motivated to work autonomously
<b>Sense of self</b>	are highly egocentric	become aware of how others 'see' them (self-image)	are vulnerable to criticism because it affects the whole self	use 'self talk' to develop a balanced (realistic) sense of self. They measure their strengths against their weakness	are sufficiently self-aware to be able to acknowledge their weaknesses and build on their strengths
<b>Experimentation</b>	engage in imaginative play	begin to verbalise ideas they have had and may be able to realise some of them in their own performance	experiment with their own and others' ideas to make personal statements	experiment with technical elements (e.g. light and sound) to enhance their message	experiment with and challenge the codes and conventions of drama

## Drama standard one (stages one – three)

Students engaged at standard one enjoy 'show and tell'. They use imagination to contribute to the building of a story (e.g. word-by-word, sentence-by-sentence in the classroom) and come to understand beginning, middle and ending. They learn to listen attentively and can recall stories and sequence events and guess 'what might happen next'. They hear a range of stories (e.g. fairy stories, fables, myths) and retell favourite stories. They build stories from a stimulus i.e. an object, picture, sound effect, music.

They spontaneously engage in role play and pretend to be somebody else, or in another place or time. They can stay in role in a story that is familiar to them (e.g. fairytales) and enjoy pretending. They use simple props and materials to enhance character and build belief, enjoy dressing up and have a sense of audience i.e. understand the difference between personal play (being a nurse or cowboy) and sharing or showing the role play. They enjoy developing simple mimes.

Students engaged in Drama at standard one develop the confidence to speak in front of a small group and learn to project their voice to be heard in a larger group. They listen and retell. They often speak in a voice other than their own (e.g. give a doll, toy or puppet a voice) and understand simple dynamics (loud and soft, voices together and alone, repetition). They explore sounds and have fun with them e.g. chants, rhymes, finger plays.

Students learn to hold a 'freeze' (e.g. responding to a signal, holding stillness and moving on, respond to sound with movement) becoming aware of communal and personal space. They explore shapes, pace (slow motion, fast, normal speed), place in space (e.g. next to, behind, beneath, up high, in front of) and express feelings through shape and movement (e.g. an angry statue, a happy walk). They respond to ideas / literature / music through movement e.g. animal creeping through the jungle, and engage in warm up and cool down activities.

Through Drama at standard one, students become aware of an audience both as a performer and a participant. They learn that the space is special and where their place is on the performance space. They learn about 'on stage' and 'off stage' and learn to speak and move as directed, remembering what to do and where to go. They learn to use simple performance conventions (e.g. facing the audience, don't wave to the audience when performing) and about being audible. They enjoy sharing simple drama, storytelling, choral poems, finger plays and movement sequences.

## Drama standard one (stages one – three)

This table summarises typical student characteristics and learning outcomes in relation to key components at standard one

Imagining and creating new works	Using skills, techniques and processes	Using codes and conventions	Interpreting and appraising the works of others	Making aesthetic choices	Reflecting cultural, social and historical contexts	Presenting with purpose	Expressing personal voice
<p><b>Reflection</b> reflect on their own experiences and use them in their imaginative play or created drama works</p> <p><b>Making</b> pretend that they are characters beyond their experience e.g. king or queen, fairy, fire fighter</p> <p><b>Stimulus</b> adopt characters in imaginative play based on their everyday experiences e.g. mother, baby, shopkeeper</p> <p><b>Planning</b> work in the here and now – creations are very immediate. They are willing to participate in a whole-class imaginary world, suspending disbelief</p>	<p><b>Characterisation</b> portray a familiar character or stereotype using body movement and voice</p> <p><b>Expressive movement</b> work in their personal space, developing an awareness of what the body can do</p> <p><b>Dramatic techniques</b> understand simple sequences and causal relationships (this, then this, then that) and develop a sense of an ending</p> <p><b>Refining work</b> recall and recount the experiences they have participated in, often sharing by demonstration</p> <p><b>Group work</b> work individually in parallel role-play or as solo participants in a whole-class experience</p> <p><b>Disposition</b> demonstrate a willingness to join in</p>	<p><b>Being an audience</b> sit, listen and see themselves in the role of audience and show appreciation in an appropriate form</p> <p><b>Suspending disbelief</b> intuitively suspend disbelief when making and responding to drama works</p> <p><b>Using conventions</b> participate in simple forms e.g. mime, role-play, teacher-in-role, expressive movement</p> <p><b>Using symbols</b> understand that objects can stand for something other than what they are</p> <p><b>Being ethical</b> <i>Not applicable at this standard</i></p>	<p><b>Interpreting</b> act out nursery rhymes and stories to each other and often copy the works and ideas of others as a way of interpretation</p> <p><b>Engaging with the drama</b> respond emotionally to performances</p> <p><b>Appraising</b> make statements about art works e.g. 'I like [or I don't like] because ...'</p> <p><b>Understanding context</b> develop a sense of setting and time e.g. 'now', 'once upon a time', 'long, long ago', 'in a land far away'</p> <p><b>Genre</b> understand that in an imaginary world they can play any part</p>	<p><b>Influences</b> make choices based on immediate stimuli and surroundings</p> <p><b>Language of aesthetics</b> give simplistic reasons for making aesthetic choices based on their own wants, needs and likes</p> <p><b>Making choices</b> explore and experiment with movement and voice, both spontaneously and in response to teacher requests or tasks</p> <p><b>Reflecting and refining</b> receive feedback about aesthetic choices from their teacher, peers and significant others</p>	<p><b>Context</b> ask simple questions about a performance they have seen, e.g. 'Why were they wearing those clothes?'</p> <p><b>Performing</b> participate in class discussions about the time a story is set in</p> <p><b>Understanding</b> create and make sense of works in the light of their own cultural experiences</p> <p><b>Empathy</b> emotionally connect with the characters and storyline of a drama work</p>	<p><b>Presenting</b> are happy to share their work in a supportive environment</p> <p><b>Performance style</b> move in and out of role in spontaneous play</p> <p>perform expressive movement with narration, role-play and story-telling</p> <p><b>Intention</b> present work for their own enjoyment</p>	<p><b>Disposition</b> intuitively, enthusiastically and spontaneously participate in drama activities</p> <p><b>Expressing</b> express themselves spontaneously and intuitively know which form of expression they prefer</p> <p><b>Sense of self</b> are highly egocentric</p> <p><b>Experimentation</b> engage in imaginative play</p>

## Drama standard two (stages four – six)

Students engaged at standard two can tell a personal story, a joke and build a story in groups using a stimulus. They ‘think / pair / share’ someone else’s news / story and can choose a known story and change it. They are able to sequence events, provide alternative endings to stories and understand that stories have more than one meaning.

At standard two, students adopt and sustain a role for a short time within a given structure / situation (e.g. conversation, interview) improvise and interact with others in role. They often use stereotypes to create a character and develop characters from familiar stories. They can replay with consistency and use simple props and costumes appropriate to a role. They develop an understanding of body language (e.g. gesture, facial expression, personal and communal space) and use mime to portray everyday events and objects.

Students can use voice in different ways (e.g. whisper / expressively shout) and explore basic vocal and tonal qualities (e.g. pitch, pace, pause, expression). They use vocal qualities appropriate to reciting a poem, being in a role, choral activities and experiment with sound and voice e.g. making sound scapes, making the sound of the wind, roar of celebration, impending danger. They speak with increasing confidence and clarity.

Students achieving at standard two explore qualities of movement (heavy, light, quick, slow, effort e.g. stomping like a giant, floating like a butterfly, quick as a pouncing tiger, slow as a hippopotamus). They respond expressively to a musical stimulus (e.g. percussion, sound effects, atmospheric music) and experiment with locomotion (e.g. fast, slow, using different pathways through space). They focus on different body parts for various expressive purposes e.g. leading with different parts of the body in various directions, focusing upon hands to express a range of emotions. Students can move at different levels individually and with a partner (e.g. create a wave in movement) and can make a simple sequence tableau.

Students understand the role of audience and begin to respond to audience reactions appropriately. They understand the purpose of the performance and develop an awareness of the roles of others (e.g. director, stage crew, actors, lighting crew) and learn some of the conventions e.g. curtain calls. They learn to persevere with the rehearsal and refinement process and realise that others have equally important responsibilities to their own (other cast and crew, for example). They are able to stay in role / character. They learn to cooperate and collaborate.

## Drama standard two (stages four – six)

This table summarises typical student characteristics and learning outcomes in relation to key components at standard two

Imagining and creating new works	Using skills, techniques and processes	Using codes and conventions	Interpreting and appraising the works of others	Making aesthetic choices	Reflecting cultural, social and historical contexts	Presenting with purpose	Expressing personal voice
<p><b>Reflection</b> reflect on their individual and group contributions to the making of simple drama works</p> <p><b>Making</b> develop works with a structured narrative, exploring different ways to tell their story</p> <p><b>Stimulus</b> draw on immediate sources for elements when constructing their drama, e.g. recent films, stories, events, others' experiences</p> <p><b>Planning</b> contribute ideas to individual and group drama-making – work is often spontaneous, and decisions are made on the fly, rather than being deliberately planned</p>	<p><b>Characterisation</b> explore the skills of voice, mime and gesture, using literature as inspiration for the development of characters. Techniques such as narration and storytelling are employed</p> <p><b>Expressive movement</b> have a basic movement vocabulary and work in communal and personal space, at three levels (low, middle and high) and with a sense of dynamics (speed, force, shape)</p> <p><b>Dramatic techniques</b> participate in impromptu activities e.g. theatre sports, interviews, role plays</p> <p><b>Refining work</b> talk about what has happened during the development of an idea and with teacher support modify work and solve group problems</p> <p><b>Group work</b> begin to build group skills, sharing ideas and reaching consensus, compromising when necessary</p> <p><b>Disposition</b> demonstrate generosity in contributing ideas and working with others, maintaining their focus for short periods of time</p>	<p><b>Being an audience</b> understand why they have to sit, listen and watch as an audience and why they clap at the end</p> <p><b>Suspending disbelief</b> with support, take dramatic risks to maintain suspension of disbelief</p> <p><b>Using conventions</b> understand the characteristics of some different forms and participate appropriately (they know the rules)</p> <p><b>Using symbols</b> understand the symbolism of colour and costume</p> <p><b>Being ethical</b> show respect for the ideas of others by not copying directly</p>	<p><b>Interpreting</b> identify character, place, time and narrative, and begin to use these in their own performances</p> <p><b>Engaging with the drama</b> talk about how a performance made them feel</p> <p><b>Appraising</b> with guidance, justify their personal views with some detail. <i>'I like the voice they used and the way the old lady moved'</i></p> <p><b>Understanding context</b> identify some features that reveal when, where and by whom a story or drama work might have been made</p> <p><b>Genre</b> understand the difference between the real and the imagined</p>	<p><b>Influences</b> are influenced by performances they have seen as well as their own personal wants, needs and likes</p> <p><b>Language of aesthetics</b> develop a basic vocabulary of aesthetics and talk about feelings</p> <p><b>Making choices</b> draw on their own experiences and explorations when making choices and, through teacher questioning and modelling, can explain the reasons for their aesthetic choices</p> <p><b>Reflecting and refining</b> describe their performance, expressing satisfaction or otherwise. They respond to explicit teacher direction and attempt to make changes</p>	<p><b>Context</b> understand that drama works can be set in different times and in different cultures and make simple connections between time, place and people when viewing performances</p> <p><b>Performing</b> gain an understanding of the lives of other people by taking on various roles in a drama</p> <p><b>Understanding</b> understand that people are different and so include different points of view in their stories</p> <p><b>Empathy</b> explain their own emotional response to a drama work and the feelings portrayed in it</p>	<p><b>Presenting</b> share work with their peers, neighbouring classes and class 'buddies'</p> <p><b>Performance style</b> perform simple scripts, freeze-frames linked with a few words, retelling of a known story and mime</p> <p>engage in whole-class drama with teacher-in-role</p> <p><b>Intention</b> present work to entertain others</p>	<p><b>Disposition</b> display confidence in familiar settings. They are risk-takers when exploring drama activities</p> <p><b>Expressing</b> explore alternative ways of expressing themselves, in creative movement, role play and improvisation</p> <p><b>Sense of self</b> become aware of how others 'see' them (self-image)</p> <p><b>Experimentation</b> begin to verbalise ideas they have had and may be able to realise some of them in their own performance</p>

## Drama standard three (stages seven – nine)

Students achieving at standard three can tell a story in character. They build a story in groups around an idea or issue, recognise a story has a complication and offer solutions as to how to resolve it. They develop simple scripts complying with basic script conventions (i.e. stage business is not read aloud). They can select a personal story and embellish or enhance with an audience in mind and select content and language appropriate to the audience when storytelling. They develop an awareness of the deeper purposes of stories.

Students have a knowledge of the 5 Ws (who, what, where, when, why) to stimulate ideas and deepen characterisation. They deepen understanding of role to create a character and learn to develop credibility and suspend disbelief. They are generous in improvisation and contribute purposefully to the drama (e.g. not blocking, opening up ideas, initiating action to further the role play). Students achieving at Standard three develop and sustain more complex roles and can explore issues and events through role (e.g. bullying). They can use role in an inquiry project (e.g. Tasmanian convicts) and discuss and trace the causes of events within the drama.

At standard three, students use voice as a communication tool (e.g. to persuade, inform, instruct, console) and can select a voice appropriate to role in improvisation. They recognise the factors that affect good voice production (e.g. breathing, opening mouth, clarity) and know how to use voice effectively, understanding the importance of tone, pitch, pace and expression in communicating meaning. They understand the power of silence and use it appropriately.

Students develop simple movement sequences individually or in groups and experiment with the sequence (e.g. adding a turn, a rise and fall, varying speed). They remember and repeat sequences and can teach them to others. They can use movement sequences to tell a story and develop a sense of form (e.g. beginning and ending / resolution). They explore ways of locomoting individually and in groups using different levels, shapes and balance points. They work as a whole class to build shapes and sculptured forms (e.g. building a machine) and use a vocabulary of basic movement terms (e.g. space, shape, level, effort).

At standard three, students understand the communication between the performer and the audience. They accept direction, use simple costume and props effectively and develop a sense of group effort, and a willingness to meet group goals. They exercise increasing self control and commit to the performance process.

## Drama standard three (stages seven – nine)

This table summarises typical student characteristics and learning outcomes in relation to key components at standard three

Imagining and creating new works	Using skills, techniques and processes	Using codes and conventions	Interpreting and appraising the works of others	Making aesthetic choices	Reflecting cultural, social and historical contexts	Presenting with purpose	Expressing personal voice
<p><b>Reflection</b> reflect on aspects of their own and group work and can justify their creative choices with guidance</p> <p><b>Making</b> start to learn the conventions of improvisation and to make basic aesthetic choices</p> <p><b>Stimulus</b> produce work that reflects literal interpretations of meaning, drawn from popular culture, their peer group and group norms</p> <p><b>Planning</b> trial familiar styles, forms, skills and techniques in their creation of new works, with teacher involvement as needed. This reflects their understanding of the rules of drama</p> <p>organise their thoughts into basic plans, both individually and in groups, refining them with teacher guidance</p>	<p><b>Characterisation</b> are aware of other characters within their drama works and refer to them in their own performances</p> <p><b>Expressive movement</b> actively use and name a repertoire of movement skills (e.g. 'canon', 'position', 'flowing one to the other') and use them in appropriate contexts</p> <p><b>Dramatic techniques</b> explore and experiment with a variety of techniques in developing a dramatic piece or sequence</p> <p><b>Refining work</b> reflect on their experiences and comment on what has been learned. They can make suggestions to improve the group's performance</p> <p><b>Group work</b> work in structured groups of four or five with an awareness of the needs of the individuals in the group, recognising that there are different roles within a group</p> <p><b>Disposition</b> demonstrate an acceptance of others' ideas, are committed to their group and show persistence in the development of group work</p>	<p><b>Being an audience</b> empathise with performers and behave in a supportive, respectful and sensitive manner (e.g. by not talking or moving around during the performance)</p> <p><b>Suspending disbelief</b> understand that suspension of disbelief is basic to the process of drama</p> <p><b>Using conventions</b> experience many styles and forms with some understanding of the rules and conventions of each</p> <p><b>Using symbols</b> understand that there are culturally recognised symbols which can be used to enhance the meaning of a drama</p> <p><b>Being ethical</b> understand that it is acceptable to take inspiration from the work of others but that it needs to be acknowledged</p>	<p><b>Interpreting</b> respond to a text and recontextualise it for presentation</p> <p><b>Engaging with the drama</b> clarify their emotional responses to a performance</p> <p><b>Appraising</b> discuss elements of a performance (character, props, costume, sound) and how they contribute to the whole</p> <p><b>Understanding context</b> apply their knowledge of time, place and people when interpreting the works of others</p> <p><b>Genre</b> understand some genres and describe the differences</p>	<p><b>Influences</b> make reference to the works of others when making and shaping their own performances. They are influenced by their peers and by popular culture</p> <p><b>Language of aesthetics</b> understand that drama works are constructed using multiple elements and explain their aesthetic choices by making distinctions between them.</p> <p><b>Making choices</b> make choices that are influenced by their competency and / or personal experience</p> <p><b>Reflecting and refining</b> are aware of what works and what doesn't. With teacher guidance, they offer and respond to constructive criticism</p>	<p><b>Context</b> comment on the choices made by the artist in representing time, place, people and culture</p> <p><b>Performing</b> when performing the works of others, take into account the settings (historical, cultural and social)</p> <p><b>Understanding</b> are developing an awareness of history and of cultural and social contexts, and begin to reference these in their work</p> <p><b>Empathy</b> understand what it feels like to be 'in someone else's shoes'</p>	<p><b>Presenting</b> perform in a familiar setting to a known audience</p> <p><b>Performance style</b> create dramatic pieces and decide who the appropriate audience is</p> <p>perform advertisements, writing based on role-plays, scripted plays (either published or original) and movement sequences</p> <p><b>Intention</b> explore presenting a message in an entertaining way</p>	<p><b>Disposition</b> have the confidence to explore ways of sharing their ideas</p> <p><b>Expressing</b> return to the forms of expression with which they feel the most confident</p> <p><b>Sense of self</b> are vulnerable to criticism because it affects the whole self</p> <p><b>Experimentation</b> experiment with their own and others' ideas to make personal statements</p>

## Drama standard four (stages ten – twelve)

Students achieving at standard four understand the power and significance of stories and storytelling and the relationship between the audience and the storyteller. They use a range of story telling skills to present monologues, group presentations and can enhance them by using movement, sound, light and other appropriate devices. They develop scripts for a purpose (i.e. to entertain, challenge, inform, elicit a response). They are able to adopt a different view point and can present stories from an alternative perspective. They select from a range of genres.

Students explore moral and social issues, values and attitudes through role and increase understanding of the implications of action. They write 'in role' to deepen understanding of character and context. They play generously and pick up clues to move an improvisation forward. They are committed and maintain focus according to the demands of the role play. They can think 'on their feet' within the context of the drama. They develop characterisation from a variety of scripts (e.g. plays, stories, newspaper reports) and use gesture, facial expressions and mannerisms to enhance character portrayal.

Students achieving at standard four use voice to create atmosphere, enhance character, interpret text and convey meaning. They use volume and projection to suit the differing demands of a variety of spaces. They can demonstrate contrasting moods through a confident use of their voice.

Students create movement sequences that demonstrate an understanding of form and are able to select from a range of elements of expressive movement (levels, time, force, relationships, rhythms). They can represent various relationships through movement (e.g. human relationships, contrasts between time and force, movement and stillness) and can use movement symbolically (e.g. to express ideas and emotions – anger, love, separation, power, conflict). They work collaboratively, develop, present and replay complex movement sequences.

Students achieving at standard four perform for a variety of audiences, understanding the subtleties of character, and performing with sensitivity and consistency. They develop and commit to a rehearsal schedule and can assume a range of production roles (e.g. set movement, stage management, lighting / sound operation). They use and select dramatic techniques to enhance a performance (e.g. flashback monologue, improvisation, freeze-frame, split scene, mime, slow motion, role play, Greek chorus) and willingly experiment with, edit and refine a performance piece.

## Drama standard four (stages ten – twelve)

This table summarises typical student characteristics and learning outcomes in relation to key components at standard four

Imagining and creating new works	Using skills, techniques and processes	Using codes and conventions	Interpreting and appraising the works of others	Making aesthetic choices	Reflecting cultural, social and historical contexts	Presenting with purpose	Expressing personal voice
<p><b>Reflection</b> reflect on their own work and the work of others, recognising strengths, the success of techniques used and ways to improve the work</p> <p><b>Making</b> trial and improvise new works, making refinements to works in progress and experimenting with ideas to push conventional boundaries</p> <p><b>Stimulus</b> draw on a range of stimuli for creating drama works, such as prior experience, the performances of others, research, stories, articles and documentary evidence</p> <p><b>Planning</b> set goals, explore, experiment and rehearse to realise their goals</p>	<p><b>Characterisation</b> enhance characterisation by introducing timing, spatial awareness, memorisation, sophistication and improvisation to their performance</p> <p><b>Expressive movement</b> control expressive movement in individual, small and large groups to portray emotive concepts e.g. bullying, friendship</p> <p><b>Dramatic techniques</b> develop internal thought processes and include them in their performances e.g. alter ego, stream of consciousness</p> <p><b>Refining work</b> shape and refine their 'work in progress' as a result of working cooperatively and accepting feedback from others</p> <p><b>Group work</b> work with a range of people in varying group sizes, accepting different roles within the group (leader, encourager, initiator, builder) and showing awareness of time management</p> <p><b>Disposition</b> commit personal time to practice and rehearsal</p>	<p><b>Being an audience</b> understand the conventions of how to be an active, involved, supportive audience member e.g. for a melodrama</p> <p><b>Suspending disbelief</b> accept the responsibility to actively support others in maintaining the group's suspension of disbelief</p> <p><b>Using conventions</b> select a form and style suited to the dramatic story they wish to tell</p> <p><b>Using symbols</b> understand that symbols can include props, voice, gesture, sound, lighting, staging, costume and deliberately select them to convey particular meanings</p> <p><b>Being ethical</b> understand that it is necessary to acknowledge original ideas and sources when presenting drama works</p>	<p><b>Interpreting</b> present text, being faithful to its perceived intentions</p> <p><b>Engaging with the drama</b> connect their personal feelings / responses to dramatic techniques employed</p> <p><b>Appraising</b> talk and write about the effectiveness of performances, expressing their observations and opinions in appropriate language</p> <p><b>Understanding context</b> research aspects of a drama work to develop a greater understanding of the context in which it was written</p> <p><b>Genre</b> discern the genre when viewing the works of others and apply this understanding to their own works</p>	<p><b>Influences</b> combine ideas from a range of sources, including their own, when constructing performances</p> <p><b>Language of aesthetics</b> make clear aesthetic choices using appropriate language to describe the intention and purpose of their work</p> <p><b>Making choices</b> justify the aesthetic choices that they and others make</p> <p><b>Reflecting and refining</b> develop the skills of structured reflection and use it as a basis for refining work</p>	<p><b>Context</b> understand the elements of drama that provide the clues about context (who, where, what, why, when etc.)</p> <p><b>Performing</b> use what they know about time, place, people and culture to bring meaning when performing the works of others</p> <p><b>Understanding</b> analyse and appreciate diverse times, cultures and social contexts and apply this to their own work</p> <p><b>Empathy</b> portray a character in a way that places them in a particular historical, social and political context</p>	<p><b>Presenting</b> perform in supportive, unfamiliar environments – younger and much older audiences are particularly suitable</p> <p><b>Performance style</b> select a dramatic form to suit their purpose (e.g. to persuade) and create an appropriate work such as an advertisement perform collage drama, a Greek chorus, melodrama and children's theatre</p> <p><b>Intention</b> start from a consideration of audience when creating dramatic performances</p>	<p><b>Disposition</b> have a sense of responsibility for completing a task and persist when facing a challenge</p> <p><b>Expressing</b> are confident that they have something to say and are committed to presenting well</p> <p>push the boundaries of the expressive form in which they are most confident</p> <p><b>Sense of self</b> use 'self talk' to develop a balanced (realistic) sense of self. They measure their strengths against their weakness</p> <p><b>Experimentation</b> experiment with technical elements e.g. light and sound to enhance their message</p>

## Drama standard five (stages thirteen – fifteen)

Students achieving at standard five understand a story's purpose and communicate it effectively to an audience. They can build stories from a range of sources (e.g. newspaper articles, historical and current events, documentaries, songs, poetry, data) and can select and use technical devices to enhance the storytelling (e.g. a prop, light, additional sound). They manipulate stories for particular purposes – to convince, persuade, alarm, entertain, inform, challenge.

Students use improvisation to devise performance pieces. They build belief in role play by developing credible characters and scenes. They internalise their character and sustain character portrayal for the duration of a performance piece. They understand motivation of characters and are able to talk about the character beyond the script i.e. pretext, likes, relationships. They understand the relationship between the actor and the audience i.e. building and sustaining belief in the dramatic moment.

Students achieving at standard five are capable communicators. They project voice appropriate to the demands of a role, space, for emotional impact and use their voice to shape and sustain character and mood. They use voice with control, flexibility and sensitivity to convey meaning and express with confidence, clarity and sensitivity to impact upon an audience.

Students understand the power of movement to communicate complex ideas and feelings and use creative movement to build a performance piece that engages an audience. They make an aesthetic choice to use creative movement as a dramatic device within a performance piece that also employs role, prose and poetry for example. They articulate and reflect upon their aesthetic choices. They are strongly motivated and initiate their own warm up and cool down activities.

Students achieving at standard five can plan performance to elicit an audience response, manipulating the performance space to suit the performance and vice versa. They use and select production tools to enhance the performance (e.g. light, sound, scenery) and can understand and operate specialist equipment (e.g. sound operation, lighting, set construction, stage crew). They meet rehearsal requirements, polish and refine performance, maintain commitment and take responsibility for the wellbeing of the group.

## Drama standard five (stages thirteen – fifteen)

This table summarises typical student characteristics and learning outcomes in relation to key components at standard five

Imagining and creating new works	Using skills, techniques and processes	Using codes and conventions	Interpreting and appraising the works of others	Making aesthetic choices	Reflecting cultural, social and historical contexts	Presenting with purpose	Expressing personal voice
<p><b>Reflection</b> analyse strengths and weaknesses in their own work, reflect on suggestions made by others and incorporate changes into their work</p> <p><b>Making</b> produce work that is highly conceptual – that reflects, shapes and challenges the values of their audience</p> <p><b>Stimulus</b> explore the ideas found in text, subtext and context as the basis for making drama</p> <p><b>Planning</b> are motivated to devise and complete their own drama works using known forms, structures, conventions and traditions in complex and challenging ways</p>	<p><b>Characterisation</b> are highly self-reflective about their performances. They adjust technical aspects or characterisation to respond to the dynamic of the performance</p> <p><b>Expressive movement</b> use expressive movement in symbolic ways</p> <p><b>Dramatic techniques</b> select the best technique from a wide repertoire to suit their performance and their audience</p> <p><b>Refining work</b> reflect on the group processes employed and change structures that are not supporting the achievement of the group's goals</p> <p><b>Group work</b> take responsibility for the group, demonstrating commitment to the achievement of the group's goals and actively supporting each team member</p> <p><b>Disposition</b> demonstrate respect, empathy, resourcefulness and self-motivation in approaching and refining a group piece</p>	<p><b>Being an audience</b> have a deep understanding of the reciprocal relationship between the audience and the performers</p> <p><b>Suspending disbelief</b> sustain suspension of disbelief in the design and performance of drama works</p> <p><b>Using conventions</b> deliberately manipulate the formal and stylistic elements of their work to enhance the meaning of their performances</p> <p><b>Using symbols</b> communicate sophisticated ideas through the considered use of symbol and metaphor</p> <p><b>Being ethical</b> understand the difference between plagiarism, interpretation and appropriation</p>	<p><b>Interpreting</b> manipulate the elements of a known text to express conceptual understanding through performance</p> <p><b>Engaging with the drama</b> listen to the responses of others, internalise them and connect to own thoughts / feelings, resolving the dissonance</p> <p><b>Appraising</b> craft a formal critical appraisal of a live theatre performance, commenting on the use of dramatic elements and the context in which the piece was made and evaluating the critiques of others and use them to support their own opinion</p> <p><b>Understanding context</b> have a deep understanding of a drama work's context and how it was made. This understanding is evident in their own interpretation (performance) of the work</p> <p><b>Genre</b> select and manipulate original texts for effect, using dissonance, irony, parody, satire, pathos</p>	<p><b>Influences</b> use multiple reference points to construct drama works and include social, cultural and historical references in their performance</p> <p><b>Language of aesthetics</b> document their artistic journey, in annotated scripts, character notes, observations and design notes, and use them to explain choices</p> <p><b>Making choices</b> make deliberate sophisticated aesthetic choices and manipulate design elements to communicate with their audience</p> <p><b>Reflecting and refining</b> understand the importance of continuous reflection and refinement and reflect on aesthetic choices in their journals and in discussion with their peers and teacher</p>	<p><b>Context</b> research, identify and explain the time, place and social references used by other artists in making their work</p> <p><b>Performing</b> understand the cultural, social and historical contexts of a piece and how they can be used to shape performance e.g. being faithful to the period or placing it in a different setting</p> <p><b>Understanding</b> understand that politics, technology, societal norms, culture and environment influence the construction of art works (e.g. research the life and times of artists and bring that information into the production of their works); explore an historical period and look at the specific influences that shaped that time</p> <p><b>Empathy</b> internalise and develop empathy for a credible character who is clearly placed in a particular context</p>	<p><b>Presenting</b> make the necessary adjustments to perform in different and unfamiliar spaces</p> <p><b>Performance style</b> convey the same message in different dramatic forms, e.g. an anti-war message as didactic theatre, an advertisement and symbolic movement</p> <p>perform documentary drama, didactic drama and street theatre</p> <p><b>Intention</b> design, create and modify dramatic works for particular audiences</p>	<p><b>Disposition</b> inspire and motivate others to work collaboratively in an expressive way</p> <p><b>Expressing</b> are confident that they have found their best voice</p> <p>refine and extend skills pertinent to their area of choice (best voice) and are enthusiastic and motivated to work autonomously</p> <p><b>Sense of self</b> are sufficiently self-aware to be able to acknowledge their weaknesses and build on their strengths</p> <p><b>Experimentation</b> experiment with and challenge the codes and conventions of drama</p>

## Drama glossary

### **Aesthetics**

Aesthetics is a form of sensory and emotional knowing where meaning is made through sensation experienced simultaneously as perception, affect and concept. Aesthetic knowing is grounded in personal, social and cultural experience and the patterns derived from the formal qualities of sounds, images or events. Aesthetic experiences are cognitive, sensory and emotional experiences.

### **Aesthetic learning**

Describes the mode of learning that students predominantly engage within a drama classroom. It can be defined as a means of inquiry that operates cognitively and affectively through the senses to offer a particular way for students to understand the world (Abbs, 1987).

### **Artefacts**

Everyday objects such as items of clothing, documents and personal belongings. Within a dramatic context, such objects have the potential to signal a range of meanings. The meanings could relate to characters, relationships and contexts.

### **Character profile**

The details of a particular character that describe aspects of the role the students will undertake. Details may include name, gender, age, attitude, job.

### **Children's theatre**

Theatre performance designed and produced for child audiences. It can range from the presentation of fables, fairy stories and pantomimes to the presentation of cautionary tales, social issues and fantasy. The mode of presentation can vary from traditional proscenium arch stage plays to performances in the round. Some productions explicitly engage the audience in the drama at various levels of participation.

### **Clowning and physical comedy**

A particular theatre style that draws on a range of historical forms such as circus and commedia dell'arte. The emphasis is on humorous physicality and characterisation.

### **Collage drama**

A form of theatre characterised by a collection of material, selected around a theme and shaped into a dramatic performance. The material may be selected from diverse sources such as plays, poetry, prose, songs, music, dance, newspapers, electronic media, improvisational workshops and so on. Each component is workshopped, shaped, linked and rehearsed until a performance playtext is created. (Wall, D & Lawson, A. [1997] *Collage Drama*. QADIE Says. Vol 19, No 2 March).

### **Commedia dell'arte**

Commedia dell'Arte is Italian for 'Play of professional artists' and was performed as such but in streets or market squares, where it would attract viewers. The style was to become known as slapstick, after one of the props that was used. Over the years, Commedia has changed many times but certain elements remain constant throughout the entire length of its popularity including the stock characters and the comic stage business.

## **Context**

The imagined world in which participants enact the drama. This may include dramatic, real, cultural and historical contexts. Dramatic context – in role play, improvisation and play text, the dramatic context is created by the participants, agreeing to explore, to work in and / or around fictional roles, relationships, situations, plot, tension, time and place. Real context – this refers to the actual circumstances in which the drama is created and / or presented. The real context includes participants' skills, attitudes and backgrounds, the performance space and the intended audience. Cultural and historical context – the cultural and historical features surrounding a dramatic work. These may refer both to the cultural and historical background in which the work was created and in which it is set e.g. Brecht's *Mother Courage* was created in post-World War II Europe but set in the 14<sup>th</sup> century.

## **Contrast**

One of the elements of drama. Contrast is evident when two or more aspects that are notable for their differences are juxtaposed (sound and silence, light and dark, contrasting colours or moods).

## **Conventions**

Particular techniques and strategies used in dramatic action and frequently linked to particular forms and styles of theatre. There are *conventions of role* such as accepting role, creating role, role-reversal, status in role, and *conventions of dramatic action* such as finishing the given story, sequencing dramatic action, stream of consciousness and so on. Each form or style of theatre uses a particular set of conventions that distinguishes that form or style from others. For example, the conventions of improvisation include making and accepting offers and being 'in the moment', and conventions of forum theatre include the use of the 'joker' / facilitator, audience participation, and subject matter that explores different types of oppression. A useful text linking conventions to classroom practice is: Neelands, J. (1990) *Structuring drama work*. Cambridge University Press, Cambridge, UK.

## **Define the space**

The space is differentiated to suggest a particular location or to distinguish between 'presenter' space and 'audience' space. Classroom furniture may be used or the space may be designated by a line drawn on the floor, a rope or fabric as the outline, or a location of some particular furniture such as a throne, some rostra blocks.

## **Didactic theatre**

Theatre whose primary aim is to instruct or teach. Medieval religious plays were often didactic in that they instructed audiences about the Bible or morality. Most modern didactic theatre is political or presenting a position on social issues.

## **Documentary drama**

Drama that uses documents such as newspaper articles, magazine stories, news items or historical documents to provide the central theme and ideas for making a dramatic statement about an issue.

## **Dramatic conventions**

Accepted techniques associated with various theatre forms and styles (see conventions).

## **Dramatic forms**

A range of dramatic structures with recognised characteristics. Dramatic forms include dramatic play, process drama, improvisation, ritual, collage drama, documentary drama.

## **Dramatic monologue**

A lengthy speech by a single speaker, which may reveal thoughts, feelings and motivation. Dramatic monologues may seem informally structured and should sound spontaneous. More formal monologues include soliloquies (through which a character speaks aloud their introspective thoughts) and asides (through which a character comments on dramatic action directly to the audience).

## **Dramatic play**

A dramatic form characterised by explorative play in the enactive mode. This may include imitation of familiar people or events.

## **Elements**

The elements of drama are considered to be role, relationships, narrative, time, space and place, language, focus, symbol, mood, contrast and tension. They are used to shape and express meaning through dramatic action.

## **Enrolling**

Assuming (taking on) a role within the context of dramatic action.

## **Expert role**

A role with acknowledged expertise. Sometimes called 'Mantle of the expert'. At early levels, students work in a 'blanket' role where they share a particular expertise (e.g. they are experts at being friends or at knowing about good foods to eat). As skills in creating and sustaining roles are developed, students may offer individual expertise, thus working with the 'Mantle of the expert'.

## **Flash back**

Action that goes back in time to inform the narrative or action in the present.

## **Focus**

One of the elements of drama. Often used in three ways. One is the dramatic focus, the particular perspective on the event being explored (an accident from the victim's focus, an onlooker's focus), the second, the stage focus, relates to where the audience will look during the sharing of a presentation, and the third, personal focus, relates to the internal focus of the roleplayer.

## **Forum theatre**

A form of drama for social action pioneered by Augusto Boal (c.f. Boal, Augusto. and Babbage, Frances. (ed. 1) Routledge.) which is characterised by a scene that presents a problem or issue in which an individual or group is being oppressed, the use of the 'joker' as a link between actors and audience and audience intervention in the scene to resolve the issue or problem.

## **Freeze-frames**

Individuals or groups form a physical image using their own bodies to create dramatic impact – also called a still image or 'tableau', from the French word meaning 'living picture'. The students watching may close their eyes while the presenting group prepares each frame. On a signal, the watchers open their eyes and view each frame, which is held for about five seconds. Alternatively, the 'frames' may be linked by sustained slow movement, each tableau being held long enough for the viewers to take in the picture. A sequence of about three frames is often needed to convey extended action or story.

## **Gesture**

A movement, usually of the upper body that is calculated to evoke a response from another, or reinforces and adds meaning to what is said.

## **Greek chorus**

From the tradition of Greek Theatre, a set of performers who speak and move as a group rather than individually, advancing the story, commenting on events and often representing 'the people'.

## **Hot seat**

The teacher or student in role is questioned or interviewed by others in the group.

## **Improvisation**

Improvisation is a type of spontaneous dramatic action in which the improvisers are in control of the form, structure and direction of the drama. Improvisations are usually prepared and presented with an awareness of audience. Improvisers may be provided with a stimulus such as specified roles in a specific situation, a problem to solve in a length of time, or a challenge such as using an object and a location. The resulting improvisations are generally short, lasting less than two minutes and form a complete segment of dramatic action. Generally improvisation differs from *roleplay* in that the teacher provides the structures for *roleplays* and students manage the roles within the provided structure. In the context of student-devised drama, a 'polished improvisation' is one that is reworked, reshaped and rehearsed for performance.

Improvisation involves:

- accepting and making offers
- being in the moment
- structuring dramatic action
- creating a sense of time and place through the use of language, movement and props.

## **In the moment**

A response that is instantaneous, in role and responsive to the circumstances of the roleplay or improvisation.

## **Language**

One of the elements of drama. Drama focuses on how language is used to designate role and considers choice of vocabulary, grammatical structures, use of slang.

## **Language register**

The vocabulary and syntax used to help distinguish a role.

## **Levels**

These describe how space is used in terms of height. Common terms are low, middle and high, and can refer to the placement of furniture or the use of the body.

## **Linking material**

Characters, phrases, objects, images ... that are used to make links between scenes in collage and documentary dramas.

## **Mantle of the expert**

Students are in role as characters with specialist knowledge and skills relevant to the situation in which they find themselves, e.g. newspaper editor, archaeologist (see expert role).

## **Mime**

Action without words.

**Monologue**

See dramatic monologue.

**Mood**

One of the elements of drama. The feeling or atmosphere that is conveyed during dramatic action.

**Movement**

One of the elements of drama. The ways in which physical action is used to convey role or dramatic meaning.

**Multimedia**

Usually comprises several modes and includes digitised sound, graphics, animation, photographs, video and virtual reality – the term is often used to describe both the hardware and software that embodies it. (Snyder, 1996)

**Narrative**

The sequence of events that tells a story.

**Non-realism**

A term used to categorise a range of historical styles that do not conform to the rules of realism.

**Objects**

The use of everyday objects in a dramatic context. Objects may be used realistically (e.g. badges to signify a job or role) or symbolically (e.g. a rolled up blanket to signify a baby).

**Place**

One of the elements of drama. The location or setting of the range of events that are explored in drama. Students may use objects, furniture or words to signal or symbolise a particular place. One drama may use multiple locations to assist in exploring a range of aspects. For example: The Pied Piper story may be explored in the mayoral offices, a family home, in a children's playground and on the other side of the mountain.

**Play review**

A critical analysis of a performed playtext.

**Playbuilding**

A collaborative group activity that involves developing a script or story, rehearsing and performing the final product.

**Playmaking**

Devising and improvising a scene that is then enacted.

**Pre-text**

A term used in process drama that identifies the symbol, artefact or piece of written text that precedes the drama and provides the stimulus for the drama that follows. A pre-text should be evocative enough to define the dramatic world that will be explored and imply roles for the participants.

## **Process drama**

A teacher-structured and improvised dramatic event, which proceeds without a written script and can include episodes that are composed and rehearsed. It establishes an imagined world created by the participants. An important difference between process drama and improvisation is that process drama is not limited to single, brief exercises or scenes. Process drama does not necessarily end in product but does have a meaningful conclusion for the participants. The starting point for a process drama is usually a pre-text such as a story, myth or legend, a song, newspaper cutting, poem, photograph or other visual image.

## **Props and costumes**

Objects and items of clothing worn or used by individuals when in role. They can be very simple and operate symbolically such as when a clipboard is used to signal the role of a scientist or researcher, or a pair of sunglasses to signal a rock star or thug.

## **Reader's theatre**

The staged reading of literature or script that includes movement and characterisation as scripts are read aloud. Students use their voices, facial expression and gestures to interpret characters in scripts or stories.

## **Realism**

A style of theatre that evolved at the end of the nineteenth century. Writers and theatre workers such as Ibsen, Chekhov and Stanislavski pioneered Realism. This style aimed to present drama that represented real-life characters and events.

## **Reflection**

Moving from within the drama to thinking and talking about the drama and then moving back into the drama. It can be in role. It can also refer to the thoughtful process of recalling what was done, appraisal, thinking about what might be done differently and the development of strategies for improvement.

## **Register (language)**

See language register.

## **Register (vocal)**

Voice range through low, middle and high levels.

## **Relationships**

One of the elements of drama. Includes the relationships between people, the relationships between people and ideas, and the relationships between people and their environment.

## **Ritual and ceremonial drama**

A stylised enactment, which is constructed by selecting the 'essence' of a situation, place, group, issue. This is presented in a highly controlled and often repetitious manner, to formalise, heighten symbolic aspects, or provide specific significance to a situation. This form is frequently the basis for liturgical dramas.

## **Role**

One of the elements of drama. When taking on a role you are simply representing a point of view as someone other than yourself.

## **Roleplays**

Participants project themselves into a fictitious situation and assume attitudes that are not necessarily their own. The attitudes are usually imposed or suggested by the teacher and may be the reverse of their real-life attitudes. The roleplay develops as the participants solve or work through the focus dilemma or issue.

**Role-reversal**

Taking on roles from opposing points of view.

**Scenarios**

Scenarios are outlines of dramatic action. They may include plot outlines, character details and suggestions for a particular sequence of action or events.

**Scene**

Any piece of continuous action from a play or one of its acts. It can also be used in reference to a fragment of real or fictitious life.

**Scripts**

Script usually refers to written dramatic texts that include all the information necessary to present them to an audience. They include dialogue, stage directions, and important details of character, setting and delivery. Written scripts are presented in standard script format.

**Space**

One of the elements of drama. It describes how the physical location of the classroom is used to represent the setting of the drama.

**Status**

The relative rank or social position of an individual or a group, usually described in comparative terms such as high, equal or low.

**Storydrama**

Storydramas involve teachers engaging students in dramatic exploration of an idea or event drawn from a story. This term has quite different connotations from story enactment or dramatisation. The latter implies a literal re-enactment of narrative and its characters. Storydrama uses the issues, themes, characters, mood, conflict or spirit of a known story as a frame for improvisatory exploration. In this form of drama the focus is on an uncertainty, a fascinating idea, or an event or detail that is not fully explored within the original story.

**Storytelling**

Storytelling includes the re-telling of familiar stories as well as the development of new stories. Storytelling involves a performer narrating or enacting various roles to bring the story to life. Storytelling forms include puppetry.

**Stream of consciousness**

During the dramatic action the participant gives a running commentary from within role which makes explicit the thoughts and feelings of the role.

**Student-devised scenarios**

Student-devised scenarios are those that have been prepared and structured by students either individually or in groups.

**Student-devised scripts**

Student-devised scripts have been prepared and structured by students, either individually or in groups.

**Sub-text**

The unspoken meaning that underpins words, actions or vocal delivery.

## **Suspending disbelief**

The agreement to go along with the pretence and move from the real context into the dramatic context. Evident when objects, language, visual images or movement express a particular dramatic meaning. Some objects and images are already rich in symbolic association (e.g. a gun), others may be invested with symbolic significance because of the ways they are used in a drama.

## **Teacher in role**

The teacher manages the learning possibilities and opportunities provided by the dramatic context from within the drama by adopting a suitable role in order to achieve such results as exciting interest, controlling the action, inviting involvement, creating tension, challenging superficial thinking, or developing narrative. The teacher mediates the teaching purpose through involvement in the drama.

## **Teacher narration**

Sometimes called 'talking in', teacher narration can be used to help learners build roles. Voice and language are used to establish mood, to add information, to create changes of time or place or to describe aspects of the dramatic context.

## **Tension**

One of the elements of drama. This element drives dramatic action. There are four main forms of tension: the tension of the task, the tension of relationships, the tension of surprise and the tension of mystery.

### **Tension of mystery**

The tension produced when neither the participants within the drama nor the spectators are aware of meaning behind what is happening.

### **Tension of relationships**

The tension produced by the interplay of the relationships between the roles in the drama. This tension is not necessarily antagonistic but can arise from a conflict of interest or a dilemma.

### **Tension of surprise**

The tension produced when a new idea or constraint is added to the drama.

### **Tension of the task**

The tension produced when the characters have particular goals to achieve. This tension is heightened when the task is interesting, hard or urgent.

## **Text**

A range of material can be considered a play text. This material could include:

- the written text by a playwright
- student-devised dramas such as collage dramas and documentary dramas
- polished improvisations
- process dramas
- spontaneous improvisations.

Anything that can be 'read' by an audience as performance can be considered a play text.

## **Time**

One of the elements of drama. This term signifies both the time (in an historical sense) in which the drama is set, and the way in which time (slow motion, time jumps, overlaps) is used to explore and share drama. Time can be structured and presented as continuous or discontinuous.

## **Writing-in-role**

Diary entries or any writing that is written when the participants are in role.



## Media

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**Media** technologies are used to construct representations about real and imagined experiences. Media production (for example in radio, film, television, print, computer technology and photography) can involve and is shaped by many media forms, technologies, values and cultural traditions. A wide range of media texts, varying in style, structure and purpose, is produced and circulated. Each text or media product involves the selection, ordering and presentation of words, sounds or images, either alone or in combination, in order to represent ideas, people, objects, feelings and events. Electronic and mechanical means are used to communicate these representations and to engage audiences. Audiences receive and respond to the media in a range of ways – from participating in radio talk back programs, to viewing television, to engaging in alternative lives in cyberspace.

The media is used for different purposes: entertainment, information, education and companionship. People make sense of media texts in different ways according to the context of their own experiences and understandings. Some take pleasure from its expressive qualities others may read it ironically or reject it outright. The media produce their products in specific social, historical, political, economic and institutional conditions. These conditions may be modified by changes and innovations in technology, organisational practices, financial matters and legal requirements. This, in turn, affects the nature of the media texts produced, how audiences are engaged, the ideas and perspectives circulated and the cultural values represented.

**Media in education** involves students in making and analysing media products and in developing an understanding of the way media texts are produced, circulated and understood. Students develop skills in personal and group expression and communication, through practical and analytical work. Practical work enables students to develop production and technical skills, enhance their understanding of how media products produce meaning and illustrate ideas. Students come to understand that all media products both shape and reflect the culture that produces them. While media education programs should reflect the nature and structure of students' media environment, students should be introduced to concepts and experiences that extend and refine their understanding of media. Through practical activity, students acquire an understanding of a range of media including radio, film, print, photography, video, television and multimedia.

## Media

### Imagining and creating new works

In media classrooms, students experience a variety of genres in which to express and communicate ideas. Students explore their own imagination by creating their own works, stretching boundaries within their world. They find their personal voice through experimentation and their work may reflect their cultural or sub cultural values. Students have an inherent interest in and knowledge of media forms. The deconstruction and identification of key features and structures of media texts underpins their ability to imagine and create their own works. Students' capacity to make their own media product is extended by their technical understanding of equipment and software. Their knowledge of the codes and conventions of media and of the equipment required to make media products gives structure to their imagining and creation of new works. Students can express their feelings and message in a variety of media (radio, photography, video, animation, audio, interactive PowerPoint, game design, web design) transforming their idea from a concept into something that appeals to the visual and auditory senses.

#### Examples

Students create a stop motion animation based on one of the values of the Tasmanian Curriculum. They define the value, create catchphrases, select appropriate audio, allocate tasks within a group, create storyboards, sets and characters, shoot the animation, edit it and then present and appraise their work.

#### Pedagogy

The environment in which students imagine and create is determined by the nature of the project being undertaken. Media teachers use a range of strategies, including brainstorming, concept and mind-mapping, flow charts, critical appraisal, deconstruction, demonstration, modelling and experimenting, cooperative learning, and exploring definitions. Students require some time in the initial phases of learning to explore, experiment and capture key ideas and to refine and sequence them. This is done through a process of both reflection and inquiry. Transcribing their inspiration into a 'readable' form then informs pre-production, the construction of storyboards and scripts, and general organisational planning. Once students have an understanding of the potential and limitations of their chosen medium, they are then empowered to complete their project to a standard that is satisfactory to them as makers and to their audience as viewers and / or listeners.

#### Key questions for students

- What is my message?
- Who is my audience?
- Is the message appropriate for them?
- Which media will we / I use?
- What do I want to do?
- Why do I want to do it?
- How can I get my message across?
- What techniques and equipment will I need?
- Have I enough materials and equipment?
- How do I do this?
- Why won't this work?
- How can I make this work?
- Where are the experts?
- What will be understood?
- Is the medium chosen suitable for the topic or end product?

## Media

### Imagining and creating new works

Key components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Experimenting and imagining</b>	<p>experiment with available media</p> <p>use play and imagination to create media works</p>	<p>use trial and error to select material</p> <p>begin to experiment with a wider range of genres in their media presentations</p>	<p>explore the potential of media technology to express ideas, tell stories and present information</p> <p>draw ideas from other texts, reflecting different forms and genres</p>	<p>take creative risks and manipulate known forms</p> <p>have more technical understanding to conceive and express their ideas</p> <p>have a view of what their product will be like</p>	<p>investigate and explore complex software applications independently through construction and deconstruction of their own and others' work</p> <p>create works for a more remote and sophisticated audience</p>
<b>Making and manipulating</b>	<p>create simple works relating to and describing an aspect of their world</p>	<p>understand what equipment can do and plan for creating media texts e.g. by using storyboards for animations</p> <p>develop simple texts for a purpose e.g. a narrative, a recipe, an interview, a demonstration</p>	<p>seek and respond to guidance for planning, editing and technical support</p> <p>begin to understand that media can be manipulated for a purpose and an audience e.g. through humour, parody</p>	<p>effectively edit and refine their texts to enhance meaning</p> <p>understand 'point of view' and use media equipment to achieve specific effects</p>	<p>use media technologies to create persuasive messages</p> <p>are self-motivated to create layered complex messages within media products</p> <p>are aware of how they are positioning, manipulating or influencing their audience</p>
<b>Reflection and appraisal</b>	<p>talk about what they like</p> <p>talk about how their media text was made and what it is about</p>	<p>identify and articulate what it is they like about their own and others' media products</p> <p>share ideas and influence each other's work</p>	<p>make judgements about the success of their own and others' work</p>	<p>are aware of, describe and acknowledge the influence of others on their work</p>	<p>are critical of their own work and reflect upon quality of meaning, audience awareness and technical control</p>

## Media

### Using skills, techniques and processes

Media productions are technology dependent and technical understanding underpins students' ability to manipulate media forms. Knowledge of technology, software programs and presentation forms assists them in presenting their ideas. Students use equipment such as computers, cameras, scanners, MIDI's, sound mixers, drawing tablets, chalkboards, paper cut-outs, plasticine, Lego<sup>®</sup>, models, objects and artefacts. Students develop expertise through exploration and manipulation of a diverse range of software for a variety of purposes.

Production often requires the simultaneous use of media elements – text, voice, image (still or moving), audio, transitions and effects. Students understand elements such as time, composition, balance and narrative and relate them to lighting, camera angles, panning, tilting, sequencing, transitioning and structure.

Students need to understand the limitations and potential of the technologies they are using in order to convey the meaning to an intended audience. Ultimately, media production is about manipulating the forms available to persuade the audience.

#### Examples

In line with their studies in Health and wellbeing, students make an inquiry-based film about an issue pertinent to the community (alcohol and drugs abuse, anorexia, depression). They use a range of media conventions including vox pops, interviews and re-enactments to describe the many influences on young people's decision making in relation to the topic.

#### Pedagogy

Play is an important element of learning new processes and encouraging aesthetic risks. Students will find out information about the process of making media works through their own interests and research, and will bring sophisticated understandings to the classroom.

Students are given opportunities to reflect upon their own work and to critically review the work of others in order to build understanding and refine their own productions.

Strategies include direct teacher instruction, inquiry-based tasks, reflection, brainstorming, jig-sawing and the use of graphic organisers. Key teaching foci include:

- students' critical evaluation of their own work and work of others
- students staying true to the message or narrative they wish to convey – true to the intention and purpose of created texts
- students' awareness of bias and stereotyping, and the deliberate decisions that they make as a consequence
- the gathering of good-quality resources
- quality of recording
- editing skills – encouraging students to be selective and to omit superfluous footage or material.

#### Key questions for students

- Have the members of my audience shifted their views?
- What has been the impact of my work?
- Did I keep to the message I was trying to convey?
- How well has my audience understood my work?
- Have the elements of my film worked well together?
- What have I learnt about media production?
- What have I learnt about the story I have told?

## Media

### Using skills, techniques and processes

Key components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Design process</b>	learn they need to follow steps and instructions to use simple software e.g. <i>Kidpix</i> ®	follow a given process to develop a media product	choose appropriate means of conveying their ideas, message, themes, etc. to an intended audience	plan the sequence of activity required to develop a particular media product	have reliable strategies by means of which they conceive of, plan, develop and appraise a media product
<b>Technical facility</b>	with support, create simple media presentations (e.g. digital photos) based on their own interest	have some control of basic equipment to create media presentations	use equipment to control a limited number of variables in order to create multimedia texts with basic conventions e.g. they can control lighting, music, sound effects to create a conventional mood	control equipment and design elements to produce coherent and extended media texts	have high-level technical control over a preferred media form or application to create complex, persuasive and highly individualised media texts
<b>Technical choices</b>	play with and explore basic media types, deciding which ones they like and why	continue exploring a variety of media techniques, recognising that all media products have potential and limitations	make technical choices to create multimedia texts within genre conventions	make technical choices for more complex multimedia texts	make technical choices which challenge and extend the genre conventions of a range of multimedia texts

## Media

### Using codes and conventions

Students understand that each media form has unique and identifiable language that depends on a shared understanding of codes and conventions in order for meaning to be transferred between maker and audience. By selecting and combining differently coded media elements, students deliberately employ a range of skills and processes to present works with depth for a variety of audiences. Students become fluent in media terminology, using it in written and oral work and in the production of media texts. They regularly refer to technical concepts such as close-ups, long shots, depth of field, cropping, panning, tilts, live-to-air productions, layout, overlay and reverse angles. Students are encouraged to develop their own codes and conventions according to their cultural understanding and also to be conversant with wider and cross-cultural conventions. They recognise the conventions that underpin genre and style and use this understanding to appropriate, re-create or parody known forms.

#### Examples

Students' understanding may be conveyed through:

- storyboards showing the use of camera angles as a convention for conveying emotion
- a game design with key elements in the user interface, such as lives, score, and levels that are interpreted correctly by players
- a class deconstruction of the symbolism in a recent TV advertisement
- a work parodying the media conventions used in an advertisement, a soap opera, an election message, and a documentary or news program.

#### Pedagogy

In a media classroom, students:

- explain and interpret their work in relation to the conventions of their chosen media
- include common cultural codes appropriate to their work
- engage in peer review to deconstruct meaning via codes and conventions.

#### Key questions for students

- What are the rules about how this medium works?
- How can I manipulate those rules to suit my own purpose?
- Where does my work fit into current media practice?
- Can I recognise codes and conventions in my own work(s)?
- What are the different styles and genres of media works?
- How does the audience interpret my work?
- How can I convince my audience of the appropriateness of the symbolism I have used?
- Is my meaning being transferred to my audience?

## Media

### Using codes and conventions

Key components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Genre and style</b>	discern and describe simple differences between media texts	develop simple texts that reference known simple genres e.g. narrative advertisements	create more complex texts in a variety of genres	deconstruct media texts for meaning, analysing and describing the relationship between elements	have a working knowledge of a range of genres that supports their representations of complex ideas and issues
<b>Technical understanding</b>	have a basic understanding of how equipment works e.g. they can create an image using a digital camera	are exposed to a variety of technical equipment and functions and begin to experiment with different equipment to explore which best conveys a message for them or their audience	experiment with a wider variety of equipment to deepen their technical understanding and how it can be used to create desired effects e.g. horror	understand roles in media production and organise them within production teams –producer, director, camera operator, editor	manage equipment, personnel and time to design and produce effective media products
<b>Conceptual understanding</b>	are aware of symbolism such as colour / sound and how it conveys simple meanings e.g. scary music, flashing danger sign	recognise and respond to basic media structures e.g. narrative forms, shot selection, genres and styles	understand how the elements of a media form are used to tell a story, e.g. light, sound, vision, voice, narrative, place, setting	understand that media texts can carry multiple meanings	understand and use symbolism to enhance meaning in media texts
<b>Vocabulary</b>	identify and name equipment and materials using simple language e.g. camera, film, computer, photo, software names	use key terms to support their making of media texts e.g. image, colour, movement, zoom, foreground, background	understand and apply key terms in their work e.g. editing, storyboarding, camera angle, mood, software programs, credits, titles, copyright, simple referencing	develop the vocabulary to interpret and describe the stylistic, technical, expressive and aesthetic features of works created by a range of artists	use appropriate vocabulary to describe and analyse the construction of conventional and unconventional multimedia texts

## Media

### Interpreting and appraising the works of others

Students interpret a range of media products, including radio, games, video, film, animation, web design, audio and interactive PowerPoint® works, and understand that media texts are designed and constructed to have an effect on their audience.

Interpretation may include:

- recognition of different forms of media product – medium and genre (*PowerPoint®* versus *MovieMaker®*, advertisement versus narrative)
- reflection on the purpose of the media product – what is this product trying to do to me, to the intended audience?
- understanding how structures and features of the product, including aesthetic choices, are manipulated to support the purpose – camera angles, lighting, costume, make-up, sound effects, colour
- reflection on personal response to the product, including how students' prior understanding or cultural background and experiences influence their interpretations, and awareness that personal reaction is often environmentally determined
- recognition that there are layers of meaning and that meaning is personally constructed.

#### Examples

Film study of *Hildegard 1994* [TV documentary / drama]  
Constellation Entertainment, David Hannay Productions,  
Duck Film.

In the film study:

1. students recall and note four scenes in the film that made an impression on them
2. in groups of four, students combine their lists of scenes and sequence them
3. they consider the tension they experienced during each of the scenes and rate each scene with one of six colour codes according to the tension level. The sequences and ratings are displayed on the wall
4. students consider where the high tension points were in the story and then have a class discussion about what the high tension points were and why
5. students choose a high tension scene in the film and review the scene, considering structure and features such as dialogue, lighting, action, sound effects and music and the scene's function in the story
6. students write about how the tension in the scene was supported by the structures and features they have mentioned

#### Pedagogy

Media study and interpretation are a time-effective way of sharing texts with bigger groups. Larger groups can be broken into smaller ones to engage in interpretive dialogue and activities. Students can establish their personal responses through the scaffolding of ideas within cooperative groups. Other high-order thinking strategies to assist interpretation include comparison, graphic organisers (Y charts, PMI, mind maps, flow charts), and the Six Thinking Hats (de Bono, Dr E. (1980) APTT, Des Moines, Iowa USA). Students document their response to texts, for example, by creating their own advertisement or creating an advertisement in a different media form, or brainstorming.

#### Key questions for students

- What is this text trying to do to me?
- Who is this text appealing to?
- What action does this text want me to take?
- Who is given voice?
- Who is silenced?
- Who is the intended audience?
- What does this advertisement want me to feel?
- How is this text structured?
- What are the features of this text?

## Media

### Interpreting and appraising the works of others

Key components	At standard one, students typically:	At standard two, students typically:	At standard three, students typically:	At standard four, students typically:	At standard five, students typically:
<b>Forms and genres</b>	view different media products and talk about 'same and different'	describe the basic stylistic elements of different texts e.g. fantasy, documentary, drama	identify basic conventions of genre within multimedia texts and how they support the purpose	use their understanding of the conventions of particular genres to deconstruct media texts and judge their effectiveness	use their understanding of genre to interpret, analyse, deconstruct and critically appraise the work of others
<b>Purpose</b>	begin to realise, through guided discussion, that media products are made for a reason	recognise different media forms and describe their purposes e.g. news story, advertisement, rock video, radio show	understand that multimedia texts are produced for a purpose and intended audience	understand that the maker has manipulated the text for a purpose and identify features that reveal its likely intended audience	understand that multimedia texts have an intended purpose but have multiple layers of meaning according to audience and context
<b>Technical vocabulary</b>	identify and describe basic features of a media product e.g. music is quick in a fast-paced sequence	recognise basic technical elements and talk about how those elements helped to convey the creator's message, speculating on what they would have done and whether the purpose could have been achieved through other technical media	describe technical challenges and use of design elements in an effective multimedia text	comment on the technical choices a producer has made in constructing complex works	develop a set of criteria on which to base judgements about the effectiveness of techniques used in multimedia works
<b>Personal response</b>	view the work of others and discuss how it makes them feel and why they might feel that way	begin to identify reasons for their personal response to a media product and the specific elements that made them feel that way – light, music, camera angles, characters, script	articulate a considered response to a media product and justify their position	recognise their personal response to a multimedia text and describe how the structures and features of the genre have been manipulated to evoke that response	see beyond a personal response to a multimedia text to evaluate its worth objectively

## Media

### Making aesthetic choices

Media-makers are offered a wide selection of aesthetic choices from which to make product. As students acquire knowledge of and skill within a media form they are able to manipulate elements that can challenge, inspire and persuade their audience. Social and cultural contexts, narrative forms, symbols and codes, genre, design elements, software and hardware are but some of the elements of media making that demand aesthetic choices. The deliberate combination and manipulation of these elements give the maker a range of means with which they can challenge their audience. Choices are made to facilitate the intention of the product in relation to the aesthetic values of the audience.

Aesthetic decisions are made about:

- *media forms* – video, audio, claymation, stop motion animation, computer-generated animation
- *genre* – codes and conventions of genres influence the aesthetics of a product, for instance in westerns, science fiction, romance, horror, action, cartoon, documentary, narrative, parody, drama
- *design elements* – colour, sound effects, camera effects, positioning and juxtapositioning, speed, sequencing, lighting
- *materials* – hardware and software (including *MovieMaker*<sup>®</sup>, *Flash*<sup>®</sup> and *Image Studio*<sup>®</sup>), costumes, setting, props, camera, computer, clay, chalkboards, Lego<sup>®</sup>.

#### Examples

Students make a claymation for a healthy food advertisement, making decisions about *media form* (stop motion animation, five frames per second), *genre* (advertisement, narrative, interactive characters), *design elements* (colourful hand-modelled characters, unobtrusive background, exploding title graphics, characters grouped to replicate a discussion group, instrumental music for credits) and *materials* (colourful play dough, paint, card, wire armatures, web cam, software, microphone).

#### Pedagogy

Media educators use a variety of strategies to increase students' understanding. Generally speaking:

- students are given starting points that are age-appropriate and stimulating
- students work alone or can be managed in groups as large as six
- students' understanding is scaffolded – they view other media works before creating a storyboard with scenes, sketches and dialogue
- students discuss the aesthetics of their media product and reflect on the choices they have made about the materials and construction of the set and characters
- students discuss their intended meaning and their target audience.

#### Key questions for students

- Will my media product appeal to my audience?
- Will my meaning be understood?
- What can I bring to my media production to enhance meaning?
- What aesthetic choices do I have?

## Media

### Making aesthetic choices

Key components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Forms</b>	intuitively select media forms that appeal to them, describing favourite characters and features	identify a variety of media forms and talk about their preferences using some specific vocabulary	understand that media creators make choices with audience in mind	understand the expressive potential of particular forms and use this to inform their choices	demonstrate a preference for particular forms and deeply investigate their expressive potential
<b>Genres</b>	express preferences for some media genres e.g. cartoon, narrative, music video clip	imitate popular media genres	make media products based on popular culture, occasionally extending them to express a personal aesthetic	identify, analyse and seek inspiration from the use of genre by other authors	manipulate the codes and conventions of some genres in order to generate a personal statement
<b>Design elements</b>	begin to learn about some design elements e.g. colour, sound	focus on exploring basic design elements – sequencing, colour, camera effects	explore a broader range of design elements and materials, considering their expressive potential	choose design elements and manipulate them to find satisfactory solutions to aesthetic challenges	make deliberate choices of design elements and materials on the basis of their potential to achieve a desired effect
<b>Materials</b>	make supported choices of materials within a limited range of options	learn how to use hardware and software through trial, error and experimentation	understand that materials used will affect an aesthetic outcome and influence meaning	consciously select materials they believe to be appropriate to their intention	

## Media

### Reflecting cultural, social and historical contexts

Students understand that media work plays a critical role in shaping and reflecting popular culture, challenging prevailing cultural norms, influencing cultural change and impacting on societal structures.

#### Examples

Students may, for example, study westerns, romances, musicals, horror and documentaries to gain an understanding of the cultural, social and historical content of the genre. They produce their own parody to demonstrate their understanding of the context in which such media texts are produced. Through their investigation they learn to recognise patterns. They understand the structure of media narratives and begin to predict what will happen next. They come to understand the interplay between media, technology and culture.

Students explore the popular media of a variety of cultures including:

- print and electronic media
- advertising
- soap operas
- crime dramas
- music video clips
- exposition – investigative journalism
- reports – television news, documentaries, newspaper stories, some magazine articles.

Students compare and contrast media products in order to understand issues of:

- equity and access to technology
- government control and regulations
- economic constraints
- the place of technology
- social and cultural beliefs, norms and values
- the political environment.

#### Pedagogy

Media can be used across the curriculum to deepen understanding of time and place. Media products are the means by which we come to understand the past and speculate about the future.

Students gather information from a range of sources to inform their practice – both creating and reflecting on their own works and appraising the works of others.

Students offer their own perspective on social, cultural and historical contexts through class discussions, written reflections and through their own work.

Learning may focus on the following understandings:

- how the text has been constructed
- how to be a discerning consumer
- how to recognise the practices and devices used by media makers
- how students can portray social, cultural and historical contexts in their own work in an ethical way, acting with honesty and integrity
- how to recognise patterns in media presentations
- how cultural, social and historical context influence the storyteller's narrative
- how media makers establish a story or narrative through character, period, place and genre.

#### Key questions for students

- What style is this work?
- When is this work set and how can I tell?
- What do the design elements tell me about the products, social content?
- What does this work tell me about gender construction, politics and popular culture?
- Who is being represented in this text – how / why?

## Media

### Reflecting cultural, social and historical contexts

Key components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Values and messages</b>	<p>identify and describe some features of similarity and difference in media products from other cultures</p> <p>represent and record themselves and their own cultural / social context in simple media texts e.g. digital photos of their family</p>	<p>make simple multimedia texts to present a social message that has personal meaning e.g. a product about class roles / rules</p> <p>explore common signs, symbols and language within their culture and know how those things play a significant part in shaping behaviour</p>	<p>are beginning to understand that their 'reading' of texts will be affected by their own point of view, cultural belief and social background, and that media texts are used to present political, social and cultural messages</p> <p>recognise cultural, social and historical perspectives in media texts and comment on key features such as time, place, setting, characters, popular culture, values, attitudes</p>	<p>construct multimedia texts, recognising that their audience will have their own set of cultural values and conditioning, and that this will influence their comprehension of the text</p> <p>recognise strategies used by the maker to manipulate or shape the audience's views on an issue</p>	<p>identify and describe cultural values and icons embedded in multimedia texts, recognising how they have changed over time and discerning universal messages</p> <p>understand the perspective from which they view, construct and deconstruct media products</p>
<b>Traditions, time and change</b>	<p>develop simple awareness of change over time e.g. growing taller, old and new</p> <p>understand that media products (e.g. signs, books, photos) communicate ideas and information</p> <p>know about significant 'markers' in their own lives (birthdays, the Show, Christmas, family events)</p>	<p>begin to understand what makes a media product popular, that what is popular changes regularly, and that audiences are targeted with certain products</p> <p>know that media products are used for entertainment, education, information and pleasure</p> <p>look for clues to establish when, where and by whom a media product might have been made</p>	<p>create texts with some control over cultural symbols such as music, sound effects, lighting</p> <p>explore cultural, societal and historical stereotypes</p> <p>recognise the influence of media products on contemporary lifestyle, expectations and what is valued</p>	<p>recognise cultural, social and historical differences in media texts and comment on the context in which works were made</p> <p>understand that cultural symbols can be manipulated for particular purposes e.g. political, commercial, religious</p> <p>understand that histories are recorded and constructed through media</p>	<p>are aware of sub-cultural values and contexts and make use of or reference to them in producing multimedia texts</p> <p>understand the relationship between power, media outlets and technology, and create and manipulate technology and media to create messages for mass audiences, e.g. media, TV, school productions</p> <p>develop media products that reinforce, reflect or challenge the prevailing social values of a culture</p>

## Media

### Presenting with purpose

Students select the medium best suited to their ideas to convey their message and to create a piece that will have impact on their audience. They know that their work has a purpose and may be developed to challenge, entertain, inform, educate or persuade their audience. Students deliberately manipulate technical aspects of media forms to suit their intention, playing with time, vision, audio, and old and new technology, to create new and interesting works.

Students make aesthetic and conceptual choices about style, media, genre and medium to support their intention and purpose. They demonstrate awareness of and respect for their audience, enabling them to present work that is appropriate for the viewers' level of understanding, age, environment, culture and social background.

#### Examples

Students may convey a message about global warming. They select a medium – radio, game, website, video, PowerPoint®, animation – that best reaches their target audience and can best express their message.

Students work on bullying issues and decide to do this as a computer game to appeal to their intended target, using the internet or CD as the ideal medium to transfer their product.

Students edit the same video sequence in different ways to promote the same product to different audiences or convey different meanings to the same audience.

#### Pedagogy

In a media classroom, students:

- know and can explain why they choose a particular medium for their message or project
- are passionate about their message and develop deeper understanding through deep exploration of their topic
- may work to a brief, for example, to prepare a product for local business and community organisations, liaising with client representatives to develop presentations
- show awareness of the legal and ethical implications of presenting media products to the public
- develop techniques for greater understanding of genre, technical production and audience culture
- engage in group discussions, peer review, debate and feedback to verify presentation effectiveness and message transfer
- keep journals and blogs, and visual (online) portfolios
- regularly critique the work of others to further their own understanding about presentation and audience.

#### Key questions for students

- Who is my intended audience?
- What is the purpose of this media product?

## Media

### Presenting with purpose

Key components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Developing ideas</b>	make things for other people e.g. a picture for a significant adult	use strategies to develop and select ideas e.g. brainstorming, concept mapping, PMI	explore an issue and plan how to present it	use a range of inquiry techniques to develop their understanding of a topic	adopt a value position in making multimedia texts and understand that this may align or alienate particular audiences
<b>Conveying messages</b>	share work with others	realise that media texts can be developed to convey a message and begin to deliberately plan to present that message	develop simple multimedia texts to convey messages to a familiar audience	develop more complex texts with the intention of evoking a response from an audience beyond their personal experience	confidently create persuasive, purposeful media texts that convey their messages to their target audiences
<b>Seeking and reflecting on feedback</b>	enjoy and welcome praise	begin to understand that feedback can be useful in improving work	act on feedback from teacher and peers	engage in reflection and provide feedback during the making process to enhance media products	seek audience appraisal and feedback, reflecting on criticism and informing future work

## Media

### Expressing personal voice

Students in media classes are involved in developing a unique style of expression, working in challenging ways to promote an audience response. As their capacity develops, they are able to determine what their message is and can cater for, and include, multiple viewpoints in their work.

Students are given the opportunity to experiment and discover the medium best suited to their voice and to express ideas and feeling through their chosen media form. Students learn to make decisions about appropriateness of material for particular audiences.

#### Examples

Students view a particular media type, for example, an animation. They see a variety of examples of some different types of animation – stop motion animation, computer animation, flip books and others. Students experiment with as many examples as possible, creating small skits and / or theme-based stories. For a culminating performance they create a story 1–3 minutes long that deals with a particular concept – self-esteem, for instance, or wellbeing or resilience.

#### Pedagogy

Class time is dedicated to both viewing and making media texts. Students are given time to deconstruct media products and to use that process as a way of developing their own symbols, techniques and stories. Students can use tools such as Venn diagrams, graphic organisers and rubrics for deconstructing the work of others to extract personal meaning. Strategies such as brainstorming and working in collaborative teams allow students to contribute ideas in a supported environment. Task design allows students to invest maximum personal creativity in the works they are constructing. As most media works require long periods of time to construct, students must be highly motivated in order to bring their idea into being.

#### Key questions for students

- Is my idea worth saying?
- Is the message complete?
- Do I understand what my message is?
- Can I say it in a better way?
- Is it saying what I want it to?
- Who is my audience?
- Will my audience understand what I am saying?
- Am I the voice for a different viewpoint?
- Is the final product a true representation of the original idea?
- Is this my individual idea or a stereotype?
- How does this medium allow me to express personal voice?

## Media

### Expressing personal voice

Key components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Personal response</b>	talk about their initial reactions to a media product	understand that reactions to and preferences for particular media products may be common to or vary between individuals	are highly influenced by popular culture and seek to represent it in the media works they construct	use multiple reference points in developing their media products	have preferences for particular media makers and styles and reference them in their work
<b>Ideas</b>	draw ideas from their immediate surroundings, play and experience	work from the familiar in constructing their own ideas and begin to take expressive risks	develop a point of view through the inquiry process of making products	draw upon contemporary adolescent experience to develop ideas for expression through their media products	know that they have something to say and are confident and persuasive in the expression of their ideas, making deliberate stylistic choices
<b>Identity</b>	name and feel positive about their work	hold personal opinions about topics and start to develop respect for the right of others to hold different opinions	see themselves in relation to their peers and make work that meets their approval	understand the influences that shape personal identity and recognise the tensions between individuality and stereotype	hold ethical and values positions and seek to make them explicit in their work
<b>Disposition</b>	enjoy making media works	exude confidence and lack awareness of limitation	recognise that making media products often requires team work and are willing to participate as a member of a team	are highly motivated to make personal statements in preferred media	work systematically and with commitment (individually and in teams) to develop works with significant personal meaning

## Media standard one (stages one – three)

Students engaged at standard one are aware of various media forms in their everyday lives e.g. radio, television, DVD, CD, digital photographs, magazines, junk mail, computers, multimedia games and products. Many are able to operate computers using simple draw packages and for game playing. They understand that media products are made by people and can be sources of entertainment and learning and perform a range of other functions in our lives. They interact imaginatively with media products, singing along, engaging in movement activity and following simple instructions.

They create media products through play and imagination e.g. modelling clay shapes and developing stories around them. Media ideas can be inspired by real or imaginary places, situations or things e.g. photographs of people and what they are doing, different sounds in their environment. Students create stories based on their own observations and experiences (e.g. a class excursion, a family holiday, *At Christmas time we ... When we went to town ... My brother and I went ...*) and communicate them through drawings, clay models, verbal descriptions, role playing, digital pictures. They also create stories based on media they have seen or heard and through play e.g. developing ideas from building with blocks, puzzles, video games, role play. Ideas can be inspired by real or imaginary places, situations or things e.g. photographs of people, places and events, sounds, the texture, colour or shape of things. Students communicate ideas through models and drawings, digital images, verbal descriptions, acting and role playing with added sound effects and / or music. Students create stories and images based on media they have seen or heard.

Students engaged in Media at standard one use media forms, and print and electronic images that are familiar to them (e.g. comics, magazines, greeting cards, storybooks) to make their own products such as a greeting card for a special occasion or a sign for the classroom. Their role play is often influenced by media products when, for example, they play known scenarios from television programs, engage in interviewing and adopt favourite character roles. They talk about their preferences for particular categories of media (CD, DVD, books, computer games, movies) and their favourite 'products' within them. They begin to understand that the people who are represented can be real people providing them with information, people who are engaged in 'pretend' or animations that are made by people. They express particular feelings about and respond to particular features of media products (e.g. music, advertising jingles, sound effects).

Students enjoy using paint and graphics programs (e.g. *Kidpix*®) and the value placed upon their work through display. They enjoy being filmed or audio recorded and seeing or hearing themselves replayed. They can choose from a small range of appropriate software for simple activities e.g. in order contribute to the production of an electronic book, select and combine prepared graphics to make masks, pictures or simple animations.

## Media standard one (stages one – three)

This table summarises typical student characteristics and learning outcomes in relation to key components at standard one

Imagining and creating new works	Using skills, techniques and processes	Using codes and conventions	Interpreting and appraising the works of others	Making aesthetic choices	Reflecting cultural, social and historical contexts	Presenting with purpose	Expressing personal voice
<p><b>Experimenting and imagining</b> experiment with available media</p> <p>use play and imagination to create media works</p> <p><b>Making and manipulating</b> create simple works relating to and describing an aspect of their world</p> <p><b>Reflection and appraisal</b> talk about what they like</p> <p>talk about how their media text was made and what it is about</p>	<p><b>Design process</b> learn they need to follow steps and instructions to use simple software e.g. Kidpix®</p> <p><b>Technical facility</b> with support, create simple media presentations (e.g. digital photos) based on their own interest</p> <p><b>Technical choices</b> play with and explore basic media types, deciding which ones they like and why</p>	<p><b>Genre and style</b> discern and describe simple differences between media texts</p> <p><b>Technical understanding</b> have a basic understanding of how equipment works e.g. they can create an image using a digital camera</p> <p><b>Conceptual understanding</b> are aware of symbolism such as colour / sound and how it conveys simple meanings e.g. scary music, flashing danger sign</p> <p><b>Vocabulary</b> identify and name equipment and materials using simple language, e.g. camera, film, computer, photo, software names</p>	<p><b>Forms and genres</b> view different media products and talk about 'same' and 'different'</p> <p><b>Purpose</b> begin to realise, through guided discussion, that media products are made for a reason</p> <p><b>Technical vocabulary</b> identify and describe basic features of a media product e.g. music is quick in a fast-paced sequence</p> <p><b>Personal response</b> view the work of others and discuss how it makes them feel and why they might feel that way</p>	<p><b>Forms</b> intuitively select media forms that appeal to them, describing favourite characters and features</p> <p><b>Genres</b> express preferences for some media genres e.g. cartoon, narrative, music video clip</p> <p><b>Design elements</b> begin to learn about some design elements e.g. colour, sound</p> <p><b>Materials</b> make supported choices of materials within a limited range of options</p>	<p><b>Values and messages</b> identify and describe some features of similarity and difference in media products from other cultures</p> <p>represent and record themselves and their own cultural / social context in simple media texts e.g. digital photos of their family</p> <p><b>Traditions, time and change</b> develop simple awareness of change over time e.g. growing taller, old and new</p> <p>understand that media products (e.g. signs, books, photos) communicate ideas and information</p> <p>know about significant 'markers' in their own lives (birthdays, the Show, Christmas, family events)</p>	<p><b>Developing ideas</b> make things for other people e.g. a picture for a significant adult</p> <p><b>Conveying messages</b> share work with others</p> <p><b>Seeking and reflecting on feedback</b> enjoy and welcome praise</p>	<p><b>Personal response</b> talk about their initial reactions to a media product</p> <p><b>Ideas</b> draw ideas from their immediate surroundings, play and experience</p> <p><b>Identity</b> name and feel positive about their work</p> <p><b>Disposition</b> enjoy making media works</p>

## Media standard two (stages four – six)

Students engaged at standard two are familiar with many forms of media. They willingly share and discuss media experiences and preferences. They describe basic features of media texts and identify differences and characteristics that define media forms. They gain pleasure and satisfaction from making media productions and use media technologies to present ideas and stories, ordering sound, vision, print and image e.g. stop start animations, *PowerPoint*® presentations, electronic books. They are keen to learn simple equipment operation skills to understand that media technologies record light, sound and data. They experiment with recording characteristics of media technologies and with teacher support and direction and participate in productions that involve other students. They display and present work in class, the school and online in a variety of media forms.

Students working in Media at standard two use basic media words to describe how products are made. They distinguish between different types of media (actual or made up, live action or animation) and can identify elements or conventions of programs, articles, stories and products (credits, beginning, middle, end, characters, events and place). Students express opinions about media products and explain responses to certain features (sounds, images, narrative). They become increasingly aware of the many places and contexts in which media products are made and received.

Students view, read, listen to media products produced in different contexts, understanding that technologies and media products change over time. They come to appreciate that the same event, incident or story may be told differently in different media products. They increasingly recognise that knowledge of media products influences a person's expectations and understanding of character, event, idea and story.

Students learn ways to problem solve media tasks (e.g. brainstorming possible storylines, characters, settings) and develop strategies to use when working with others in developing media works (e.g. presenting ideas and discussing the ideas of others, arriving at consensus). They learn ways to problem solve media tasks (e.g. brainstorming about colour choices, costumes, facial expressions most appropriate to different characters) and demonstrate cooperation and tolerance of others' ideas (e.g. helping others, making positive comments).

## Media standard two (stages four – six)

This table summarises typical student characteristics and learning outcomes in relation to key components at standard two

Imagining and creating new works	Using skills, techniques and processes	Using codes and conventions	Interpreting and appraising the works of others	Making aesthetic choices	Reflecting cultural, social and historical contexts	Presenting with purpose	Expressing personal voice
<p><b>Experimenting and imagining</b> use trial and error to select material begin to experiment with a wider range of genres in their media presentations</p> <p><b>Making and manipulating</b> understand what equipment can do and plan for creating media texts, e.g. by using storyboards for animations develop simple texts for a purpose e.g. a narrative, a recipe, an interview, a demonstration</p> <p><b>Reflection and appraisal</b> identify and articulate what it is they like about their own and others' media products share ideas and influence each other's work</p>	<p><b>Design process</b> follow a given process to develop a media product</p> <p><b>Technical facility</b> have some control of basic equipment to create media presentations</p> <p><b>Technical choices</b> continue exploring a variety of media techniques, recognising that all media products have potential and limitations</p>	<p><b>Genre and style</b> develop simple texts that reference known simple genres e.g. narrative advertisements</p> <p><b>Technical understanding</b> are exposed to a variety of technical equipment and functions and begin to experiment with different equipment to explore which best conveys a message for them or their audience</p> <p><b>Conceptual understanding</b> recognise and respond to basic media structures e.g. narrative forms, shot selection, genres and styles</p> <p><b>Vocabulary</b> use key terms to support their making of media texts e.g. image, colour, movement, zoom, foreground, background</p>	<p><b>Forms and genres</b> describe the basic stylistic elements of different texts e.g. fantasy, documentary, drama</p> <p><b>Purpose</b> recognise different media forms and describe their purposes e.g. news story, advertisement, rock video, radio show</p> <p><b>Technical vocabulary</b> recognise basic technical elements and talk about how those elements helped to convey the creator's message, speculating on what they would have done and whether the purpose could have been achieved through other technical media</p> <p><b>Personal response</b> begin to identify reasons for their personal response to a media product and the specific elements that made them feel that way e.g. light, camera, music, camera angles, characters, script</p>	<p><b>Forms</b> identify a variety of media forms and talk about their preferences using some specific vocabulary</p> <p><b>Genres</b> imitate popular media genres</p> <p><b>Design elements</b> focus on exploring basic design elements – sequencing, colour, camera effects</p> <p><b>Materials</b> learn how to use hardware and software through trial, error and experimentation</p>	<p><b>Values and messages</b> make simple multimedia texts to present a social message that has personal meaning, e.g. a product about class roles / rules explore common signs, symbols and language within their culture and know how those things play a significant part in shaping behaviour</p> <p><b>Traditions, time and change</b> begin to understand what makes a media product popular, that what is popular changes regularly, and that audiences are targeted with certain products know that media products are used for entertainment, education, information and pleasure look for clues to establish when, where and by whom a media product might have been made</p>	<p><b>Developing ideas</b> use strategies to develop and select ideas e.g. brainstorming, concept mapping, PMI</p> <p><b>Conveying messages</b> realise that media texts can be developed to convey a message and begin to deliberately plan to present that message</p> <p><b>Seeking and reflecting on feedback</b> begin to understand that feedback can be useful in improving work</p>	<p><b>Personal response</b> understand that reactions to and preferences for particular media products may be common to or vary between individuals</p> <p><b>Ideas</b> work from the familiar in constructing their own ideas and begin to take expressive risks</p> <p><b>Identity</b> hold personal opinions about topics and start to develop respect for the right of others to hold different opinions</p> <p><b>Disposition</b> exude confidence and lack awareness of limitation</p>

## Media standard three (stages seven – nine)

Students achieving at standard three continue to develop equipment operations skills at each stage of the production process. They experiment with words, sounds and images to achieve different effects and present different points of view. With teacher guidance, they structure practical work to demonstrate increasing knowledge of program conventions. They often experiment with media technology and software to explore its limitations and possibilities. They complete practical work at each stage of production and undertake different production roles at different times. They use school-based media technologies to replay their work in class, at school and online. They develop an understanding of the collaborative nature of most media industry productions and know that products are made for different audiences.

Students working at this standard often develop stereotypical characters for instant recognition and for comic purposes (e.g. the foolish father, the bumbling superhero). They explore and adapt features and themes of unfamiliar genre (e.g. adventures, road movies, the hero's journey or quest) for use in their own products. They develop products for a particular audience (e.g. advertising - how to create an image for a product or service that will appeal to teenagers, or parents, or the elderly) and experiment with the use of stereotypes (e.g. as a short-cut to meaning, to sell an idea). They understand the use of conflict in narratives, for example, between characters, through the development of relationships, through obstacles faced in the social and natural world. They understand that ideas can be expressed through literal and symbolic representations e.g. how to express feelings, such as anger, happiness, sadness.

Students look for clues about where, by whom, and for what purpose media products might be made. They inquire into the social and historical periods in which particular media products were produced and presented, and deepen their understanding of time, place and culture through the products themselves. They understand that products with similar characteristics are made at different times and identify different uses made of the media and their audiences in different societies.

At standard three, students learn that media products often present sensory information simultaneously to create various effects. They use media language to discuss how the media functions and media products are made. They develop group work skills and strategies for developing ideas (e.g. brainstorming, group roles and responsibilities, anticipating problems, problem solving, decision making) and demonstrate respect and tolerance for others' ideas e.g. offering constructive criticism. They learn how to set short term goals and long term goals e.g. using an egg timer for short tasks, timeline for production. They express opinions about the media and media products and give considered reasons in these responses.

## Media standard three (stages seven – nine)

This table summarises typical student characteristics and learning outcomes in relation to key components at standard three

Imagining and creating new works	Using skills, techniques and processes	Using codes and conventions	Interpreting and appraising the works of others	Making aesthetic choices	Reflecting cultural, social and historical contexts	Presenting with purpose	Expressing personal voice
<p><b>Experimenting and imagining</b> explore the potential of media technology to express ideas, tell stories and present information draw ideas from other texts, reflecting different forms and genres</p> <p><b>Making and manipulating</b> seek and respond to guidance for planning, editing and technical support begin to understand that media can be manipulated for a purpose and an audience e.g. through humour, parody</p> <p><b>Reflection and appraisal</b> make judgements about the success of their own and others' work</p>	<p><b>Design process</b> choose appropriate means of conveying their ideas, message, themes, etc. to an intended audience</p> <p><b>Technical facility</b> use equipment to control a limited number of variables in order to create multimedia texts with basic conventions e.g. they can control lighting, music, sound effects to create a conventional mood</p> <p><b>Technical choices</b> make technical choices to create multimedia texts within genre conventions</p>	<p><b>Genre and style</b> create more complex texts in a variety of genres</p> <p><b>Technical understanding</b> experiment with a wider variety of equipment to deepen their technical understanding and how it can be used to create desired effects e.g. horror</p> <p><b>Conceptual understanding</b> understand how the elements of a media form are used to tell a story e.g. light, sound, vision, voice, narrative, place, setting</p> <p><b>Vocabulary</b> understand and apply key terms in their work e.g. editing,, storyboarding, camera angle, mood, software programs, credits, titles, copyright, simple referencing</p>	<p><b>Forms and genres</b> identify basic conventions of genre within multimedia texts and how they support the purpose</p> <p><b>Purpose</b> understand that multimedia texts are produced for a purpose and intended audience</p> <p><b>Technical vocabulary</b> describe technical challenges and use of design elements in an effective multimedia text</p> <p><b>Personal response</b> articulate a considered response to a media product and justify their position</p>	<p><b>Forms</b> understand that media creators make choices with audience in mind</p> <p><b>Genres</b> make media products based on popular culture, occasionally extending them to express a personal aesthetic</p> <p><b>Design elements</b> explore a broader range of design elements and materials, considering their expressive potential</p> <p><b>Materials</b> understand that materials used will affect an aesthetic outcome and influence meaning</p>	<p><b>Values and messages</b> are beginning to understand that their 'reading' of texts will be affected by their own point of view, cultural belief and social background, and that media texts are used to present political, social and cultural messages recognise cultural, social and historical perspectives in media texts and comment on key features such as time, place, setting, characters, popular culture, values, attitudes</p> <p><b>Traditions, time and change</b> create texts with some control over cultural symbols such as music, sound effects, lighting explore cultural, societal and historical stereotypes recognise the influence of media products on contemporary lifestyle, expectations and what is valued</p>	<p><b>Developing ideas</b> explore an issue and plan how to present it</p> <p><b>Conveying messages</b> develop simple multimedia texts to convey messages to a familiar audience</p> <p><b>Seeking and reflecting on feedback</b> act on feedback from teacher and peers</p>	<p><b>Personal response</b> are highly influenced by popular culture and seek to represent it in the media works they construct</p> <p><b>Ideas</b> develop a point of view through the inquiry process of making products</p> <p><b>Identity</b> see themselves in relation to their peers and make work that meets their approval</p> <p><b>Disposition</b> recognise that making media products often requires team work and are willing to participate as a member of a team</p>

## Media standard four (stages ten – twelve)

Students achieving at standard four make media productions that experiment with ideas and explore feelings. They work in a considered way to find satisfactory solutions to the challenges of media production tasks. They use starting points such as observation, experiences and research to generate and express ideas. They possess a good range of technical and operational skills and apply them to a range of media production tasks e.g. recording voiceovers, videoing school events, generating online magazine material, designing and developing posters and CD / DVD covers. Students have more technical understanding and are able to conceive and express their ideas and to take creative risks, being increasingly aware of the potential of the medium in which they are working. They generally have a clearer view of what their product will be like and are more likely to be satisfied with their outcome, having predicted the potential problems and accounting for the limitations of equipment, software packages and materials.

Work at this level is more likely to benefit from effective editing, as students come to realise that the making of a product involves significant refinement. They use media equipment to achieve specific effects and often seek to find out how other ‘media makers’ have achieved particular effects that appeal to them and include them in their own work. Students achieving at this level are developing and demonstrating planning skills appropriate to the production of media products. They are increasingly working as members of production teams and are capable of assuming a variety of production roles.

They consider ways to present and display media to a target audience (e.g. radio or video playback, brochures, poster displays, computer software presentation), how to use codes and conventions to create storyboards and written scripts for a narrative sequence or commercial. They engage in challenging tasks, such as writing a detailed radio script for a specific genre, including interview questions, music and / or sound effects. They can create a simple pathway chart for an interactive multimedia production and know some standard codes and conventions to create design layouts for print media productions.

At standard four, students use their understanding of the conventions of particular genres to deconstruct media texts and determine their effectiveness. They can identify how the maker has manipulated the text for a particular purpose and identify features that reveal its likely intended audience. They are interested in the technical choices a producer has made in constructing complex works and, increasingly, develop preferences for particular media and their associated effects and vocabulary and for particular makers / artists. They recognise their personal response to a multimedia text and describe how the structures and features of the genre have been manipulated to evoke this response.

## Media standard four (stages ten – twelve)

This table summarises typical student characteristics and learning outcomes in relation to key components at standard four

Imagining and creating new works	Using skills, techniques and processes	Using codes and conventions	Interpreting and appraising the works of others	Making aesthetic choices	Reflecting cultural, social and historical contexts	Presenting with purpose	Expressing personal voice
<p><b>Experimenting and imagining</b> take creative risks and manipulate known forms</p> <p>have more technical understanding to conceive and express their ideas</p> <p>have a view of what their product will be like</p> <p><b>Making and manipulating</b> effectively edit and refine their texts to enhance meaning</p> <p>understand ‘point of view’ and use media equipment to achieve specific effects</p> <p><b>Reflection and appraisal</b> are aware of, describe and acknowledge the influence of others on their work</p>	<p><b>Design process</b> plan the sequence of activity required to develop a particular media product</p> <p><b>Technical facility</b> control equipment and design elements to produce coherent and extended media texts</p> <p><b>Technical choices</b> make technical choices for more complex multimedia texts</p>	<p><b>Genre and style</b> deconstruct media texts for meaning, analysing and describing the relationship between elements</p> <p><b>Technical understanding</b> understand roles in media production and organise them within production teams – producer, director, camera operator, editor</p> <p><b>Conceptual understanding</b> understand that media texts can carry multiple meanings</p> <p><b>Vocabulary</b> develop the vocabulary to interpret and describe the stylistic, technical, expressive and aesthetic features of works created by a range of artists</p>	<p><b>Forms and genres</b> use their understanding of the conventions of particular genres to deconstruct media texts and judge their effectiveness</p> <p><b>Purpose</b> understand that the maker has manipulated the text for a purpose and identify features that reveal its likely intended audience</p> <p><b>Technical vocabulary</b> comment on the technical choices a producer has made in constructing complex works</p> <p><b>Personal response</b> recognise their personal response to a multimedia text and describe how the structures and features of the genre have been manipulated to evoke that response</p>	<p><b>Forms</b> understand the expressive potential of particular forms and use this to inform their choices</p> <p><b>Genres</b> identify, analyse and seek inspiration from the use of genre by other authors</p> <p><b>Design elements</b> choose design elements and manipulate them to find satisfactory solutions to aesthetic challenges</p> <p><b>Materials</b> consciously select materials they believe to be appropriate to their intention</p>	<p><b>Values and messages</b> construct multimedia texts, recognising that their audience will have their own set of cultural values and conditioning, and that this will influence their comprehension of the text</p> <p>recognise strategies used by the maker to manipulate or shape the audience’s views on an issue</p> <p><b>Traditions, time and change</b> recognise cultural, social and historical differences in media texts and comment on the context in which works were made</p> <p>understand that cultural symbols can be manipulated for particular purposes e.g. political, commercial, religious</p> <p>understand that histories are recorded and constructed through media</p>	<p><b>Developing ideas</b> use a range of inquiry techniques to develop their understanding of a topic</p> <p><b>Conveying messages</b> develop more complex texts with the intention of evoking a response from an audience beyond their personal experience</p> <p><b>Seeking and reflecting on feedback</b> engage in reflection and provide feedback during the making process to enhance media products</p>	<p><b>Personal response</b> use multiple reference points in developing their media products</p> <p><b>Ideas</b> draw upon contemporary adolescent experience to develop ideas for expression through their media products</p> <p><b>Identity</b> understand the influences that shape personal identity and recognise the tensions between individuality and stereotype</p> <p><b>Disposition</b> are highly motivated to make personal statements in preferred media</p>

## Media standard five (stages thirteen – fifteen)

Students achieving at standard five develop greater understanding and control over the production processes and symbolic language used by the media to create meaning. They use media concepts and technical terms in describing media production processes, identifying different styles and types of productions. They can recognise technical codes, formats and media conventions for establishing point of view, presenting information and telling stories. Students plan and undertake productions that demonstrate increasing production skills, technical competence and an understanding of how an audience may be engaged through production techniques, practices and conventions.

At this level, students typically engage in activities in which they are required to use formatting conventions and technological and narrative devices to construct media products. They experiment with physical, optical, electronic and chemical properties of different media in communicating ideas. They learn how specific features of media technologies contribute to the use of technical conventions such as cutting on movement, reverse angles, photographic cropping, soft focus, radio links and newspaper captions. They can identify forms of spoken and visual address used in media presentation that position listeners, viewers or readers as particular audiences and become adept at manipulating media to position their own audiences.

Students at this standard have developed a technical and aesthetic vocabulary that enables them to analyse assumptions about media and their operation and to identify production and presentation formats in different types of media productions. They can identify, and when required, fulfil required roles in the media production process. They engage in activities that require them to identify the elements or components of a particular type, form or genre in media productions and use their understandings to inform their own making of media products. They investigate how media products are constructed to create particular interpretations and present specific points of view and, increasingly, find their own voice through the development of media products that have significant meaning for them.

Students achieving at this standard learn how conventions of realism have developed historically both in media and other art forms. They recognise how changing media technologies have influenced the development of media forms and the nature of media presentations. They learn how institutions involved in selling, regulating and owning large-scale media outlets have influenced media products. They learn how audience participation in the construction of meanings often involves the suspension of disbelief and learn how audiences identify with characters and 'realities' created in various popular media. They are aware of ethical issues concerning the media and understand concepts of intellectual property and copyright.

## Media standard five (stages thirteen – fifteen)

This table summarises typical student characteristics and learning outcomes in relation to key components at standard five

Imagining and creating new works	Using skills, techniques and processes	Using codes and conventions	Interpreting and appraising the works of others	Making aesthetic choices	Reflecting cultural, social and historical contexts	Presenting with purpose	Expressing personal voice
<p><b>Experimenting and imagining</b> investigate and explore complex software applications independently through construction and deconstruction of their own and others' work</p> <p>create works for a more remote and sophisticated audience</p> <p><b>Making and manipulating</b> use media technologies to create persuasive messages are self-motivated to create layered complex messages within media products are aware of how they are positioning, manipulating or influencing their audience</p> <p><b>Reflection and appraisal</b> are critical of their own work and reflect upon quality of meaning, audience awareness and technical control</p>	<p><b>Design process</b> have reliable strategies by means of which they conceive of, plan, develop and appraise a media product</p> <p><b>Technical facility</b> have high-level technical control over a preferred media form or application to create complex, persuasive and highly individualised media texts</p> <p><b>Technical choices</b> make technical choices which challenge and extend the genre conventions of a range of multimedia texts</p>	<p><b>Genre and style</b> have a working knowledge of a range of genres that supports their representations of complex ideas and issues</p> <p><b>Technical understanding</b> manage equipment, personnel and time to design and produce effective media products</p> <p><b>Conceptual understanding</b> understand and use symbolism to enhance meaning in media texts</p> <p><b>Vocabulary</b> use appropriate vocabulary to describe and analyse the construction of conventional and unconventional multimedia texts</p>	<p><b>Forms and genres</b> use their understanding of genre to interpret, analyse, deconstruct and critically appraise the work of others</p> <p><b>Purpose</b> understand that multimedia texts have an intended purpose but have multiple layers of meaning according to audience and context</p> <p><b>Technical vocabulary</b> develop a set of criteria on which to base judgements about the effectiveness of techniques used in multimedia works</p> <p><b>Personal response</b> see beyond a personal response to a multimedia text to evaluate its worth objectively</p>	<p><b>Forms</b> demonstrate a preference for particular forms and deeply investigate their expressive potential</p> <p><b>Genres</b> manipulate the codes and conventions of some genres in order to generate a personal statement</p> <p><b>Design elements</b> <b>Materials</b> make deliberate choices of design elements and materials on the basis of their potential to achieve a desired effect</p>	<p><b>Values and messages</b> identify and describe cultural values and icons embedded in multimedia texts, recognising how they have changed over time and discerning universal messages</p> <p>understand the perspective from which they view, construct and deconstruct media products</p> <p><b>Traditions, time and change</b> are aware of sub-cultural values and contexts and make use of or reference to them in producing multimedia texts</p> <p>understand the relationship between power, media outlets and technology, and create and manipulate technology and media to create messages for mass audiences e.g. media, TV, school productions</p> <p>develop media products that reinforce, reflect or challenge the prevailing social values of a culture</p>	<p><b>Developing ideas</b> adopt a value position in making multimedia texts and understand that this may align or alienate particular audiences</p> <p><b>Conveying messages</b> confidently create persuasive, purposeful media texts that convey their messages to their target audiences</p> <p><b>Seeking and reflecting on feedback</b> seek audience appraisal and feedback, reflecting on criticism and informing future work</p>	<p><b>Personal response</b> have preferences for particular media makers and styles and reference them in their work</p> <p><b>Ideas</b> know that they have something to say and are confident and persuasive in the expression of their ideas, making deliberate stylistic choices</p> <p><b>Identity</b> hold ethical and values positions and seek to make them explicit in their work</p> <p><b>Disposition</b> work systematically and with commitment (individually and in teams) to develop works with significant personal meaning</p>

## Media glossary

### **Animation**

A form or process of filmmaking in which inanimate, static objects or individual drawings (hand-drawn or CGI) are filmed 'frame by frame' or one frame at a time (as opposed to being shot 'live'), each one differing slightly from the previous frame, to create the illusion of motion in a sequence, as opposed to filming naturally-occurring action or live objects at a regular frame rate. Often used as a synonym for cartoons (or toons for short), although animation includes other media such as claymation, computer animation (see also CGI, claymation, stop start animation, time lapse).

### **CGI** or *Computer-Generated Imagery*

A term referring to the use of 3D computer graphics and technology (digital computers and specialized software) in film-making to create filmed images, special effects and the illusion of motion.

### **Claymation**

The animation of models constructed of clay, putty, plasticine, or other mouldable materials, often through stop start animation.

### **Close up**

A shot taken from a close distance in which the scale of the object is magnified, appears relatively large and fills the entire frame to focus attention and emphasize its importance; i.e. a person's head from the shoulders or neck up is a commonly-filmed close-up; a tight shot makes the subject fill almost the entire frame; also extreme close-up (ECU or XCU) is a shot of a part of a character (e.g. face, head, hands) to emphasise detail, also known as detail shot or close on.

### **Cropping an image**

The act of cutting away and discarding the unnecessary portions of the picture. Most software photo editing applications include a crop tool for this purpose.

### **Depth of field**

The depth of composition of a shot i.e. where there are several planes (vertical spaces in a frame): (1) a foreground, (2) a middle-ground, and (3) a background; depth of field specifically refers to the area, range of distance, or field (between the closest and farthest planes) in which the elements captured in a camera image appear in sharp or acceptable focus; as a rule of thumb, the area 1/3 in front of and 2/3 behind the subject is the actual distance in focus; depth of field is directly connected to, but not to be confused with focus.

### **Film genres**

Various forms or identifiable types, categories, classifications or groups of films that are recurring and have similar, familiar or instantly-recognisable patterns, syntax, filmic techniques or conventions - that include one or more of the following: settings (and props), content and subject matter, themes, mood, period, plot, central narrative events, motifs, styles, structures, situations, recurring icons (e.g. six-guns and ten-gallon hats in Westerns), stock characters (or characterisations) and stars. Many films straddle several film genres. The major genre categories are: action, adventure, comedy, crime / gangster, drama, epic / historical, horror, musicals, science fiction, war, westerns. There are numerous 'sub genres' – weepies, guy films, chick flicks, disaster, fantasy, film noir, romance, sports and bio pics, to name a few.

### **Focus**

The degree of sharpness or distinctness of an image (or an element of an image such as a person, object etc.); as a *verb*, it refers to the manipulation or adjustment of the lens to create a sharper image; terms related are deep focus, shallow focus (very common in close-ups), soft focus.

## **Layout**

The art or process of arranging printed or graphic matter on a page. The overall design of a page, spread, webpage or book, including elements such as page and type size, typeface, and the arrangement of titles, images and page numbers.

## **Live to air**

Not pre-recorded, but broadcast live. What is seen or heard is happening in real time.

## **Long shot (LS)**

A camera view of an object or character from a considerable distance so that it appears relatively small in the frame e.g. a person standing in a crowd of people or a horse in a vast landscape; variations are the medium long-shot (or mid-shot) (MS) and the extreme long-shot (ELS or XLS); also called a wide shot; a long shot often serves as an establishing shot; contrast to close-up (CU); a full-shot is a type of long shot that includes a subject's entire body (head to feet).

## **Mixed media**

Works of art that combine different materials. Collages are often examples of mixed media, combining photographs, text, objects, and painting.

## **Multi media**

A new class of computer software which can present information by means of more than one 'media' namely, traditional computer graphics, video and sound.

## **Pan, panning, panning shot**

An abbreviation for panorama shot; refers to the horizontal scan, movement, rotation or turning of the camera in one direction (to the right or left) around a fixed axis while filming.

## **Reverse angle (shot)**

is a basic camera angle composed of a shot photographed from the opposite side of a subject to provide a different perspective; in a dialogue scene between characters, a shot of the second participant is commonly composed as an over-the-shoulder shot; sometimes known as an 180 degree angle shot or change in perspective; the alternating pattern between two characters' points of view is known as shot /reverse shot; a reverse motion (or reverse action) shot is created by running film backwards in the camera or during optical printing.

## **Stop start animation**

A special-effects animation technique where objects, such as solid 3-D puppets, figures, or models are shot one frame at a time and moved or repositioned slightly between each frame, giving the illusion of lifelike motion. Stop start animation was one of the earliest special-effects techniques for science-fiction films.

## **Storyboard**

A sequential series of illustrations, stills, rough sketches and /or captions (sometimes resembling a comic or cartoon strip) of events, as seen through the camera lens, that outline the various shots or provide a synopsis for a proposed film story (or for a complex scene) with its action and characters; the storyboards are displayed in sequence for the purpose of visually mapping out and crafting the various shot divisions and camera movements in an animated or live-action film; a blank storyboard is a piece of paper with rectangles drawn on it to represent the camera frame (for each successive shot).

**Tilt, tilt shot**

A camera is tilted up or down on a diagonal along a vertical axis; a vertical camera movement from a fixed position often used to suggest an imbalance, or strangeness; also known as tilt pan, tilt up or tilt down.

**Time lapse**

A method of filming where frames are shot much slower than their normal rate, allowing action to take place between frames, and giving the appearance of the action taking place much faster in the finished product; often done for nature filming (the blooming of a flower, the movement of clouds etc.), allowing the viewer to witness the event compressed from real time (hours or days) into a few seconds; (one frame shot every 30 seconds over 24 hours of real time would equal two minutes of film time); opposite of slow-motion.

**Transition**

One of several ways of moving from one shot or scene to the next, including such transitional effects or shots as a cut, fade, dissolve, and wipe; a transition focus between two scenes means the current scene goes out of focus and the next scene comes into focus.

## Music

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**Music** is a unique way of organising and making sense of sound. It is an art form that evolves continually being heavily influenced by technological development. Music involves expressing ideas and forms in natural, acoustic and digital environments. Through learning to make sense of sound, humans appreciate and value the aesthetic qualities of music and express feelings, ideas and identities.

Music encompasses a wide range of sounds, from natural and found sounds through to those generated by conventional musical instruments and electronic technologies. We organise these sounds by manipulating pitch, rhythm, dynamics, harmony, timbre, texture and form to develop musical ideas and create musical works.

Music is a fundamental form of both personal and cultural expression. As social and historical texts, musical works use a range of traditional and alternative signs and symbols, both heard and seen. Through music, we can have insight into our diverse Australian heritage as well as that of other cultures.

**Music education** involves active engagement with the expressiveness of sound, allowing students to explore and discover a deeper awareness of music's nature, vitality, evocative power and range of expressive qualities. Students derive enjoyment and fulfilment from music. It is part of life for young people in our society. Students need experiences such as making and creating music, listening to music, analysing the use of and the interrelation between the elements of music to create musical meaning, and discussing and reading about music. This will enhance their perception and appreciation of music and enable them to develop criteria for making personal judgements about music.

Through developing an understanding of historical, cultural and individual styles, students better understand the relationship between music and the lives of people. Aesthetic response is enhanced by knowledge of the art form. Aesthetic response to a musical work deepens as students gain an understanding of the composer and the work within its social and historical context. An awareness of changes in musical thought and expression enhances students' ability to explore and master the structure and expressive possibilities of their own music making and that of others.

Learning in music requires the structured development of musical skills, understanding and sensitivities. An effective music program:

- captures the interest of all students, providing them with enjoyment and a sense of achievement
- caters for differing rates and styles of learning
- satisfies and extends students with more developed musical knowledge and skills.

## Music

### Imagining and creating new works

In a music classroom, students imagine and create new works by expressing meaning through sound. Purposeful, scaffolded and sequential teaching strategies allow for the personal voice of students to be heard. This voice becomes a vehicle for self-expression, sharing of culture and imaginative play. Through composition, improvisation and arrangement, students are given permission to create pictures, tell stories and express abstract ideas through sound. Students are given opportunities to devise musical phrases and sequences, and this allows them to make and share meaning and to transfer or translate their thoughts and visions into reality.

Music educators support students working in various creative roles, including composer, deviser, player, improviser, arranger and conductor. Music is a highly cognitive field of learning, and it is important that students know how to transfer thought into sound. This occurs through students playing, recording, writing or graphically notating their ideas. A learning environment that supports imagination and creativity allows students to play, experiment, explore and take aesthetic risks. Strategies that challenge students to transfer meaning from one symbol system to another allow them to develop different ways of thinking and responding. Teachers celebrate the integrity of students' creative responses.

#### Examples

- Students are asked to create a piece using an art work for inspiration. (The art work may be theirs, or a friend's, or from an exhibition.) They contemplate how they would create a piece of music that reflects their chosen art work. The students think about what the visual artist is trying to convey, and then consider what their own starting point will be. They decide which aspect of the art work they will depict and which musical elements they will use.
- Working in groups, students produce a 2-bar rhythm, which is then joined in an 8-bar pattern. They then create a melody using this rhythmic pattern and a pentatonic scale. The melody is published (using notation software), performed and recorded.

#### Pedagogy

Teachers provide scaffolding from which students can work and develop their practice in a sequential way. A key to fostering creative thought is the provision of effective starting points and stimulus material. Artefacts and objects, photographs, poetry, art works, posters, media productions, current affairs can all be used to promote creative thought.

Music teachers encourage students to make decisions about musical elements such as pitch, timbre, dynamics, instruments, duration, form, mood, style.

Teachers work as musical colleagues to support students' learning and to give their original works form and structure, while still allowing students to voice their own opinions.

Technologies permit the publishing of composed works to be shared and played by others in the class, validating students' work and giving instant feedback.

#### Key questions for students

- Where do I start? What is my stimulus?
- What technology can I use to create my work?
- How do I express what I think?
- What part of me is being portrayed?
- Why isn't my work like the others?
- What can I learn from others?
- What can I learn from my experiences?
- Have I realised my vision? If not, how will I do that in the future?
- What am I trying to say?

## Music

### Imagining and creating new works

Key components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Improvising</b>	experiment with instrumental, vocal and environmental sounds	explore the sound potential of instruments	start to learn the conventions of improvisation and to make basic aesthetic choices	develop a musical vocabulary for particular improvisation styles and begin to use it appropriately	make deliberate choices, adapt musical elements and fluently perform a musical piece, in a manner that conveys understanding of the context in which it was made
<b>Composing</b>	explore the concept of structuring sounds	repeat their compositions in various contexts	show awareness of structural elements (e.g. beginning, middle, end) making deliberate use of musical patterns	compose with intent, using an initial range of compositional devices. Compositions are often derivative. Conventional notation supports this work	compose with structure for a specific purpose, manipulating a wide range of compositional devices
<b>Arranging</b>	spontaneously select musical sounds in the role of a leader	make choices about how the learned components of a piece will be sequenced and combined	make decisions regarding order of play, instrumental grouping, and start and finish concepts	arrange for a selected group of instruments (arrangements may or may not be performed by the makers)	make deliberate choices, manipulating musical elements to reflect purpose, style and personal interpretation
<b>Recording</b>	use graphic scoring to record a piece	begin to record their pieces using notation and simple forms of technology	make their work available to others by recording it in varying forms	explore the available forms of recording to reproduce their work	accurately use all forms of recording available to them to reproduce their work

## Music

### Using skills, techniques and processes

The two main roles defined for activities in this dimension are those of performer and arranger. In order to build up performance capability, students develop technical control of instruments (including voice and body percussion). This development is supported through listening, experimentation, technical exercises, theoretical knowledge, learning a wide range of repertoire, and performance experience. The role of conductor or director is intrinsically linked to that of performer but has a separate, controlling function. In the role of arranger, students explore various aspects of an existing work, and experiment with different possibilities in order to create a unique version of the piece that retains identifiable links with the original.

#### Examples

- In the classroom, musical works are arranged by an individual student selecting the sequence, combination, duration and dynamics of the component sounds.
- Students undertake a comparative listening analysis task (for example, listening to 'Stairway to Heaven') and then produce their own version of a work they know well.
- Students build the capacity to control their chosen instrument/s through a graduated program of technical and expressive work.

#### Pedagogy

Teachers provide a structured, sequential program designed to develop instrumental and /or vocal skills to support and encourage students to take on leadership roles in a directed ensemble. Such a program builds students' vocabulary of musical patterns and conventions by formalising class decisions and drawing attention to the ways in which the elements of music have been used. Teachers develop programs which embrace technology that gives students opportunities to manipulate sound.

#### Key questions for students

In an *arrangement*:

- What stayed the same?
- What changed?
- How did it change?
- How will people know when to start and stop playing?

In a *performance*:

- This piece has no dynamic markings. What dynamics does it need?
- Why are these dynamics in this piece?
- How will people know when to start and stop playing?

## Music

### Using skills, techniques and processes

Key components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Creative work</b>	begin to experiment with sounds using instruments and voice	select a combination of sounds to be performed	select and sequence musical components, deciding why the chosen order will enhance the work	experiment with and manipulate musical components, making deliberate choices to construct a piece	draw on prior knowledge and create a new work that makes musical sense. Compositions start to reflect personal intention
<b>Instrumental skills</b>	learn basic techniques of playing percussion instruments and use vocal and body percussion to create musical sounds	understand the relationship between the body and the sounds produced by instruments	demonstrate greater fine and gross motor skills to control a selected instrument	develop a degree of fluency in technical control of their chosen instrument	work with a significant degree of independence, performing fluently and expressively, and with a high degree of technical control of their chosen instrument
<b>Practice skills</b>	take individual turns in whole-class activities	sing and play individually and in a group, with teacher support	develop a consistent quality of sound on their selected instrument	start to demonstrate effective practice (self-teaching) skills, including the ability to critically appraise their own work	set clear goals when practising, which in turn leads to a high level of confidence, fluency and tone control on their instrument
<b>Ensemble skills</b>	work together in directed large groups and, with support, experience small-group playing	work together in small or large groups and learn basic instrumental skills within their group, with teacher guidance	work both independently and collaboratively to produce ensemble pieces	work independently and collaboratively, and make deliberate choices to produce a piece. They recognise each other's skills and strengths and solve problems that arise	work effectively together to achieve their collective goal. Their ensemble performance demonstrates a high level of technical skills, fluency and expression
<b>Crafting music</b>	lead group performances, making the decisions about order of sounds	control group performance using different musical elements (loud / soft, fast / slow)	begin to select and control instrumental and technical media used in producing pieces of music	demonstrate the ability to shape musical works according to a predefined scheme	develop a clear, personal, aural image of a finished piece, manipulating all elements to achieve their desired effect

## Music

### Using codes and conventions

Music is a highly codified language but the forms of those codes vary. Some are written (using graphic, conventional or other notation), some are aural, many are both. Experience in the active roles of creator, listener and performer helps students to understand the symbol systems that are particular to music. Conventions relating to context, style, performance practice, audience behaviour, the ethical use of the musical works of others, and an understanding of musical elements, are all integral to communicating through music. The appropriate teaching of relevant codes and conventions is central to developing students' understanding of music, and enables them to interpret and perform music composed by themselves and others.

#### Examples

- Students create their own music to support a story. They perform this using classroom and body percussion and environmental sounds, and then notate their work graphically.
- A soloist performs a conventionally notated piece and brings to the performance their interpretation of the work.
- In a jazz ensemble, students use lead sheets as a guide and alternate between the roles of soloist and ensemble performer. They demonstrate improvisation techniques which draw on aural skills and memorised clichés that are characteristic of the idiom.

#### Pedagogy

Through composition and listening activities, students explore the musical elements of pitch (melody, harmony, tonality), time (beat, rhythm, metre and tempo) and design (dynamics, tone colour, texture, structure, style and context).

Students explore musical works of different styles, genres and contexts (cultural, historical and social) through creating, listening and performing activities.

Students learn appropriate behaviour as performers and audience members from performances within and outside the school environment.

An understanding of music's codes and conventions could include the following:

- the application of theoretical knowledge to a practical situation
- knowledge about the roles of maker, deviser and director
- the abilities to listen to and deconstruct music
- the development and appropriate use of vocabulary and terminology.

Teachers recognise and make provision for individual needs, appropriately scaffolding the learning.

#### Key questions for students

- What does this mean?
- Who does this?
- Why do we do this?
- What will the effect be?
- When would you use this?

## Music

### Using codes and conventions

Key components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Performance practice</b>	understand the difference between performer and audience	concentrate and follow direction during performance and demonstrate appropriate audience behaviour	make some response to different nuances in direction; lead within a group and understand the role of a soloist within an ensemble	understand, interpret and respond to nuance in direction; take on the role of leader, soloist and / or accompanist at a competent level	organise and direct a performance for themselves or others
<b>Using notation</b>	draw and interpret a graphic score, and follow it musically	are aware of conventional notation, use rhythmic symbols and perform from a graphic score	read and use some basic conventional notation while continuing to use graphic scores	read, write and use conventional and graphic notation competently	read, write and use conventional and graphic notation competently and fluently
<b>Manipulating musical elements</b>	understand and use some basic musical elements, such as loud / soft, fast / slow	are aware of many musical elements and can use more than one element at the same time	incorporate a range of musical elements (dynamics, tempo, texture, timbre, pitch) in their music, with some understanding of their musical purpose	select and manipulate musical elements appropriate to the task	create music works that demonstrate a high level of control over musical elements
<b>Understanding styles</b>	respond with movement to different styles of music	demonstrate awareness of different musical styles through listening, singing and moving	identify different musical styles and have some experience of performing them	regularly perform music of different styles, demonstrating a greater knowledge of stylistic characteristics	demonstrate understanding of stylistic conventions through performing and creating works in a range of styles
<b>Being ethical</b>	<i>Not applicable at this standard</i>	show respect for the work of others	understand that the work of others must not be appropriated without acknowledgement	understand that music in any form may not be freely copied or distributed	have a working knowledge of relevant music copyright issues

## Music

### Interpreting and appraising the works of others

In this dimension students learn through both performing and listening. Interpreting the works of others through performance gives students an understanding of structure, style, mood, intention, purpose and the context in which the piece they were playing was constructed. Similarly, through critical listening, students are also able to discern the codes and conventions used and the ways in which musical elements interact. It is important for students to attribute meaning to the musical piece they are playing, listening to or reflecting on.

Through performance and the analysis of performances, students can make their understanding of the codes and conventions explicit. They develop aural transmission skills, memorisation strategies, and the ability to decode and interpret symbols.

Students develop a repertoire – both solo and ensemble. They learn to perform with purpose and intention, and to understand the social, cultural and historical contexts in which each piece was composed.

#### Examples

- Students look at one piece of music performed by two or more artists, making comparisons based on the musical elements.
- As a class, students develop a set of criteria from listening to different performances and determining what makes a good performance. Students then build on this knowledge and apply the strategies learnt to their own performance.
- An arrangement of a modern song is performed by a primary choir, recorder group or class band, evaluating their performance through self-assessment and peer assessment.
- Students listen to a piece of music, interpreting musical elements through movement and body shapes, for example showing pitch through height, moving to the beat, and using flowing, rigid or sharp moves to interpret the style.

#### Pedagogy

Students are able to interpret music through listening to, playing and reading traditional and graphic notation. Through peer and self-assessment, students reflect on their learning and discover strategies that enhance their musical performance. Through appraisal of musical performances, they learn the vocabulary to describe the composer's or performer's intentions and develop language for describing their own response to a piece. For example, students may identify a story within the music and analyse how the piece has been constructed (Prokofiev, Sergei. (1936) *Peter and the Wolf*). Through songs and games, students gain an understanding of music's codes and conventions. Teachers extend the students' thinking beyond simplistic statements such as '*I like that piece*'. Through guided questioning, students deconstruct, evaluate, and assign meaning. They learn that their aesthetic preferences are particular to them.

#### Key questions for students

- What can I learn from others?
- What's in my mind?
- What's in the performer's or composer's mind?
- What do I enjoy listening to and playing?
- What are the musical rules?
- What have I learnt about music?

## Music

### Interpreting and appraising the work of others

Key components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Critical listening</b>	make simple responses to musical works (fast / slow / soft)	describe what they are hearing using an emerging music vocabulary (e.g. high / low, loud / soft, fast / slow)	use simple musical terminology to describe what they hear and connect it to what they perceive to be the composer's intention	deconstruct musical works in terms of the musical elements  can comment on a composer's intention	describe the interaction between the musical elements and how they are used to realise the composer's intention
<b>Performing</b>	perform with some understanding of mood (happy / sad) and intention (e.g. birthday song, Christmas carols)	begin to understand the effect of different musical elements through performance (e.g. fast / slow, loud / soft etc.)	perform musical pieces with a degree of accuracy and consistency	demonstrate greater understanding of stylistic conventions, structure, mood and purpose through performance	produce personal interpretations of works and demonstrate understanding of the composer's intention
<b>Providing feedback</b>	state their opinion: ' <i>I like / don't like it</i> '	describe what they hear, using some musical terminology	make suggestions for improvement and offer alternative solutions e.g. 'Use more dynamics'	appraise performance, commenting and providing feedback using appropriate musical language	provide feedback that is respectful of the performance and sensitive to the musical intention

## Music

### Making aesthetic choices

Students' aesthetic choices are based on aural perceptions in relation to the purpose and intention of the work. Students make decisions about sound materials to be used and the ways they can be modified or manipulated for particular purposes.

This decision-making applies to both creating and re-creating musical works. It allows students to place themselves in the work. The business of making aesthetic choices is inherent in many creative roles – composer, arranger, improviser, solo performer, ensemble member, director, conductor, and producer.

Listeners, too, make aesthetic choices, in determining which music will best suit their needs. The effective selection of music to be incorporated in other art forms (dance, revues, movies) is likewise dependent on good aural-based cognitive understanding.

#### Examples

- Students create a class arrangement of a rhyme, incorporating aspects of dynamics, tempo, structure and texture.
- Students are provided with performance examples that have no indicators of expressive character (including title), and are required to explore the possibilities, make decisions, insert markings (if appropriate) and then perform the work according to the decisions they have made.

#### Pedagogy

Teachers provide opportunities for students to:

- find out what various sounds can do
- use effectively and intentionally a range of sound sources
- experience a wide range of listening examples and discuss their expressive intentions
- develop a growing understanding of the complex interplay of musical elements
- make musical decisions in both creative and re-creative tasks.

#### Key questions for students

- Why has the composer done that?
- What difference does it make if I play it this way?
- What should come next?
- How do I know it's time to do something different?
- Does it do what I want it to do?

## Music

### Making aesthetic choices

Key components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Performing</b>	make choices based on a timbre and ease of manipulation	develop an understanding of the capabilities of sounds and instruments. Students make choices based on this knowledge	make choices that are influenced by their understanding of notation and how music works, and by their ability to play selected pieces	reflect their developing awareness of the stylistic requirements of a work through performance. Their playing is largely dependent on musical notation	make choices that reflect their understanding of the interplay between complex musical elements
<b>Creating</b>	explore sounds based on what they like	make appropriate choices of sounds for a specific purpose	begin to be aware of some musical choices available to them and make them with teacher encouragement and support	are increasingly aware of musical possibilities and make choices based upon desired effects and intentions	are highly aware of the range of musical choices available to them and make conscious decisions based on those choices when constructing their own work
<b>Reflecting</b>	respond to the emotional qualities of sound	make small changes to their work based on their reflection, some advice from others and teacher guidance	want to improve their work	use reflective practices to inform and improve their work, making constructive use of feedback	have developed a set of aesthetic criteria by means of which they evaluate their own work and the work of others

# Music

## Reflecting cultural, social and historical contexts

Music is common to all facets of life and has cultural, social and historical components. Music defines cultural differences between nations and between people within nations. Music is used in social behaviour – both formal and informal – and is selected to create atmosphere for a variety of social events.

Sound patterning and instrumentation convey a sense of time and / or place. Throughout history, music has reflected the times. It has been influenced by the development of instrumental and vocal sounds, and by digital technology, which enables the rapid, often instant, communication of information.

The music classroom exposes the students to a wide range of music that reflects many cultural, social and historical contexts, building on their existing knowledge. Their learning takes in music of different styles and time periods, the development of instruments and voice, and the varied use of music in society.

### Examples

Students explore the use of music in different mediums.

For example:

- What makes a good anthem?
- Music for rituals – church music, celebrations (cultural events), sporting events, Olympic Games. Students explore the musical styles used in those events now and in the past. Students use some of these ideas in their own performances and comment on how the music varies for different occasions.
- Music in the media – students explore how music is used in films (to give historical context, for dramatic effect)
- Students examine how music is used in advertising, discovering the broad variety of styles used. They could study the background of the music, and whether it is classical, popular or jazz, for example, and then create their own music to suit this context.

### Pedagogy

Music educators employ many strategies to incorporate a wide range of musical styles and contexts in the classroom. Students' musical knowledge is developed by listening, playing, experimenting and improvising, and by developing instrumental and vocal skills to perform a wide range of musical styles from different contexts. Sharing individual work and work in small and large groups will increase students' grasp of the social benefits of music and broaden an understanding of its historical and cultural standing in society.

### Key questions for students

- What style is this piece?
- What is the effect of these sounds?
- When would this piece be heard?
- Why would this music be played?
- How does this music affect me?

## Music

### Reflecting cultural, social and historical contexts

Key components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Performing</b>	sing songs of other cultures	develop awareness that music conveys messages	select and perform music for a specific purpose	show a basic awareness of the social, cultural or historical context of the music they are playing	demonstrate, through performance, their understanding of the composer's intention and the context in which the work was made
<b>Composing</b>	add personal lyrics to familiar tunes	draw from family and community cultural experiences to make music	experiment in creating musical works of different styles	develop musical works based on contemporary popular culture	demonstrate, through compositional technique, their capacity to reflect a specified social, cultural or historical context for their piece
<b>Listening</b>	identify the sources of music in their daily lives (radio, supermarket, TV, CD)	describe the ways music is made and used for a range of purposes	identify key musical characteristics of works and associate these with a particular culture	identify and describe the musical characteristics that distinguish different styles of contemporary music they have heard and / or performed	identify and describe the characteristics of music from a range of contexts
<b>Inquiring</b>	know that there is a variety of styles of music	understand that Australia has many musical traditions	research composers and / or examples of music that appeal to them	understand that composition is intentional	inquire into the circumstances that generated particular pieces

## Music

### Presenting with purpose

The offering of work in music for scrutiny by an audience requires students to understand the expectations of the audience. These are tied to purpose and occasion. The perception of purpose and likely audience governs the selection of repertoire, which is underpinned by a sense of appropriateness. The presentation itself is subject to a number of conventions, also related to purpose and occasion. There are many roles involved in preparing musical works for presentation. 'Presenters' may be performers, directors, conductors, composers, coaches, répétiteurs ... It is desirable that students understand the functions of these roles and actively experience as many as possible. Regardless of role, presenting is about sharing meaning – taking work from the creator / maker to others, with a sense of integrity.

#### Examples

- Students sing festive songs to an audience of parents, demonstrating an awareness of occasion and performance conventions.
- Students compose and present sample 30-second soundtracks in response to a commercial brief.

#### Pedagogy

Teachers develop in students an understanding of the different functions of music in societies, for example, for entertainment, for relaxation, as therapy, for education, for commercial purposes, to raise awareness, for celebration, as ritual. Teachers provide opportunities for students to make decisions about programming for specific events, to develop understanding about the purposes music serves in societies and to make connections between expressive character and intention. They provide opportunities to share their work with a range of audiences and reflect on audience responses to their work.

#### Key questions for students

- What's my role?
- How can I make my intention clear?
- Who needs to know?
- Who is my audience? What type of music should I present at a Social, elderly citizens group, assembly?
- In what order should I present the items?

## Music

### Presenting with purpose

Key components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Programming</b>	have limited input to decision-making; it is related to personal preference	with teacher guidance, select from available repertoire for specific occasions and audiences	select appropriate pieces of music for particular events and audiences	with support, select appropriate material to entertain a variety of audiences	recognise different functions of music and select works for particular performance purposes – to entertain, engage, challenge, extend their audience
<b>Setting up</b>	maintain physical place during performance	understand the reasons for particular placement of ensemble (vocal and instrumental) members	readily adapt to different venues for performance	contribute thoughtfully to setting up in unfamiliar venues	understand the requirements of both performers and audience and set up competently and independently in any performance venue
<b>Presenting</b>	have some understanding of the meaning of performing and are willing to perform for a familiar audience	demonstrate a sense of audience and occasion	understand why a piece of music has been written and what it is about	perform quite fluently, in a confident, competent manner, showing some awareness of the intention of the piece	are confident, competent performers who establish and maintain communication with the audience
<b>Self appraisal</b>	engage enthusiastically in performance with little reflection beyond the moment	comment on performance experiences	discuss own and perceived audience responses to performances	critically analyse personal performances, targeting areas needing improvement	develop reliable strategies to modify performances on the basis of objective appraisal

## Music

### Expressing personal voice

In music, 'personal voice' determines the students' relationship with the medium. Over the years of schooling, students will develop personal tastes and preferences in musical styles, and will make decisions about the nature and level of their involvement in music-making. They may choose to be listeners, composers, arrangers, performers, directors, sound technicians or teachers, or any combination of these. They will select and work with the musical styles that most appeal to them, and in many cases the music they identify with will reflect issues that are important to them. By the time they leave school, they will know the extent to which music matters to them and will have developed some of the necessary skills, knowledge and understanding to interact with music in the way or ways they desire.

#### Examples

- Students develop a portfolio of annotated musical examples that represent their preferences. Such a portfolio may include journals of their work in music, listening examples, student compositions, recordings of performances, student-developed concert programs and samples of audio design work. It could consist entirely of a collection of one of these forms of musical involvement.
- Students work individually to compose a piece of music that demonstrates what they believe they are good at and like to do.
- Students develop a group composition that comments on an issue of current concern (e.g. social or environmental) – one that is the focus of cross curricular work – and present it as a performance, demonstrating their understanding of the issue.

#### Pedagogy

It is important, that a broad range of music be experienced without the teacher's judgement being imposed. At the same time, students should be encouraged to develop the skills of critical appraisal, including the formulation of reasoned judgements, so that they can become informed participants in the music industry. Teachers need to make provision for students to pursue their preferred pathway. Teachers provide for student choice and decision-making at all levels. Students should be involved in making the musical decisions: *Which instrument? What dynamic level? What tempo? What sequence or combination of lines, parts, sections? What repertoire?* In large ensembles it is important that teacher-directed experiences do not outweigh those in which the students have the opportunity to try out ideas and possibilities and make the final decisions.

#### Key questions for students

- Which version best gets the story across?
- How about having a go at something completely different?
- How is your playing different from others?
- Why do I like this?
- Why does that group sound different?
- What interest me?

## Music

### Expressing personal voice

Key components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Choosing roles</b>	experience many roles with teacher support, and give some indication of preferences for particular roles	start to understand what different roles mean	express interest in and undertake various musical roles such as performer, composer, director / conductor, producer	consider musical options, making choices about roles as performer, composer, director, producer, listener / consumer	develop competence in a chosen role, reflecting their musical preferences
<b>Selecting repertoire</b>	are introduced to different kinds of music and express their likes and dislikes	respond to a wide range of musical styles	are aware of differences in music, and start to make choices and state preferences	articulate their musical preferences and the appeal of particular idioms, styles and genres	choose music according to their personal taste, while also considering technical skill and audience
<b>Setting and pursuing goals</b>	make choices based on their preferences in the moment	are motivated by their own interest and the responses of others; they require teacher guidance to stay on task	set small, manageable goals but need teacher guidance and feedback to stay connected	show enthusiasm, are largely self motivated and set and pursue goals with guidance	are highly self motivated and show initiative in setting and pursuing their goals
<b>Developing autonomy</b>	are just beginning to be aware of others and may imitate what they hear	are influenced by others around them in their exploration of music	are learning about being independent workers but are still influenced by the ideas and thoughts of others	are becoming self directed and seek limited guidance	are increasingly confident that they can find their best voice, seeking and acting upon advice when required

## Music standard one (stages one – three)

Students engaged at standard one are involved in using their voices, bodies and percussion instruments to begin a structured investigation of musical elements.

They discover the difference between a singing and speaking voice and sing a repertoire of nursery rhymes and other simple children's songs, at different tempi but keeping a steady beat and at various dynamic levels. They become aware of structural elements and that songs are often associated with occasions of personal significance. Their work with instruments builds an awareness of the tone colour and dynamic range of a variety of tuned and untuned percussion instruments as they practice keeping a steady beat with familiar music and imitating simple rhythmic patterns. They develop a range of movements and respond appropriately to high and low sounds and music with different beat patterns, tempi and styles.

They explore high and low using voice and movement; improvise movements in response to beat / rhythmic patterns in a variety of musical works and use instruments and voices to improvise musical sequences using loud / soft and / or differing tone colours.

Students at standard one can interpret graphic representations of high, low, and same, of beat and long / short sounds and of loud / soft, solo / group and instruments.

These students make decisions about tempo of performances, the use of dynamics and tone colour in the performance of a given musical work, and the order of components in group sound sequences. These may be graphically represented.

Their developing aural skills enable them to identify the direction of pitch movement, to recognise beat, long / short sounds and silences, fast / slow tempi and basic dynamic, structural and textural elements and instruments and other sound sources they have experienced. They can use some musical terms correctly and talk about their initial reactions to, or feelings about, particular musical works and experiences.

## Music standard one (stages one – three)

This table summarises typical student characteristics and learning outcomes in relation to key components at standard one

Imagining and creating new works	Using skills, techniques and processes	Using codes and conventions	Interpreting and appraising the works of others	Making aesthetic choices	Reflecting cultural, social and historical contexts	Presenting with purpose	Expressing personal voice
<p><b>Improvising</b> experiment with instrumental, vocal and environmental sounds</p> <p><b>Composing</b> explore the concept of structuring sounds</p> <p><b>Arranging</b> spontaneously select musical sounds in the role of a leader</p> <p><b>Recording</b> use graphic scoring to record a piece</p>	<p><b>Creative work</b> begin to experiment with sounds using instruments and voice</p> <p><b>Instrumental skills</b> learn basic techniques of playing percussion instruments and use vocal and body percussion to create musical sounds</p> <p><b>Practice skills</b> take individual turns in whole-class activities</p> <p><b>Ensemble skills</b> work together in directed large groups and, with support, experience small-group playing</p> <p><b>Crafting music</b> lead group performances, making the decisions about order of sounds</p>	<p><b>Performance practice</b> understand the difference between performer and audience</p> <p><b>Using notation</b> draw and interpret a graphic score, and follow it musically</p> <p><b>Manipulating musical elements</b> understand and use some basic musical elements, such as loud / soft, fast / slow</p> <p><b>Understanding styles</b> respond with movement to different styles of music</p> <p><b>Being ethical</b> <i>Not applicable at this standard</i></p>	<p><b>Critical listening</b> make simple responses to musical works (fast / slow / soft)</p> <p><b>Performing</b> perform with some understanding of mood (happy / sad) and intention (e.g. birthday song, Christmas carols)</p> <p><b>Providing feedback</b> state their opinion: 'I like / don't like it'</p>	<p><b>Performing</b> make choices based on a timbre and ease of manipulation</p> <p><b>Creating</b> explore sounds based on what they like</p> <p><b>Reflecting</b> respond to the emotional qualities of sound</p>	<p><b>Performing</b> sing songs of other cultures</p> <p><b>Composing</b> add personal lyrics to familiar tunes</p> <p><b>Listening</b> identify the sources of music in their daily lives (radio, supermarket, TV, CD)</p> <p><b>Inquiring</b> know that there is a variety of styles of music</p>	<p><b>Programming</b> have limited input to decision-making; it is related to personal preference</p> <p><b>Setting up</b> maintain physical place during performance</p> <p><b>Presenting</b> have some understanding of the meaning of performing and are willing to perform for a familiar audience</p> <p><b>Self appraisal</b> engage enthusiastically in performance with little reflection beyond the moment</p>	<p><b>Choosing roles</b> experience many roles with teacher support, and give some indication of preferences for particular roles</p> <p><b>Selecting repertoire</b> are introduced to different kinds of music and express their likes and dislikes</p> <p><b>Setting and pursuing goals</b> make choices based on their preferences in the moment</p> <p><b>Developing autonomy</b> are just beginning to be aware of others and may imitate what they hear</p>

## Music standard two (stages four – six)

Students engaged at standard two are involved in classroom-based group work in vocal and instrumental music. They sing songs in unison and simple harmony (partner songs, ostinati) in a variety of tonalities, maintaining correct pitch. They can perform material in a range of rhythmic patterns and time signatures with a sense of style related to the expressive purpose of the songs. Instrumental work uses a wider variety of tuned and untuned percussion, through which they can demonstrate understanding of high / low, gradations in tempi, dynamic range and tone colour and perform music with a variety of rhythmic patterns and time signatures. They play simple ostinati on tuned instruments, with an understanding of correct technique, and know when (and when not) to play. Through movement, they respond appropriately to melodic patterns and beat / no beat examples, and demonstrate understanding of the concepts of melodic contour, beat / rhythmic patterns in simple duple, triple, quadruple and compound duple time and gradations in tempo.

Students at standard two improvise vocal, movement, and instrumental sequences to demonstrate understanding of high, medium and low pitch levels and movement between these levels, simple duple, triple, and quadruple time using various tempi and some design concepts.

These students can interpret graphic / conventional representations of limited musical material relating to relative pitch and dynamics sequences, beat / no beat and simple rhythmic patterns in simple time.

They create simple vocal and / or movement and / or instrumental sequences that demonstrate understanding of high, medium and low pitch levels and movement between these levels, aspects of beat, rhythm, meter and tempo and aspects of dynamics, tone colour, texture and structure. They contribute, with teacher guidance, to a group or class arrangement of a musical work, making decisions about pitch, time and design components.

Students can write graphic / conventional representations of melodic contour, beat / no beat and simple rhythmic patterns in simple time, and basic dynamic and texture features. They know that printed music can be produced electronically and enjoy experimenting with appropriate software and hardware.

They can identify basic pitch patterning, strong / weak beat groupings, fast/slow tempo and changes in tempi and recognise dynamic and textural changes. They are able to use basic music terminology correctly and to talk about the appropriateness and effectiveness of their own and others' musical statements, with an awareness that music is often made for specific purposes.

## Music standard two (stages four – six)

This table summarises typical student characteristics and learning outcomes in relation to key components at standard two

Imagining and creating new works	Using skills, techniques and processes	Using codes and conventions	Interpreting and appraising the works of others	Making aesthetic choices	Reflecting cultural, social and historical contexts	Presenting with purpose	Expressing personal voice
<p><b>Improvising</b> explore the sound potential of instruments</p> <p><b>Composing</b> repeat their compositions in various contexts</p> <p><b>Arranging</b> make choices about how the learned components of a piece will be sequenced and combined</p> <p><b>Recording</b> begin to record their pieces using notation and simple forms of technology</p>	<p><b>Creative work</b> select a combination of sounds to be performed</p> <p><b>Instrumental skills</b> understand the relationship between the body and the sounds produced by instruments</p> <p><b>Practice skills</b> sing and play individually and in a group, with teacher support</p> <p><b>Ensemble skills</b> work together in small or large groups and learn basic instrumental skills within their group, with teacher guidance</p> <p><b>Crafting music</b> control group performance using different musical elements (loud / soft, fast / slow)</p>	<p><b>Performance practice</b> concentrate and follow direction during performance and demonstrate appropriate audience behaviour</p> <p><b>Using notation</b> are aware of conventional notation, use rhythmic symbols and perform from a graphic score</p> <p><b>Manipulating musical elements</b> are aware of many musical elements and can use more than one element at the same time</p> <p><b>Understanding styles</b> demonstrate awareness of different musical styles through listening, singing and moving</p> <p><b>Being ethical</b> show respect for the work of others</p>	<p><b>Critical listening</b> describe what they are hearing using an emerging music vocabulary (e.g. high / low, loud / soft, fast / slow)</p> <p><b>Performing</b> begin to understand the effect of different musical elements through performance (e.g. fast / slow, loud / soft etc.)</p> <p><b>Providing feedback</b> describe what they hear, using some musical terminology</p>	<p><b>Performing</b> develop an understanding of the capabilities of sounds and instruments. Students make choices based on this knowledge</p> <p><b>Creating</b> make appropriate choices of sounds for a specific purpose</p> <p><b>Reflecting</b> make small changes to their work based on their reflection, some advice from others and teacher guidance</p>	<p><b>Performing</b> develop awareness that music conveys messages</p> <p><b>Composing</b> draw from family and community cultural experiences to make music</p> <p><b>Listening</b> describe the ways music is made and used for a range of purposes</p> <p><b>Inquiring</b> understand that Australia has many musical traditions</p>	<p><b>Programming</b> with teacher guidance, select from available repertoire for specific occasions and audiences</p> <p><b>Setting up</b> understand the reasons for particular placement of ensemble (vocal and instrumental) members</p> <p><b>Presenting</b> demonstrate a sense of audience and occasion</p> <p><b>Self appraisal</b> comment on performance experiences</p>	<p><b>Choosing roles</b> start to understand what different roles mean</p> <p><b>Selecting repertoire</b> respond to a wide range of musical styles</p> <p><b>Setting and pursuing goals</b> are motivated by their own interest and the responses of others; they require teacher guidance to stay on task</p> <p><b>Developing autonomy</b> are influenced by others around them in their exploration of music</p>

## Music standard three (stages seven – nine)

Students achieving at standard three explore and experiment with a range of pitched instruments before selecting an instrument that particularly appeals to them. They develop technical skill in setting up and playing within an elementary pitch range on the chosen instrument, demonstrating growing confidence as a solo performer.

In class work, students are engaged in performing music in both simple and compound time and in a variety of tonalities, using with competence and confidence a range of instruments and maintaining their own ostinati when others are playing. They sing rounds, songs (including part-songs) and chants with more complex pitch components, demonstrating an increased range of pitch, good diction and the ability to control phrasing, dynamics and a sense of style. A wide repertoire of movements allows them to demonstrate understanding of musical materials and patterning.

They can improvise vocal, movement, and instrumental sequences to demonstrate understanding of melodic and harmonic patterning, using simple and compound time and reflecting specific purposes, audiences and contexts (e.g. festivals and community events) using appropriate design concepts.

Reading skills develop rapidly through this standard and students move from the ability to follow and interpret notation appropriate to instrumental / vocal tasks in a classroom setting to the point where they can read music across a limited pitch range for a selected instrument/voice with fair independence. Often, rhythm reading is more advanced than pitch, and students at this standard can interpret in their performances basic signs and terms related to dynamics, texture, timbre and form.

In creative work, students at standard three create vocal and / or movement and / or instrumental sequences that demonstrate understanding of melodic, harmonic and time-related patterning and appropriate design concepts. They contribute to group arrangements of a musical work, selecting from given pitch material and exhibiting a degree of independence in determining appropriate design concepts and time components.

Students can keep a record of their creative work in a form that enables them to continue working on it and communicating their ideas to classmates. They are aware that musical scores can be published electronically and enjoy using software and hardware to produce material in both graphic and conventional notation. Once they begin learning an instrument, they can write the notes and rhythms they have learned to play and indicate dynamics and structural elements.

Through listening, they can identify tonality and some standard instrumental / vocal groupings, recognise when harmonic changes occur, beat and rhythmic patterns in simple time and discriminate between different styles and structures in a variety of musical contexts. Students can talk about their understanding of musical material using some conventional terms and making comments on the effectiveness of their own and others' musical statements with some reasons for their opinions.

## Music standard three (stages seven – nine)

This table summarises typical student characteristics and learning outcomes in relation to key components at standard three

Imagining and creating new works	Using skills, techniques and processes	Using codes and conventions	Interpreting and appraising the works of others	Making aesthetic choices	Reflecting cultural, social and historical contexts	Presenting with purpose	Expressing personal voice
<p><b>Improvising</b> start to learn the conventions of improvisation and to make basic aesthetic choices</p> <p><b>Composing</b> show awareness of structural elements (e.g. beginning, middle, end) making deliberate use of musical patterns</p> <p><b>Arranging</b> make decisions regarding order of play, instrumental grouping, and start and finish</p> <p><b>Recording</b> make their work available to others by recording it in varying forms</p>	<p><b>Creative work</b> select and sequence musical components, deciding why the chosen order will enhance the work</p> <p><b>Instrumental skills</b> demonstrate greater fine and gross motor skills to control a selected instrument</p> <p><b>Practice skills</b> develop a consistent quality of sound on their selected instrument</p> <p><b>Ensemble skills</b> work both independently and collaboratively to produce ensemble pieces</p> <p><b>Crafting music</b> begin to select and control instrumental and technical media used in producing pieces of music</p>	<p><b>Performance practice</b> make some response to different nuances in direction; lead within a group and understand the role of a soloist within an ensemble</p> <p><b>Using notation</b> read and use some basic conventional notation while continuing to use graphic scores</p> <p><b>Manipulating musical elements</b> incorporate a range of musical elements (dynamics, tempo, texture, timbre, pitch) in their music, with some understanding of their musical purpose</p> <p><b>Understanding styles</b> identify different musical styles and have some experience of performing them</p> <p><b>Being ethical</b> understand that the work of others must not be appropriated without acknowledgement</p>	<p><b>Critical listening</b> use simple musical terminology to describe what they hear and connect it to what they perceive to be the composer's intention</p> <p><b>Performing</b> perform musical pieces with a degree of accuracy and consistency</p> <p><b>Providing feedback</b> make suggestions for improvement and offer alternative solutions e.g. 'Use more dynamics'</p>	<p><b>Performing</b> make choices that are influenced by their understanding of notation and how music works, and by their ability to play selected pieces</p> <p><b>Creating</b> begin to be aware of some musical choices available to them and make them with teacher encouragement and support</p> <p><b>Reflecting</b> want to improve their work</p>	<p><b>Performing</b> select and perform music for a specific purpose</p> <p><b>Composing</b> experiment in creating musical works of different styles</p> <p><b>Listening</b> identify key musical characteristics of works and associate these with a particular culture</p> <p><b>Inquiring</b> research composers and / or examples of music that appeal to them</p>	<p><b>Programming</b> select appropriate pieces of music for particular events and audiences</p> <p><b>Setting up</b> readily adapt to different venues for performance</p> <p><b>Presenting</b> understand why a piece of music has been written and what it is about</p> <p><b>Self appraisal</b> discuss own and perceived audience responses to performances</p>	<p><b>Choosing roles</b> express interest in and undertake various musical roles such as performer, composer, director / conductor, producer</p> <p><b>Selecting repertoire</b> are aware of differences in music, and start to make choices and state preferences</p> <p><b>Setting and pursuing goals</b> set small, manageable goals but need teacher guidance and feedback to stay connected</p> <p><b>Developing autonomy</b> are learning about being independent workers but are still influenced by the ideas and thoughts of others</p>

## Music standard four (stages ten – twelve)

Students achieving at standard four demonstrate reasonable control over pitch, harmony, intonation, tone, range and diction as required by their instrument of choice, achieved through a growing understanding of the importance of the correct relationship of the body to the instrument. They internalise the beat to maintain a consistent tempo but also demonstrate a willingness to experiment with tempo, meter and articulation in selected repertoire, and understand that mood, phrasing, style, context and tonalities are relevant to communicating meaning. They can maintain independence in ensemble work and perform with growing confidence as a soloist. The repertoire they perform represents a range of idioms and styles and is of an appropriate complexity. Where required by the instrument, genre and performance context, they can assist with the selection and use of electronic equipment.

When improvising, their work makes thoughtful use of pitch and rhythmic material for their chosen instrument, demonstrating understanding of the harmonic progression and the ability to select from relevant scale patterns when improvising over basic chord sequences. Contributions to group improvisation show understanding of structure and texture.

Music reading skills are developing rapidly. These students demonstrate competency in reading music across a broader pitch range for their selected instrument / voice and can read beat and rhythmic patterns in compound time and complex subdivisions in simple time. They understand key signatures, metronome markings and basic signs and Italian terms.

In creative work, students at standard four can produce original music for their chosen instrument, demonstrating the ability to organise simple musical material coherently. Arrangements for duets or trios make imaginative use of the musical material inherent in the given stimulus.

Notation skills are adequate for the tasks required. Students can use both treble and bass clefs and both conventional and graphic forms of notation. They can notate key signatures, standard pitch patterns, beat and correctly grouped rhythmic patterns in both simple and compound time, and use standard signs and terms to indicate dynamics, structure, texture and tone colour. Their use of appropriate software and hardware to support notation indicates some understanding of the need to edit to produce clear and accurate visual representations.

Their listening skills include the ability to recognise the existence of key changes and the identification of harmonic changes, beat and rhythmic patterns in compound time and basic subdivisions in simple time, obvious changes in tempi and a greater range of standard instrumental / vocal groupings. They can transcribe simple melodic and / or harmonic line and rhythms from one sound source for another and discuss the characteristics of music intended for particular purposes. Students at standard four can identify and describe what they are hearing and seeing, using the appropriate vocabulary, and commenting on the effectiveness of the use of musical material in their own and others' musical statements, giving detailed reasons for their opinions.

## Music standard four (stages ten – twelve)

This table summarises typical student characteristics and learning outcomes in relation to key components at standard four

Imagining and creating new works	Using skills, techniques and processes	Using codes and conventions	Interpreting and appraising the works of others	Making aesthetic choices	Reflecting cultural, social and historical contexts	Presenting with purpose	Expressing personal voice
<p><b>Improvising</b> develop a musical vocabulary for particular improvisation styles and begin to use it appropriately</p> <p><b>Composing</b> compose with intent, using an initial range of compositional devices. Compositions are often derivative. Conventional notation supports this work.</p> <p><b>Arranging</b> arrange for a selected group of instruments (arrangements may or may not be performed by the makers)</p> <p><b>Recording</b> explore the available forms of recording to reproduce their work</p>	<p><b>Creative work</b> experiment with and manipulate musical components, making deliberate choices to construct a piece</p> <p><b>Instrumental skills</b> develop a degree of fluency in technical control of their chosen instrument</p> <p><b>Practice skills</b> start to demonstrate effective practice (self-teaching) skills, including the ability to critically appraise their own work</p> <p><b>Ensemble skills</b> work independently and collaboratively, and make deliberate choices to produce a piece. They recognise each other's skills and strengths and solve problems that arise</p> <p><b>Crafting music</b> demonstrate the ability to shape musical works according to a predefined scheme</p>	<p><b>Performance practice</b> understand, interpret and respond to nuance in direction; take on the role of leader, soloist and / or accompanist at a competent level</p> <p><b>Using notation</b> read, write and use conventional and graphic notation competently</p> <p><b>Manipulating musical elements</b> select and manipulate musical elements appropriate to the task</p> <p><b>Understanding styles</b> regularly perform music of different styles, demonstrating a greater knowledge of stylistic characteristics</p> <p><b>Being ethical</b> understand that music in any form may not be freely copied or distributed</p>	<p><b>Critical listening</b> deconstruct musical works in terms of the musical elements  can comment on a composer's intention</p> <p><b>Performing</b> demonstrate greater understanding of stylistic conventions, structure, mood and purpose through performance</p> <p><b>Providing feedback</b> appraise performance, commenting and providing feedback using appropriate musical language</p>	<p><b>Performing</b> reflect their developing awareness of the stylistic requirements of a work through performance. Their playing is largely dependent on musical notation</p> <p><b>Creating</b> are increasingly aware of musical possibilities and make choices based upon desired effects and intentions</p> <p><b>Reflecting</b> use reflective practices to inform and improve their work, making constructive use of feedback</p>	<p><b>Performing</b> show a basic awareness of the social, cultural or historical context of the music they are playing</p> <p><b>Composing</b> develop musical works based on contemporary popular culture</p> <p><b>Listening</b> identify and describe the musical characteristics that distinguish different styles of contemporary music they have heard and / or performed</p> <p><b>Inquiring</b> understand that composition is intentional</p>	<p><b>Programming</b> with support, select appropriate material to entertain a variety of audiences</p> <p><b>Setting up</b> contribute thoughtfully to setting up in unfamiliar venues</p> <p><b>Presenting</b> perform quite fluently, in a confident, competent manner, showing some awareness of the intention of the piece</p> <p><b>Self appraisal</b> critically analyse personal performances, targeting areas needing improvement</p>	<p><b>Choosing roles</b> consider musical options, making choices about roles as performer, composer, director, producer, listener / consumer</p> <p><b>Selecting repertoire</b> articulate their musical preferences and the appeal of particular idioms, styles and genres</p> <p><b>Setting and pursuing goals</b> show enthusiasm, are largely self motivated and set and pursue goals with guidance</p> <p><b>Developing autonomy</b> are becoming self directed and seek limited guidance</p>

## Music standard five (stages thirteen – fifteen)

Students achieving at standard five consistently demonstrate control over pitch, harmony, intonation, tone, range and diction as required by their instrument of choice, achieved through explicit understanding of the importance of the correct relationship of the body to the instrument. They select and convincingly perform music from different idioms and styles competently and confidently as both a soloist and a member of an ensemble, demonstrating control over tempo, meter and articulation for expressive purposes. These students show evidence of having heard original interpretations and are developing their own interpretations and sense of style. Where required by the instrument, genre and performance context, they can identify and select different types of electronic equipment for particular purposes and set up a basic vocal PA system.

Those for whom improvisation is an important part of their musical persona build a repertoire of rhythmic, melodic and harmonic clichés and employ them with fluency and confidence in musical sequences that demonstrate an understanding of design elements.

Students at standard five have developed proficiency in reading music across the range of pitches, clefs and tonalities appropriate to the selected instrument / voice. They competently read music with an extensive range of subdivisions in simple time, beat and rhythmic patterns in compound time, and changing meter. Their performances demonstrate understanding of signs and terms related to structure, dynamics and style, and they are familiar with the format and layout of scores.

In creative work, students at standard five make imaginative use of the known range of their chosen instrument, with a clear understanding of the expressive potential of tempo, articulation and meter. They can create original music for small ensembles, including instruments other than their own, demonstrating the ability to organise musical material accurately and coherently. Likewise, they can arrange music for a small ensemble, making imaginative use of the musical material inherent in the given stimulus.

Their notation skills are highly developed. They can edit notated music to produce an accurate visual representation, demonstrating command of the use of appropriate software and hardware. Their work demonstrates proficiency in notating the range of pitches, clefs and tonalities required by the instruments in the class, using rhythmic patterns with a range of subdivisions in a variety of meters, appropriate tempo using metronome markings / Italian terms and standard signs and terms to indicate dynamics, phrasing, articulation, structure, texture and tone colour.

They make good use of their listening skills, which include the ability to identify key changes, intervals and tonalities, beat and rhythmic patterns in compound time and a reasonable range of subdivisions in simple time, subtle changes in tempi, a wide range of sound sources and a range of special or unusual effects. Their proficiency in notation allows them to transcribe / transpose complex melodic and harmonic lines and complex rhythms from one sound source for another. They are proficient in locating audio files, downloading to MP3 and burning to CD, and can discuss the use and effectiveness of musical concepts in their own and others' musical works, using an extensive vocabulary.

## Music standard five (stages thirteen – fifteen)

This table summarises typical student characteristics and learning outcomes in relation to key components at standard five

Imagining and creating new works	Using skills, techniques and processes	Using codes and conventions	Interpreting and appraising the works of others	Making aesthetic choices	Reflecting cultural, social and historical contexts	Presenting with purpose	Expressing personal voice
<p><b>Improvising</b> make deliberate choices, adapt musical elements and fluently perform a musical piece, in a manner that conveys understanding of the context in which it was made</p> <p><b>Composing</b> compose with structure for a specific purpose, manipulating a wide range of compositional devices</p> <p><b>Arranging</b> make deliberate choices, manipulating musical elements to reflect purpose, style and personal interpretation</p> <p><b>Recording</b> accurately use all forms of recording available to them to reproduce their work</p>	<p><b>Creative work</b> draw on prior knowledge and create a new work that makes musical sense. Compositions start to reflect personal intention</p> <p><b>Instrumental skills</b> work with a significant degree of independence, performing fluently and expressively, and with a high degree of technical control of their chosen instrument</p> <p><b>Practice skills</b> set clear goals when practising, which in turn leads to a high level of confidence, fluency and tone control on their instrument</p> <p><b>Ensemble skills</b> work effectively together to achieve their collective goal. Their ensemble performance demonstrates a high level of technical skills, fluency and expression</p> <p><b>Crafting music</b> develop a clear, personal, aural image of a finished piece, manipulating all elements to achieve their desired effect</p>	<p><b>Performance practice</b> organise and direct a performance for themselves or others</p> <p><b>Using notation</b> read, write and use conventional and graphic notation competently and fluently</p> <p><b>Manipulating musical elements</b> create music works that demonstrate a high level of control over musical elements</p> <p><b>Understanding styles</b> demonstrate understanding of stylistic conventions through performing and creating works in a range of styles</p> <p><b>Being ethical</b> have a working knowledge of relevant music copyright issues</p>	<p><b>Critical listening</b> describe the interaction between the musical elements and how they are used to realise the composer's intention</p> <p><b>Performing</b> produce personal interpretations of works and demonstrate understanding of the composer's intention</p> <p><b>Providing feedback</b> provide feedback that is respectful of the performance and sensitive to the musical intention</p>	<p><b>Performing</b> make choices that reflect their understanding of the interplay between complex musical elements</p> <p><b>Creating</b> are highly aware of the range of musical choices available to them and make conscious decisions based on those choices when constructing their own work</p> <p><b>Reflecting</b> have developed a set of aesthetic criteria by means of which they evaluate their own work and the work of others</p>	<p><b>Performing</b> demonstrate, through performance, their understanding of the composer's intention and the context in which the work was made</p> <p><b>Composing</b> demonstrate, through compositional technique, their capacity to reflect a specified social, cultural or historical context for their piece</p> <p><b>Listening</b> identify and describe the characteristics of music from a range of contexts</p> <p><b>Inquiring</b> inquire into the circumstances that generated particular pieces</p>	<p><b>Programming</b> recognise different functions of music and select works for particular performance purposes – to entertain, engage, challenge, extend their audience</p> <p><b>Setting up</b> understand the requirements of both performers and audience and set up competently and independently in any performance venue</p> <p><b>Presenting</b> are confident, competent performers who establish and maintain communication with the audience</p> <p><b>Self appraisal</b> develop reliable strategies to modify performances on the basis of objective appraisal</p>	<p><b>Choosing roles</b> develop competence in a chosen role, reflecting their musical preferences</p> <p><b>Selecting repertoire</b> choose music according to their personal taste, while also considering technical skill and audience</p> <p><b>Setting and pursuing goals</b> are highly self motivated and show initiative in setting and pursuing their goals</p> <p><b>Developing autonomy</b> are increasingly confident that they can find their best voice, seeking and acting upon advice when required</p>

## Music glossary

### **Arranging**

A process whereby existing musical material is manipulated in original ways while still retaining its identity.

### **Articulation**

The level of force in the attack and /or decay of a note

### **Bar**

The distance (time-space) between two bar lines. (U S = measure)

### **Bar line**

A vertical line on the staff marking off a bar and dividing the beats into sets. Double bar lines are used to indicate the end of a section or piece of music.

### **Beat**

The underlying pulse in music.

### **Chord**

Three or more notes sounding together.

### **Classical**

A stage in the history of music; commonly, late eighteenth century and associated with the composers Haydn, Mozart and Beethoven in particular.

### **Clefs, treble and bass**

Signs at the start of each line of written music indicating what pitch is allocated to each line and space.

### **Clichés**

Standard patterns and sequences, both rhythmic and melodic, in jazz music.

### **Composing**

The process of musical invention, taken to the point where the music is 'fixed' and, in most cases, scored in some way.

### **Conventional notation**

The system of written symbols for music where shape represents duration and the position on the staff (stave) represents pitch.

### **Duration**

The length of time a sound lasts. In conventional notation, it is represented by the shape of the note.

### **Dynamics**

The volume (loudness / softness) of sounds.

### **Form**

The structure or overall plan of a piece of music.

**Graphic notation / scoring**

Ways of writing down music without using conventional notation.

**Harmony**

A combination of two or more sounds of different pitch.

**Improvising**

The process of 'instant' musical invention which exists only at that performance'.

**Intonation**

Being 'in tune'; producing notes at their correct frequency.

**Italian terms**

A standard set of words, signs and abbreviations relating to the expressive and structural elements of music.

**Jazz**

A style of music that originated with African Americans and has had far-reaching effects on music (particularly popular music).

**Key**

The construction of pitch patterning based on a scale of notes where the first in the series is dominant.

**Key signature**

A sign at the start of the music to show what key it is in.

**Lyrics**

The words of songs.

**Melody**

The tune.

**Metre**

The basic grouping of beats and accents in each bar, as indicated by the time signature.

**Metronome markings**

The number and kind of beats in one minute.

**Ostinato (*pl. ostinati*)**

A pattern (rhythmic or melodic) that is repeated many times in a piece of music.

**Partner songs**

Two or more songs that can be sung or played together.

**Pentatonic**

A five-note scale.

**Pitch**

The frequency of vibration of a sound. Faster vibrations produce higher sounds, slower vibrations produce lower sounds.

**Popular**

Music related to jazz / rock styles.

**Rhythm**

A sequence of sounds and silences of varying duration controlled by an underlying regular beat.

**Scale**

A sequence of pitches, in ascending or descending order, arranged in a pre-determined order of tones and semitones.

**Score**

A visual representation of music.

**Semitone**

The pitch distance from one note to its nearest neighbour, up or down.

**Simple and compound time**

In simple time, the underlying beat can be divided by multiples of two. In compound time, the underlying beat is divided by multiples of three.

**Style**

The characteristic effect created by the combination of musical elements in a particular context.

**Tablature**

A system of notation for guitar.

**Tempo (*pl. tempi*)**

The speed of the music.

**Texture**

The density of sound, controlled by the number and volume of parts at any particular time.

**Timbre**

The characteristic sound of an instrument.

**Time signature**

A sign at the beginning of the music to show the number and kind of beat in each bar.

**Tone**

The distance of two semitones.

**Tonality**

The sense of the key of a piece of music.

**Tone colour**

See Timbre

**Unison**

All performers singing or playing the same tune, without harmony.



## Visual art

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**The visual arts** comprise a broad range of conceptual, material, and dimensional forms through which we communicate, learn about ourselves, and make meaning of the world. They involve people in making objects and images through which ideas, experiences and feelings are made tangible. The visual arts link social, cultural, and spiritual action and belief and inform our relationships with other people and our environment.

Much of our experience of the world is visual. Visual experiences promote a variety of ways of describing and responding to the world and involve people in investigating, making and interpreting art. People use the visual arts for particular aesthetic, spiritual and practical purposes, for example, to construct and decorate their environments and to comment on their beliefs and values. The visual arts stimulate our thinking and feeling. They are characterised by established conventions and methods of inquiry that are founded on the traditions of the past. They can also reflect the innovations of contemporary times by communicating information, promoting inquiry, expressing ideas and presenting us with challenges to evolve new art forms and technologies.

Painting, sculpture, printmaking, design, photography, film and video, computer-generated art, performance art and combinations of those forms are some of the visual arts that reflect the traditions and modern-day expressions of cultures and societies. Their forms and processes enable us to tell stories about ourselves, to express our personal and collective identities, and to participate in the local and global community.

**Visual art education** develops students' capacities to create visual and tactile works. Study of the visual arts enables students to understand and enjoy the images and forms that they and others make. Through practical experiences, students acquire an understanding of two and three dimensional media. They learn to use both traditional processes and new technologies to exploit the aesthetic qualities and potential of the media used. Students develop a sense of pride at producing visible statements of their thoughts and feelings.

Visual art making in schools often takes the form of an aesthetic inquiry, engaging students in the exploration, clarification and communication of ideas towards the making of an artistic statement. When students reflect upon their own visual arts works and those of others, they describe, analyse and interpret, making informed judgements, giving opinions and personal preferences and ascribing value to the arts.

Students study the visual arts in the social, cultural and historical contexts in which they were produced. They seek to understand the meanings and values different cultures and societies assign to visual images and forms. They learn to question the ways histories of the arts are constructed and to understand how visual arts may reinforce and challenge values.

## Visual art

### Imagining and creating new works

Through imagining and creating new works students are engaging in a number of high-order thinking processes, including exploring, expressing, experimenting, inventing, discovering, designing, risk-taking, organising, applying, predicting, approximating, adapting, juxtaposing, symbolising, metaphor-making, deliberating, inquiring and reflecting. By engaging in these processes students learn to construct and share meaning through their art works. Students are encouraged to take risks, to develop, select and synthesise from a range of ideas, and to push materials to their technical limit. Students demonstrate their understanding through their capacity to communicate new and innovative approaches to image making and through their ability to challenge others with their ideas, thoughts and feelings.

#### Examples

- Students use visual metaphor as a starting point to creating clay sculptures, for example, 'a stitch in time', 'too many cooks', 'beauty is in the eye of the beholder'.
- Taking idea from another art form context and putting it into a visual context, students are given opportunities to explore different mediums. For example, they might take a line from Shakespeare, or a line from a poem or song, and interpret it.

#### Pedagogy

Students are encouraged to think like an artist and investigate the media most suited to their expressive needs. As learning through visual art deepens, they understand the conventions of particular forms and expand upon them e.g. challenging conventional notions of what drawing is.

#### Key questions for students

- Where can I go to learn more about this?
- What are some of the answers?
- How do I find my answer?
- What is good art and who decides?
- Why study art?
- Why doesn't mine look like that?
- What is art for? Who is art for?
- Who am I making this for?
- Why am I making this?
- How has this made me feel?
- What do I think of this now?

## Visual art

### Imagining and creating new works

Key components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Communicating ideas</b>	tell stories through art work, using personal experiences	express personal stories in more detail, representing aspects of their environment in their work	produce art works that reflect a personal point of view	understand that artists develop personal ways of communicating ideas	make independent, deliberate decisions about the use of imagery, concept, materials and technique  generate a range of ideas and synthesise, refine and edit them to develop coherent artistic statements
<b>Developing strategies</b>	use and experiment with a broad range of materials	experiment with and explore the potential of materials in conveying their ideas	experiment with ideas, imagery and materials to make art works that please them	store ideas, preliminary drawings, reference materials etc. in order to draw on them in their art making	develop personal strategies and processes for making new works
<b>Understanding art making</b>	know that what they see and know can be represented in art works	understand that ideas, emotions, events and the physical world can be represented visually  use observation and perception to make visual representation	understand which materials and processes might be most appropriate to their ideas	understand that art works are made for a range of purposes e.g. decoration, to make a statement, to express a point of view  understand that art elicits a range of meanings beyond the literal	are highly analytical and understand that art works are made from a complex interaction of parts
<b>Influences</b>	share experiments and accidental happenings with materials. They talk about what they see in others' works	use the work of familiar artists (picture books, magazines etc.) to inform their art making	are highly influenced by and develop visual understanding through popular culture  source ideas, images and concepts beyond their immediate environment	demonstrate awareness of the significance of some cultural symbols	derive inspiration from many sources and acknowledge them

## Visual art

### Using skills, techniques and processes

Visual art students are given ample opportunities to manipulate materials. Students build a repertoire of skills, strategies, attitudes and dispositions that are developed and refined over a lifetime. Their capacity to successfully manipulate materials is underpinned by a deep understanding of technical and aesthetic codes and the conventions of the medium they are working in. Students understand that their ability to convey ideas is supported by their capacity to explore and understand materials. Students become aware of the learning dispositions that assist their making, creating and understanding of art works. They learn how to use thinking skills and how to develop a personal response to making art.

#### Examples

Students demonstrate their understanding by:

- keeping a visual journal that details technical notes, discoveries, artistic intention
- creating art works out of their comfort zone and being experimental with materials

#### Pedagogy

Students develop an understanding of the nature of materials through demonstration, experimentation, immersion, risk-taking, predicting, deliberating, inventing, discovering, imagining and manipulating. Importantly, students are given many opportunities to reflect on, review and refine their works. Attitudes of persistence, resilience and improvement are inherent in a motivated art-maker. Teachers explicitly teach thinking skills and dispositions to provide students with opportunities to stretch and challenge their own learning.

#### Key questions for students

- Can I make it better?
- What could I do next time?
- What do I need to change about my thinking?
- Why doesn't this work?
- What could I learn from others?
- What could I learn from this experience?
- What is my preferred way of working?
- What do I need to know and learn?
- How much time do I need?
- How have other artists used materials?

## Visual art

### Using skills, techniques and processes

Key components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Learning the rules</b>	learn some of the rules about how basic art materials and tools work	know some rules, exercise more control and show increasing understanding of how art materials work	understand the need for and apply a range of technical procedures	have a repertoire of skills, techniques and processes, with the level of expertise reflecting personal preference	select from a sophisticated set of skills, techniques and processes to realise the intention of their art work
<b>Controlling the medium</b>	develop neuro-muscular control through art making	begin to order their art making by manipulating and controlling materials	start to make choices with an understanding of the limitations of the material, process or technique	select materials appropriate to their aesthetic intention and use them safely and responsibly	exercise significant control over a chosen medium
<b>Understanding how art materials work</b>	are highly motivated and enjoy engaging with a range of visual art materials	are curious about how art materials and processes work	are willing to take risks, experiment and trial technique/s	work with confidence and control over selected materials, processes and techniques	are highly motivated to master specific skills, techniques and processes
<b>Developing vocabulary</b>	talk about skills and processes while making and observing art works	predict and describe how different materials, techniques and processes might cause different effects	have developed a basic vocabulary of visual art	use art-specific vocabulary to describe to others the processes used in making their art	reflect on and articulate reasons for their choice of medium, style and technique to support expressive intention

## Visual art

### Using codes and conventions

Teachers introduce students to the codes and conventions of various art forms – digital art, fibre and fabric, drawing, painting, sculpture, photography, printmaking, installation. Students develop an understanding that codes and conventions are culturally constructed.

These conventions include design principles relating to such things as composition, contrast, colour theory, perspective, positive and negative space, texture, rhythm, repetition and pattern. Having a theoretical base allows students to be inventive, visualise possibilities, hypothesise, apply knowledge, evaluate, discriminate, validate, adapt and refine.

#### Examples

Students are asked to draw their interpretation of a visual artist. Students' drawings are collated and viewed for similarities and differences. The 'conventions' of what an artist looks like are discussed, as are stereotypes. Students are then shown a series of artists' self-portraits, which they compare and contrast with their own works. Students then begin an inquiry that culminates in the creation of their own self-portrait.

#### Pedagogy

The teacher's role is to challenge, inspire and question students in order for them to demonstrate their understanding of the codes and conventions. Students review their art-making to explain their use of codes and conventions.

Teachers use examples of contemporary art that provoke discussion where controversy is inevitable, and art works are used to support points of view.

#### Key questions for students

- Why are there rules?
- What is the language of visual art?
- What is the influence of place and time on art?
- What are the styles and genres of art?
- What can I use or appropriate from artists?
- What can I subvert?

## Visual art

### Using codes and conventions

Key Components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Symbolism</b>	record what they see and know, using simple images	assign elements to emotions, moods and concepts e.g. by using red to show anger	value and attempt to emulate realistic representation and relate codes and conventions used by other artists to their own work	recognise a range of cultural symbols and icons and reference them in their own work	make conscious decisions and deliberately manipulate codes, symbols and materials to suit their artistic intentions
<b>Structuring art</b>	learn to create lines, colours and shapes	identify some elements and principles of art (e.g. composition, tone, colour, form, shape, texture, balance, line, pattern) in the works of others	understand how elements of art making work e.g. proportion, scale, composition, perspective	experiment with structural devices such as juxtaposition, overlay, appropriation	use a reliable, highly deliberate process to refine and adapt their work
<b>Genre</b>	experience a range of art making activities e.g. clay, paint, 2D, 3D	understand that artists work with a range of subject matter within a given medium e.g. painting may include landscape, portrait, still life	find security in and develop a high skill level within a preferred genre e.g. surf graphics, caricature	engage with a range of genres beyond their preferences	research the characteristics of particular genres for the purpose of their own art making
<b>Style</b>	work intuitively and instinctively	recognise that artists have distinctive styles	identify and describe stylistic differences between art works	identify the characteristics of particular styles	have a working knowledge of a range of styles within a chosen (selected, preferred) genre

## Visual art

### Interpreting and appraising the works of others

Students develop a high degree of understanding by interpreting and appraising the works of others. Students deconstruct for meaning, style, form and context. They learn to look deeply at art works and to ask questions of themselves and others about why, how and for whom the work was made. Students explore materials, compositional devices, symbols and metaphors in their search for the meaning behind an artist's work. Through increasingly sophisticated questioning, students move from fairly literal, superficial interpretations to deeper analysis and critical appraisal by evaluating, making judgements, taking perspectives and justifying statements. Students learn to think by looking at art. They research, inquire, interpret, discuss and share their own works and the works of others in order to make their understandings explicit. They make connections between their work and the work of others. Their viewing of the art work of others supports their own capacity to make art.

#### Examples

- Students look at the work of Peter Booth and describe and discuss the tension between fantasy and reality.
- Students examine a variety of portraits and identify the stylistic and cultural differences. For instance, how does the clothing of the sitter convey meaning?

#### Pedagogy

Students develop strategies, thinking styles, beliefs and values when responding to art works. They tune into art works on cognitive, physical, theoretical and emotional levels. Often a felt response can override the more technical aspects of a work.

Students must be given opportunities to make meaning of what they feel, think, believe and see. The role of the curator is crucial to developing connections in order to make new meaning.

Teachers create a learning environment that allows students to make connections in their learning. Teachers often undertake the viewing of arts works as a guided inquiry assisting students to become increasingly articulate about their perceptions and interpretations. Teachers use a range of strategies to help students clarify their thinking, for example the Six Thinking Hats (de Bono, Dr Edward. (1980) APTT, Des Moines, Iowa USA) , Y charts and brainstorming.

#### Key questions for students

- What can I describe?
- What do I observe?
- What do I interpret?
- What is the artist trying to say?

## Visual art

### Interpreting and appraising the work of others

Key Components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Analysing</b>	look at art works and can tell what is happening	notice and describe similarities and differences between art works	begin to develop a store of visual references that may inform subsequent making	seek out artists and art works of interest to them	analyse art works, suspending judgement and applying a set of aesthetic criteria
<b>Responding</b>	make emotional responses to art works	talk about their preferences for different art works	develop and articulate opinions about art works	make considered responses to art works informed by a growing understanding of themes, styles and movements e.g. abstraction, Dada, cubism	compare and contrast art works and develop propositions about art that refer to more than one art work
<b>Intention</b>	understand that people make art deliberately	ask questions about why art works are made and the meaning behind them	make predictions about and investigate what artists were trying to say in their art works	recognise that art works have multiple meanings according to the context in which they are viewed	have developed a personal aesthetic based on breadth of engagement with art works
<b>Vocabulary</b>	identify some forms of art in everyday life e.g. painting, photograph, drawing, sculpture	begin to develop a vocabulary that acknowledges the differences between materials, techniques and processes	understand key terms and use appropriate vocabulary to describe art works	describe form and structure, patterns and connections using appropriate vocabulary	explain the conceptual, aesthetic and technical choices an artist has made

## Visual art

### Making aesthetic choices

Aesthetic choices are culturally constructed and become internalised. Students' ability to make choices is underpinned by a deep understanding of cultural contexts, meaning and symbolism. Students' personal aesthetic continues to evolve through inquiry into the works of others. Students understand that different aesthetic choices produce different meanings and that both intention and purpose are altered by that choice.

#### Examples

Students look at Andy Warhol's work and the intention behind his aesthetic choices. They look at the effect that multiples of an image have on a viewer, and they provide personal responses to the effect that certain images and colouring have on them. Students use their understanding to deliberately manipulate their choice of colouring and imagery in their own work, using multiple altered images.

#### Pedagogy

Teachers provide students with a range of stimuli from which they can develop aesthetic responses. Key concepts, guiding questions and creative challenges frame students' responses while allowing for individual stylistic and conceptual preferences to be voiced. Students go through a process of reflection and refinement which supports the evolution of a personal aesthetic.

When students look at art works, guided questions will encourage them to become involved in each piece, challenging them to look, see, feel and experience the subtleties of the work.

#### Key questions for students

- What do I like?
- What is the best way to do it?
- How best can I represent my ideas?
- What decisions has the artist made?
- What can I learn from other artists?
- Does this work appeal to me?
- Will my work appeal to others?
- What can I control or manipulate in order to get a certain response?

## Visual art

### Making aesthetic choices

Key Components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Developing personal criteria</b>	describe what they like or dislike in an art work	describe an emotional response to art works ( <i>'I like it because ...; 'It makes me feel ...'</i> )	are influenced by popular culture in their developing preferences for art works	develop sets of criteria by means of which art works can be evaluated	develop a personal set of criteria that reflects their values and is derived from their experiences in making and viewing art works
<b>Selecting and applying criteria</b>	select from materials provided to make art works	know that they can make choices about the look and feel of their own work  recognise that artists make choices in developing their art works	take some responsibility for decisions about elements of art making e.g. materials, style, concept  comment on choices made by others in developing an art work	comment on their choices of ideas and imagery in relation to their intention	take ownership of the conceptual, procedural and stylistic choices they have made in developing an art work  deconstruct and ascribe value to art works beyond their personal preferences
<b>Understanding formal elements</b>	describe what they see in an art work  describe how they made an art work	discuss art works in terms of similarity and difference (they see patterns)	identify stylistic patterns used by different artists and in different art works	understand that artists make stylistic and technical choices to support their intention  understand how design elements combine to produce a desired outcome e.g. pattern, harmony, contrast, composition	describe the formal choices they have made in relation to their aesthetic intention

## Visual art

### Reflecting cultural, social and historical contexts

Students inquire into social, cultural and historical contexts as part of their studio practice. Their understanding comes from an awareness of the contexts in which others have made art works and also the contexts of their own work – political, technological, topical and personal. This understanding allows students to interpret and represent past and present worlds.

Students come to understand the cultural significance of image-making and, through this, they can value and appreciate diversity. This understanding informs their own practice e.g. images and symbols from other contexts may be used to make new meanings.

#### Examples

Students exploring psychedelic posters from the 1970s learn about the cultural, social and political setting of the times and the influence of those factors on an artist's image-making.

Students reference the work of contemporary poster-makers and trace their influences and inspirations before creating their own silk screen or computer-generated print.

#### Pedagogy

Students gather information from a range of sources to inform their practice, both creating and reflecting on their own works and appraising the works of others.

A class-developed set of criteria, for example, that defines different standards of achievement (a rubric) provides one way of scaffolding for student understanding.

Students offer their own perspective on social, cultural and historical contexts through class discussions, written reflections and in their own work.

#### Key questions for students

- What influence do time, place and culture have on art works?
- How can other artists' work inform my own practice?

## Visual art

### Reflecting cultural, social and historical contexts

Key Components	At standard one, students typically:	At standard two, students typically:	At standard three, students typically:	At standard four, students typically:	At standard five, students typically:
<b>Diversity</b>	understand that people are different	recognise that people make art in different ways	understand that there is diversity within our own culture	appreciate diversity and gain some insight into the lives of others through art works	critically analyse and reflect on the origins of a range of images and ideas, and explain how they are of value in their art work
<b>Purpose</b>	understand that making art is a normal part of life	understand that people make art for different reasons	make art that reflects contemporary popular culture for enjoyment and peer approval	understand that art is made to express a point of view about things the artist finds important	develop artistic responses to social and cultural circumstances
<b>Change</b>	understand that people in different places make art in different ways	know that art works have a history	understand that how art works are made depends on the technology available	understand that the making of art has evolved over time in response to technological and social change	recognise that change is continuous and that there are fashions and dominant paradigms in art making within and across cultures
<b>Traditions</b>	know that art works belong to important family events e.g. birthday cards, piñata	understand that different cultures have their own stories and traditions	are interested in the stories behind art works	recognise different eras, movements and styles of art making	understand that technology, politics, science and fashion have particular traditions and histories that influence and are reflected in arts works
<b>Making connections</b>	make art that reflects their immediate surroundings and personal experiences	know that arts works contain clues that suggest by whom, when, where and with what they were made	identify specific works of art as belonging to particular cultures, times and places	research the various influences upon a particular artist's work	understand that there are connections between various artists, styles and movements

## Visual art

### Presenting with purpose

Students' work has an audience that ranges from personal to global. Students understand that there is both a meaning (intention) and reason (purpose) attached to their image-making and that they are communicating an idea from themselves to others through their work. Students will tailor their work to suit particular audiences and spaces, building in social, cultural and formal references that may be universally understood.

Students address the purpose that their work will serve – political, descriptive, information-sharing, spiritual, functional, cultural, pleasurable or confronting – and understand that interpretations may vary.

Students need to be able to document or describe their intention, through journals, verbal descriptions or supporting texts such as artists' statements. They understand the role of curator and that the juxtaposition of works alters the meaning of individual works.

#### Examples

Students curate a group show, deciding on a concept, creating work that addresses the concept, and selecting and presenting works as an exhibition or installation. They create a catalogue with an introduction explaining the rationale behind the show and a series of artist's profiles and statements.

#### Pedagogy

Visual art educators provide students with a range of strategies to develop understandings about intention and purpose including:

- taking students to exhibitions
- looking at art works
- walks within the classroom – appraising each other's works
- guided questions that investigate the intention of the artist
- the development of aesthetic criteria (rubrics) to assist student deconstruction of art works
- giving students opportunities to act in the role of artists, curators, consumers
- creating opportunities for students to present their work in a number of ways – with students consciously planning where, when and how their work will be displayed
- supporting students in writing journals and statements that lend meaning to their intention.

#### Key questions for students

- Who is my work for?
- How best can I present my work to communicate my idea?
- What do I intend to communicate?
- Did I succeed in conveying my intention?

## Visual art

### Presenting with purpose

Key Components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Audience</b>	create art work for themselves, family and friends	understand that their work is viewed by others	understand that there are different responses to art works	understand that audiences seek to make personal meaning from art works	understand that the meaning made from their work by others will differ from their own intention
<b>Preparing</b>	enjoy seeing their work valued through display	select work for display and make some decisions as to how and where it might be presented e.g. in assembly, in the corridor, in the classroom	have ideas about preparing their work for presentation e.g. colour of backing paper, texture of display surface, position in display area	develop basic skills in preparing work for presentation	understand that how a work is 'finished' (e.g. framing, covering, backing) is part of its aesthetic
<b>Curating</b>	<i>Not applicable at this standard</i>	<i>Not applicable at this standard</i>	understand that public exhibitions are curated purposefully	make suggestions about when, where and which pieces of their work will be displayed and how it will be arranged	assume responsibility for the curating of their own body of work for exhibition
<b>Annotating</b>	describe their work e.g. 'This is my dog with a red ball'	can explain why they have chosen particular materials and design elements	know that words can enhance the viewers' understanding	contribute suggestions for annotations for an exhibition of student art work	contribute to others' understanding of their work by providing appropriate support material

## Visual art

### Expressing personal voice

Students develop personal voice through an extended inquiry about themselves, their community and their world. Students are encouraged to explore, experiment, manipulate and gather information and materials to support the idea or proposition they wish to communicate. Students pose questions about their world to arrive at a visual statement, students investigate the cultural meaning behind images and materials. They reflect on and reference the works of others, and this informs their ability to represent ideas in a highly personalised way. Students' works reflect their life experiences, their aesthetic preferences and the meaning they make from their world.

Students' confidence to express their personal voice is scaffolded through a number of experiences that are designed to build their repertoire of skills, beliefs and understandings. They use materials and images deliberately to express their personal views, enhancing their engagement in the art-making process and ultimately making it more rewarding.

#### Examples

- Students explore the anatomy of insects, drawing on their knowledge to create an entirely new creature through mono-prints, ink drawings, screen prints. Students research amazing animals, as documented by naturalists and zoological artists, to inform their drawing and construction of their own astonishing animals.
- Students inquire about the concept of war to explore personal voice. Using questions about themselves, their community and their world, students express the idea they wish to communicate.

#### Pedagogy

Visual art educators encourage personal voice in students through questioning, reflection and higher-order thinking. Collaborative planning, both within and beyond the learning area, can create opportunities for inquiry-based learning, for students' questioning, for reflective and higher-order thinking, and for teaching for understanding. Such approaches will engage learners deeply and support the transfer of learning.

Negotiating the curriculum increases students' motivation and commitment by encouraging them to be involved in the decision making.

Habits of mind that art educators develop in students include:

In what you see ...

- try to see through different eyes
- move to different positions to change your point of view

In what you think ...

- think about what you believe and try not to let it get in your way
- be wary of information that only tells one side of the story
- check out the information and decide whether you want to believe it or not
- keep your mind open to different ways of thinking and seeing
- be curious and pay attention to what others are thinking.

#### Key questions for students

- How can I relate this idea to my own experience?
- What am I trying to say?
- How can I say it?
- How have others pursued similar ideas?

## Visual art

### Expressing personal voice

Key Components	At <b>standard one</b> , students typically:	At <b>standard two</b> , students typically:	At <b>standard three</b> , students typically:	At <b>standard four</b> , students typically:	At <b>standard five</b> , students typically:
<b>Personal response</b>	are uninhibited, expressing their imagination freely	observe and record their world with an eye for important detail	develop preferences for particular media and subject matter	use multiple reference points in image-making	have preferences for particular artists, movements and styles and reference them in their work
<b>Ideas</b>	develop personal and family-oriented art works	explore a wider range of subjects and themes	draw ideas from popular culture and their peers	use personal and collective experience to generate ideas and to solve problems creatively	are able to communicate complex ideas of significant personal meaning
<b>Identity</b>	make art works that please them	make art works about things that are important to them	begin to develop and experiment with personal style in their works	analyse their world and represent it, developing their own style	construct and communicate a sense of self in their art
<b>Disposition</b>	enjoy engaging in art making	value their ability to make art	understand that sharing materials, facilities and space demands personal commitment, care and self-control	are resilient and learn from art works that do not work for them	work systematically and with commitment to develop works with significant personal meaning

## Visual art standard one (stages one – three)

Students engaged at standard one draw on imagination, observation and personal experience to make art works. They experiment with what works and what doesn't work and gain enjoyment through exploration. They contribute their own ideas and interpret and use ideas and materials in a variety of self motivated ways. These students respond spontaneously and intuitively to a range of visual problems and stimuli and endeavour to explain intentions, meanings and feelings expressed in making art works. As they experience a range of materials, they think about the purposes and processes of creating art works - the what, how and why. They understand that ideas and objects can be represented in different ways and show a capacity to makes changes throughout the making process.

Students at standard one recognise basic elements and principles of visual art: that they can create a range of lines such as fat, thin, wobbly, and dotted that there are degrees of lightness and darkness, that patterns involve repetition. They recognise and can name colours and know that colours can be combined to make other colours. These students can recognise and describe a range of textures e.g. rough, smooth, bumpy, and prickly, and recognise and name organic and man-made shapes and forms. They enjoy experimenting with three dimensional form through modelling with clay, plasticine and other materials.

At standard one, students can hold and appropriately use a range of drawing materials and tools e.g. pencils, pastels, crayons, ink, brushes, fingers, sticks, feathers; and select, manipulate and appropriately use a range of materials and tools. They make and use simple stamps, stencils, rollers, inks and blocks, create rubbings and mono prints, engage in cutting, tearing, gluing, using a variety of materials, explore a range of applications for textiles and use malleable materials to create three dimensional forms e.g. plasticine, clay plaster, Fimo® (a brand of polymer clay), wire, mesh, dough. They enjoy exploring drawing and painting computer programs, taking and manipulating digital images.

As viewers of art works, students at standard one know that there are different art forms and different forms of visual art. They create art works primarily for themselves and to share with a familiar audience and demonstrate care and pride in their own art works and respect for those of others. They understand that art works are made for many reasons e.g. for enjoyment, to communicate ideas or feelings, to tell stories, to describe, record and represent historical events. They will talk about art works they have seen and made, and artists and crafts people they know.

## Visual art standard one (stages one – three)

This table summarises typical student characteristics and learning outcomes in relation to key components at standard one

Imagining and creating new works	Using skills, techniques and processes	Using codes and conventions	Interpreting and appraising the works of others	Making aesthetic choices	Reflecting cultural, social and historical contexts	Presenting with purpose	Expressing personal voice
<p><b>Communicating ideas</b> tell stories through art work, using personal experiences</p> <p><b>Developing strategies</b> use and experiment with a broad range of materials</p> <p><b>Understanding art making</b> know that what they see and know can be represented in art works</p> <p><b>Influences</b> share experiments and accidental happenings with materials. They talk about what they see in others' works</p>	<p><b>Learning the rules</b> learn some of the rules about how basic art materials and tools work</p> <p><b>Controlling the medium</b> develop neuro-muscular control through art making</p> <p><b>Understanding how materials work</b> are highly motivated and enjoy engaging with a range of visual art materials</p> <p><b>Developing vocabulary</b> talk about skills and processes while making and observing art works</p>	<p><b>Symbolism</b> record what they see and know, using simple images</p> <p><b>Structuring art</b> learn to create lines, colours and shapes</p> <p><b>Genre</b> experience a range of art making activities e.g. clay, paint, 2D, 3D</p> <p><b>Style</b> work intuitively and instinctively</p>	<p><b>Analysing</b> look at art works and can tell what is happening</p> <p><b>Responding</b> make emotional responses to art works</p> <p><b>Intention</b> understand that people make art deliberately</p> <p><b>Vocabulary</b> identify some forms of art in everyday life e.g. painting, photograph, drawing, sculpture</p>	<p><b>Developing personal criteria</b> describe what they like or dislike in an art work</p> <p><b>Selecting and applying criteria</b> select from materials provided to make art works</p> <p><b>Understanding formal elements</b> describe what they see in an art work</p> <p>describe how they made an art work</p>	<p><b>Diversity</b> understand that people are different</p> <p><b>Purpose</b> understand that making art is a normal part of life</p> <p><b>Change</b> understand that people in different places make art in different ways</p> <p><b>Traditions</b> know that art works belong to important family events e.g. birthday cards, piñata</p> <p><b>Making connections</b> make art that reflects their immediate surroundings and personal experiences</p>	<p><b>Audience</b> create art work for themselves, family and friends</p> <p><b>Preparing</b> enjoy seeing their work valued through display</p> <p><b>Curating</b> <i>Not applicable at this standard</i></p> <p><b>Annotating</b> describe their work e.g. <i>'This is my dog with a red ball'</i></p>	<p><b>Personal response</b> are uninhibited, expressing their imagination freely</p> <p><b>Ideas</b> develop personal and family-oriented art works</p> <p><b>Identity</b> make art works that please them</p> <p><b>Disposition</b> enjoy engaging in art making</p>

## Visual art standard two (stages four – six)

Students engaged at standard two develop ideas from a widening range of sources e.g. books (texts), local events, others' art work as inspiration for their own work and can formulate and describe a plan for turning an idea into reality. They react to stimuli in a purposeful way and pose solutions to their own artistic questions. These students select from an increasing range of materials and techniques to express their ideas and intentions, investigate the properties and possibilities of materials, combine materials and techniques to discover their expressive potential but tend to show preferences for materials based on prior investigations.

Students at standard two use a range of lines for expressive and descriptive purposes. They understand that colours can have expressive and symbolic meaning, often related to cultural context and they choose and mix colours to suit their intentions. They experiment with and employ a range of tones in various mediums to create effects. At this standard, students can differentiate the outline shape (contours) from the overall form of a subject without including internal details, recognise and produce patterns of increasing complexity and appreciate the textural qualities of a range of materials. They select tools and materials to create visual 2D and tactile 3D effects and produce 2D images of observed objects that show the structure of the form.

These students exercise increasing control over materials and tools and demonstrate skills of manipulating and joining. They can draw for a range of purposes using observation and imagination and select a variety of materials for expressive drawing, recognising that the selection of materials and processes in any medium impacts on the end results. Students at standard two become aware of image reversal and positive and negative space and can select and arrange materials to achieve tactile and visual effects. They can design and make simple stencils, construct imaginary and known forms, manipulate materials to give 3D forms to ideas, make aesthetic decisions about such things as the use of fonts and borders, and enjoy using digital technology such as *PowerPoint*® to create and manipulate images.

As viewers of art works, students understand that work can be viewed by a wider audience. They can describe art works using visual art terminology (e.g. *'It's a blue sculpture'*), express opinions and qualify statements. They begin to understand the relationship between techniques and materials to produce the desired effect and reflect on intentions revealed in their own and others' art works, responding to questions about the meaning and purpose of the works they see.

## Visual art standard two (stages four – six)

This table summarises typical student characteristics and learning outcomes in relation to key components at standard two

Imagining and creating new works	Using skills, techniques and processes	Using codes and conventions	Interpreting and appraising the works of others	Making aesthetic choices	Reflecting cultural, social and historical contexts	Presenting with purpose	Expressing personal voice
<p><b>Communicating ideas</b> express personal stories in more detail, representing aspects of their environment in their work</p> <p><b>Developing strategies</b> experiment with and explore the potential of materials in conveying their ideas</p> <p><b>Understanding art making</b> understand that ideas, emotions, events and the physical world can be represented visually</p> <p>use observation and perception to make visual representation</p> <p><b>Influences</b> use the work of familiar artists (picture books, magazines etc.) to inform their art making</p>	<p><b>Learning the rules</b> know some rules, exercise more control and show increasing understanding of how art materials work</p> <p><b>Controlling the medium</b> begin to order their art making by manipulating and controlling materials</p> <p><b>Understanding how materials work</b> are curious about how art materials and processes work</p> <p><b>Developing vocabulary</b> predict and describe how different materials, techniques and processes might cause different effects</p>	<p><b>Symbolism</b> assign elements to emotions, moods and concepts e.g. by using red to show anger</p> <p><b>Structuring art</b> identify some elements and principles of art (e.g. composition, tone, colour, form, shape, texture, balance, line, pattern) in the works of others</p> <p><b>Genre</b> understand that artists work with a range of subject matter within a given medium e.g. painting may include landscape, portrait, still life</p> <p><b>Style</b> recognise that artists have distinctive styles</p>	<p><b>Analysing</b> notice and describe similarities and differences between art works</p> <p><b>Responding</b> talk about their preferences for different art works</p> <p><b>Intention</b> ask questions about why art works are made and the meaning behind them</p> <p><b>Vocabulary</b> begin to develop a vocabulary that acknowledges the differences between materials, techniques and processes</p>	<p><b>Developing personal criteria</b> describe an emotional response to art works ('I like it because ...; 'It makes me feel ...')</p> <p><b>Selecting and applying criteria</b> know that they can make choices about the look and feel of their own work</p> <p>recognise that artists make choices in developing their art works</p> <p><b>Understanding formal elements</b> discuss art works in terms of similarity and difference (they see patterns)</p>	<p><b>Diversity</b> recognise that people make art in different ways</p> <p><b>Purpose</b> understand that people make art for different reasons</p> <p><b>Change</b> know that art works have a history</p> <p><b>Traditions</b> understand that different cultures have their own stories and traditions</p> <p><b>Making connections</b> know that art works contain clues that suggest by whom, when, where and with what they were made</p>	<p><b>Audience</b> understand that their work is viewed by others</p> <p><b>Preparing</b> select work for display and make some decisions as to how and where it might be presented e.g. in assembly, in the corridor, in the classroom</p> <p><b>Curating</b> <i>Not applicable at this standard</i></p> <p><b>Annotating</b> can explain why they have chosen particular materials and design elements</p>	<p><b>Personal response</b> observe and record their world with an eye for important detail</p> <p><b>Ideas</b> explore a wider range of subjects and themes</p> <p><b>Identity</b> make art works about things that are important to them</p> <p><b>Disposition</b> value their ability to make art</p>

## Visual art standard three (stages seven – nine)

Students achieving at standard three autonomously recognise and use relationships between visual art elements, appreciating and exploiting the potential of materials and techniques. They consider possibilities and choose to try unfamiliar materials and processes to achieve a specific outcome. Their work is characterised by a willingness to experiment with abstract concepts and designs and an interest in how and why a functional or non functional object is created. They consider composition in the design of an art work, use a variety of processes for designing and demonstrate interest in realistic conventions of representing subjects through various methods. Sources are interpreted, resulting in art works that display aspects of originality.

These students understand and use knowledge of tonal values and colour theory in art work. They create a range of lines for specific expressive and descriptive purposes such as movement in Van Gogh's *Starry Night*, and tension in Munch's *The Scream*. They can employ strategies to create both real textures and the illusion of texture in 2D works. Their work demonstrates understanding that patterns occur in many forms and have many functions and shows some understanding of the concept of positive and negative space.

Technical skills in these students are developing rapidly. They demonstrate reasonable control over techniques related to a wide range of visual art media and can manipulate media to achieve specific effects. They select and apply appropriate strategies, materials and techniques to accomplish tasks and solve problems. Story boards are more detailed and digital technology is used in more complex ways.

Students at standard three demonstrate increasing complexity of thought when discussing visual art concepts and processes. They consider why art works are made and speculate about how particular effects have been achieved. These students understand that art works evoke a range of responses. Students can describe qualities of art works, discussing the techniques, elements, materials, context and perceived intentions for their own work and that of others. They begin to understand that at all stages and aspects of production, work can be offered for presentation for various purposes, including feedback and refinement.

## Visual art standard three (stages seven – nine)

This table summarises typical student characteristics and learning outcomes in relation to key components at standard three

Imagining and creating new works	Using skills, techniques and processes	Using codes and conventions	Interpreting and appraising the works of others	Making aesthetic choices	Reflecting cultural, social and historical contexts	Presenting with purpose	Expressing personal voice
<p><b>Communicating ideas</b> produce art works that reflect a personal point of view</p> <p><b>Developing strategies</b> experiment with ideas, imagery and materials to make art works that please them</p> <p><b>Understanding art making</b> understand which materials and processes might be most appropriate to their ideas</p> <p><b>Influences</b> are highly influenced by and develop visual understanding through popular culture</p> <p>source ideas, images and concepts beyond their immediate environment</p>	<p><b>Learning the rules</b> understand the need for and apply a range of technical procedures</p> <p><b>Controlling the medium</b> start to make choices with an understanding of the limitations of the material, process or technique</p> <p><b>Understanding how materials work</b> are willing to take risks, experiment and trial technique/s</p> <p><b>Developing vocabulary</b> have developed a basic vocabulary of visual art</p>	<p><b>Symbolism</b> value and attempt to emulate realistic representation and relate codes and conventions used by other artists to their own work</p> <p><b>Structuring art</b> understand how elements of art making work e.g. proportion, scale, composition, perspective</p> <p><b>Genre</b> find security in and develop a high skill level within a preferred genre e.g. surf graphics, caricature</p> <p><b>Style</b> identify and describe stylistic differences between art works</p>	<p><b>Analysing</b> begin to develop a store of visual references that may inform subsequent making</p> <p><b>Responding</b> develop and articulate opinions about art works</p> <p><b>Intention</b> make predictions about and investigate what artists were trying to say in their art works</p> <p><b>Vocabulary</b> understand key terms and use appropriate vocabulary to describe art works</p>	<p><b>Developing personal criteria</b> are influenced by popular culture in their developing preferences for art works</p> <p><b>Selecting and applying criteria</b> take some responsibility for decisions about elements of art making e.g. materials, style, concept</p> <p>comment on choices made by others in developing an art work</p> <p><b>Understanding formal elements</b> identify stylistic patterns used by different artists and in different art works</p>	<p><b>Diversity</b> understand that there is diversity within our own culture</p> <p><b>Purpose</b> make art that reflects contemporary popular culture for enjoyment and peer approval</p> <p><b>Change</b> understand that how art works are made depends on the technology available</p> <p><b>Traditions</b> are interested in the stories behind art works</p> <p><b>Making connections</b> identify specific works of art as belonging to particular cultures, times and places</p>	<p><b>Audience</b> understand that there are different responses to art works</p> <p><b>Preparing</b> have ideas about preparing their work for presentation e.g. colour of backing paper, texture of display surface, position in display area</p> <p><b>Curating</b> understand that public exhibitions are curated purposefully</p> <p><b>Annotating</b> know that words can enhance the viewers' understanding</p>	<p><b>Personal response</b> develop preferences for particular media and subject matter</p> <p><b>Ideas</b> draw ideas from popular culture and their peers</p> <p><b>Identity</b> begin to develop and experiment with personal style in their works</p> <p><b>Disposition</b> understand that sharing materials, facilities and space demands personal commitment, care and self-control</p>

## Visual art standard four (stages ten – twelve)

Students achieving at standard four demonstrate an increased capacity to work independently, with motivation and resilience. They explore various starting points e.g. teacher inspired/guided theme, original artworks, mass media, books and expand ideas to develop art works that show growing discernment. They consider the compositional role of contrast, and spatial aspects of art making, while continue to expand their understanding of a medium's potential to effectively develop art works. They demonstrate the capacity to design and execute concepts and themes, capturing ideas and proposed projects in a sketchbook or journal. These students develop works which explore a range of styles, subjects and or themes, selecting from experiments and expanding into more resolved works.

Students at standard four choose and refine art works through the exploration of a variety of styles of line, experimenting with emotive, symbolic and metaphorical potential. They continue to explore and control tonal range through a variety of imaginative and observed subject matter. These students understand that tone can be employed through a range of media, such as conté, colour pencil, and paint, and expand their understanding of colour's role in decorative, expressive, symbolic, and functional art making. They explore and experiment with the descriptive and emotive aspects of real and illusional representations of texture, regular and irregular patterns and motifs and decorative and symbolic potential. They demonstrate sensitivity in the discernment of figure and ground relationships in art works and understanding of the roles and functions aspects of perspective.

At standard four, students develop a range of drawing skills to present a variety of images, forms and styles e. g. cartooning, logos, graphics, illustrations and use sketches as a drawing technique. They develop a range of techniques using a variety of implements to create art works. They begin to understand and use some aspects of the printing process and employ a range of materials to create decorative and functional art works. These students demonstrate and explore a range of collage techniques through use of cutting,, combining, pasting and placement in art works, making use of found objects, relief surfaces, and assemblage. They work willingly with a variety of materials, including digital photography and develop a digital portfolio of subjects e.g. portraits, figures, landscapes, detail views.

As viewers, students at standard four begin to use structures for appreciation and to make connections between art works, demonstrating an improved capacity to compare and contrast examples. They develop processes of critical analysis to support personal judgement of artworks and the capacity to suspend judgement before making assessment. Visual resources are collected and plans and notations are made in sketchbooks / journal for personal reflection, record and description. Research skills are utilised to present information about artists, art movements and exhibitions. Students can talk about art work using art language, such as composition, contrast, principles and elements and consider motif, theme, style, purpose or subject matter and content in their own or others' work. Their own work is presented in thoughtful, personal and appropriate ways e.g. framing work for exhibition, after consideration of aspects of presentation to optimise effective viewing.

## Visual art standard four (stages ten – twelve)

This table summarises typical student characteristics and learning outcomes in relation to key components at standard four

Imagining and creating new works	Using skills, techniques and processes	Using codes and conventions	Interpreting and appraising the works of others	Making aesthetic choices	Reflecting cultural, social and historical contexts	Presenting with purpose	Expressing personal voice
<p><b>Communicating ideas</b> understand that artists develop personal ways of communicating ideas</p> <p><b>Developing strategies</b> store ideas, preliminary drawings, reference materials etc. in order to draw on them in their art making</p> <p><b>Understanding art making</b> understand that art works are made for a range of purposes e.g. decoration, to make a statement, express a point of view</p> <p>understand that art elicits a range of meanings beyond the literal</p> <p><b>Influences</b> demonstrate awareness of the significance of some cultural symbols</p>	<p><b>Learning the rules</b> have a repertoire of skills, techniques and processes, with the level of expertise reflecting personal preference</p> <p><b>Controlling the medium</b> select materials appropriate to their aesthetic intention and use them safely and responsibly</p> <p><b>Understanding how materials work</b> work with confidence and control over selected materials, processes and techniques</p> <p><b>Developing vocabulary</b> use art-specific vocabulary to describe to others the processes used in making their art</p>	<p><b>Symbolism</b> recognise a range of cultural symbols and icons and reference them in their own work</p> <p><b>Structuring art</b> experiment with structural devices such as juxtaposition, overlay, appropriation</p> <p><b>Genre</b> engage with a range of genres beyond their preferences</p> <p><b>Style</b> identify the characteristics of particular styles</p>	<p><b>Analysing</b> seek out artists and art works of interest to them</p> <p><b>Responding</b> make considered responses to art works informed by a growing understanding of themes, styles and movements e.g. abstraction, Dada, cubism</p> <p><b>Intention</b> recognise that art works have multiple meanings according to the context in which they are viewed</p> <p><b>Vocabulary</b> describe form and structure, patterns and connections using appropriate vocabulary</p>	<p><b>Developing personal criteria</b> develop sets of criteria by means of which art works can be evaluated</p> <p><b>Selecting and applying criteria</b> comment on their choices of ideas and imagery in relation to their intention</p> <p><b>Understanding formal elements</b> understand that artists make stylistic and technical choices to support their intention</p> <p>understand how design elements combine to produce a desired outcome e.g. pattern, harmony, contrast, composition</p>	<p><b>Diversity</b> appreciate diversity and gain some insight into the lives of others through art works</p> <p><b>Purpose</b> understand that art is made to express a point of view about things the artist finds important</p> <p><b>Change</b> understand that the making of art has evolved over time in response to technological and social change</p> <p><b>Traditions</b> recognise different eras, movements and styles of art making</p> <p><b>Making connections</b> research the various influences upon a particular artist's work</p>	<p><b>Audience</b> understand that audiences seek to make personal meaning from art works</p> <p><b>Preparing</b> develop basic skills in preparing work for presentation</p> <p><b>Curating</b> make suggestions about when, where and which pieces of their work will be displayed and how it will be arranged</p> <p><b>Annotating</b> contribute suggestions for annotations for an exhibition of student art work</p>	<p><b>Personal response</b> use multiple reference points in image-making</p> <p><b>Ideas</b> use personal and collective experience to generate ideas and to solve problems creatively</p> <p><b>Identity</b> analyse their world and represent it, developing their own style</p> <p><b>Disposition</b> are resilient and learn from art works that do not work for them</p>

## Visual art standard five (stages thirteen – fifteen)

Students achieving at standard five are competent and thoughtful makers and viewers of art works. Artwork is carefully conceived, planned and executed with a growing originality and sense of quality and refinement. Students are able to select, through research, materials and techniques for proposed projects and to work independently, reliably, safely, with motivation, flexibility and resilience with new materials. Students demonstrate the attributes of motivation, perseverance, open mindedness, and flexibility to develop proposals for artworks that show individuality and consistently meet most planned artistic intentions. They capitalise on mistakes, using ‘failures’ to learn to refine and extend art works. This process is supported by their growing capacity to reflect on the responses of others. Journals or sketchbooks are used consistently to plan a variety of work which explores aspects of style, subject or theme. Their work expresses personal / individual voice, about which they can identify sources and influences.

Work at this standard demonstrates a refinement of line through a sustained investigation of one or more media and students begin to manipulate the drama of light and dark and understand how it can be used to create moods and illusions in a diverse range of media. They intentionally plan for the symbolic use of colour for expressive and conceptual purposes. The emotional, functional and sensual dimensions of texture are a deliberate component of their art making both 2D and 3D, and they employ pattern in original and surprising ways. They demonstrate skills and aptitude in rendering illusion and form in art works, and sensitivity and discernment with relationship between space, shape and form. This is the point at which they begin to expand and challenge received conventions and clichés.

Technical skills are at a high level and encompass a range of media, although there may well be an expressed preference for one or more. Students at standard five have their technical skills at the disposal of expressive concerns, and can combine techniques in experimental and original ways. They demonstrate an understanding of technical issues and developing refinement in creating art works, and are able to combine audio / visual / digital technologies to deliberately convey ideas and concepts.

As viewers of art works, students at standard five understand the role and impact of composition and contrast / space in their own and others’ works. They demonstrate a developing capacity to discriminate aspects of objectivity and subjectivity in reviewing, and expand their ability to respond to art works using art language. They can communicate a personal interpretation of others’ artworks and can justify judgements objectively, making connections between composition, style, genre, social and historical contexts / meanings. These students undertake critical investigations into aspects of key art works, styles, composition, subject, or style and in so doing make links with own work. They understand that the method of presentation enhances the effectiveness and conservation of art work and can display art works appropriately.

## Visual art standard five (stages thirteen – fifteen)

This table summarises typical student characteristics and learning outcomes in relation to key components at standard five

Imagining and creating new works	Using skills, techniques and processes	Using codes and conventions	Interpreting and appraising the works of others	Making aesthetic choices	Reflecting cultural, social and historical contexts	Presenting with purpose	Expressing personal voice
<p><b>Communicating ideas</b> make independent, deliberate decisions about the use of imagery, concept, materials and technique</p> <p>generate a range of ideas and synthesise, refine and edit them to develop coherent artistic statements</p> <p><b>Developing strategies</b> develop personal strategies and processes for making new works</p> <p><b>Understanding art making</b> are highly analytical and understand that art works are made from a complex interaction of parts</p> <p><b>Influences</b> derive inspiration from many sources, and acknowledge them</p>	<p><b>Learning the rules</b> select from a sophisticated set of skills, techniques and processes to realise the intention of their art work</p> <p><b>Controlling the medium</b> exercise significant control over a chosen medium</p> <p><b>Understanding how materials work</b> are highly motivated to master specific skills, techniques and processes</p> <p><b>Developing vocabulary</b> reflect on and articulate reasons for their choice of medium, style and technique to support expressive intention</p>	<p><b>Symbolism</b> make conscious decisions and deliberately manipulate codes, symbols and materials to suit their artistic intentions</p> <p><b>Structuring art</b> use a reliable, highly deliberate process to refine and adapt their work</p> <p><b>Genre</b> research the characteristics of particular genres for the purpose of their own art making</p> <p><b>Style</b> have a working knowledge of a range of styles within a chosen (selected, preferred) genre</p>	<p><b>Analysing</b> analyse art works, suspending judgement and applying a set of aesthetic criteria</p> <p><b>Responding</b> compare and contrast art works, and develop propositions about art that refer to more than one art work</p> <p><b>Intention</b> have developed a personal aesthetic based on breadth of engagement with art works</p> <p><b>Vocabulary</b> explain the conceptual, aesthetic and technical choices an artist has made</p>	<p><b>Developing personal criteria</b> develop a personal set of criteria that reflects their values and is derived from their experiences in making and viewing art works</p> <p><b>Selecting and applying criteria</b> take ownership of the conceptual, procedural and stylistic choices they have made in developing an art work</p> <p>deconstruct and ascribe value to art works beyond their personal preferences</p> <p><b>Understanding formal elements</b> describe the formal choices they have made in relation to their aesthetic intention</p>	<p><b>Diversity</b> critically analyse and reflect on the origins of a range of images and ideas, and explain how they are of value in their art work</p> <p><b>Purpose</b> develop artistic responses to social and cultural circumstances</p> <p><b>Change</b> recognise that change is continuous and that there are fashions and dominant paradigms in art making within and across cultures</p> <p><b>Traditions</b> understand that technology, politics, science and fashion have particular traditions and histories that influence and are reflected in arts works</p> <p><b>Making connections</b> understand that there are connections between various artists, styles and movements</p>	<p><b>Audience</b> understand that the meaning made from their work by others will differ from their own intention</p> <p><b>Preparing</b> understand that how a work is 'finished' (e.g. framing, covering, backing) is part of its aesthetic</p> <p><b>Curating</b> assume responsibility for the curating of their own body of work for exhibition</p> <p><b>Annotating</b> contribute to others' understanding of their work by providing appropriate support material</p>	<p><b>Personal response</b> have preferences for particular artists, movements and styles and reference them in their work</p> <p><b>Ideas</b> are able to communicate complex ideas of significant personal meaning</p> <p><b>Identity</b> construct and communicate a sense of self in their art</p> <p><b>Disposition</b> work systematically and with commitment to develop works with significant personal meaning</p>

## Visual art glossary

### **Abstract** (non-figurative)

Non-representational.

### **Collage** (from the French *coller*, to glue or paste)

Selected materials are combined and affixed in place.

### **Collagraphic, collagraph**

A print taken from a collaged block

### **Colour**

The visual perception of light including terms (in reference to a colour wheel) such as:

- hue – pure colour, containing no black or white, also termed chromatic colour
- primary colours (red, yellow, blue) – they cannot be obtained by mixing
- secondary colours (orange, green, purple / violet); mixture of two primary colours
- intermediate colours, a mixture of adjacent primary and secondary colours
- tertiary colours (browns), obtained by mixing all three primary colours
- warm colours – those in the red / orange sector
- cool colours – those in the blue / green sector
- analogous colours – adjacent colours on the colour wheel.

### **Complementary colours**

Opposite each other on the colour wheel e.g. yellow / purple.

### **Components**

Every aspect of the art work e.g. concept, content, composition, materials, techniques, symbolism, style...

### **Composition:**

The arrangement of the components of an art work

### **Grey Scale**



### **Impasto**

Thickened paint (you can buy an impasto medium to thicken paint).

### **Impressionism**

Art movement originating in France late 19<sup>th</sup> century, capturing first impressions rather than permanent aspects of a subject e.g. finishing a picture on the spot before the conditions of light change.

### **Intaglio**

The image is engraved on the block and the ink held in the engraved furrows produces the print.

**Jackson Pollock**

American Abstract Expressionist painter.

**Jeannie Baker**

Contemporary Australian artist and creator of picture-books.

**Line**

The record of movement between two points. Lines may be straight, curved, wavy, jagged, dotted etc.

**Mixed media**

Art work created from a combination of multiple materials and techniques.

**Monochromatic, Monochrome**

One colour with the addition of black and / or white.

**Monoprint**

Any process that produces only one faithful copy.

**Munch**

Norwegian 20<sup>th</sup> Century painter.

**Opacity**

Non-transparency.

**Palette knife**

A flexible spatula used for mixing, scraping and applying paint or other media.

**Patrick Hall**

A contemporary Tasmanian artist.

**Pattern**

Repetition of anything e.g. motif, colour, line.

**Perspective**

Linear perspective – a drawing system, using vanishing points, for showing three-dimensionality in two dimensions that conveys the effect of distance e.g. objects appear smaller as they get further away.

Aerial perspective – a technique that shows distance by changing colour, size and extent of detail e.g. hills far away appear blue and smaller with details not easily discernible.

**Printmaking**

The process of transferring an image to another surface.

**Positive and negative space (figure and ground)**

Positive space is occupied by a form and negative space is the space not occupied by the form.

**Relief printing**

The image to be transferred is left proud (in relief) of the surface (the block).

**Screen printing**

Uses permeable fabric that is tightly stretched over a frame (the screen) through which liquid medium is squeegeed via a stencil on to another surface e.g. T-shirts, calico bags, ceramics, paper.

**Shading**

The process of making things darker (see Tone).

**Shape and form**

Shape refers to outline, form to the whole structure of an object.

**Sidney Nolan**

20<sup>th</sup> Century Australian artist.

**Texture**

The surface quality of any article, which may be perceived by touch or sight.

**Tinting**

The process of making things lighter (see Tone).

**Tom Roberts**

Late 19<sup>th</sup> / Early 20<sup>th</sup> Century Australian artist.

**Tone**

The degree of lightness or darkness. Black is a shade (see Shading) and white is a tint (see Tinting). The tonal gradation is referred to as the Grey Scale, or as the white-black continuum.

**Van Gogh**

Dutch Post-Impressionist painter.

**Wash**

A layer of diluted ink, dye or paint spread over a broad area.

## Resources

### Arts Organisations

Access Arts Inc

<http://www.accessarts.org.au/>

ABC Arts Online

<http://www.abc.net.au/arts/signal/>

Australia Council for the Arts

<http://www.ozco.gov.au/>

Arts Tasmania

<http://www.arts.tas.gov.au/>

ArtsInfo

<http://www.artsinfo.net.au/>

Arts West Inc (Western Queensland Arts Association)

<http://artswest.asn.au/>

### Advertising/Commercial Art

Ad Busters

<http://www.adbusters.org/>

Benetton

<http://www.benetton.com/>

### Assessment

Curriculum Corporation Assessment For Learning Project

<http://cms.crriculum.edu.au/assessment/at/matrix.asp>

### Copyright

Australian Copyright Council

<http://www.copyright.org.au>

Australian Performing Rights Association

<http://www.apra.com.au>

Copyright and Art

<http://www.anu.edu.au/ITA/AusArts/www/library/Copyright.art.html>

### Cultural resources

Accessasia

<http://www.curriculum.edu.au/accessasia/index.htm>

## **Costume**

Australian Theatre Costume

<http://www.arts.unimelb.edu.au/amu/ucr/student/1997/jocic/>

Costume Ring

<http://www.geocities.com/Paris/4440/costumering.html>

Costume Page

<http://members.aol.com/nebula5/tcpinfo.html#museums>

## **Dance**

Ausdance – The Australian Dance Council

<http://ausdance.org.au/>

Australian Guidelines for Dance Teachers

<http://www.ausdance.org.au/outside/interest/guidelines/index.html>

BalletNotes

<http://www.balletmet.org/balletnotes.html>

Bangarra

<http://www.bangarra.com.au/home.html>

Choreographer Dance Resources

<http://www.world-arts-resources.com/dance/choreographer.html>

Chunky Move

<http://www.chunkymove.com.au/S00.html>

Dance Curriculum — Saskatchewan Education

<http://www.sasked.gov.sk.ca/docs/artsed/dance102030/index.html>

Dance Links

<http://www.dancer.com/dance-links>

Dance Resources — NZ

<http://url.co.nz/resource/dance.php/>

Dance Technology

<http://art.net/Resources/dtz>

[Doonooch Dancers, Nowra](http://www.abtrade.com.au)

<http://www.abtrade.com.au>

Free to Dance

<http://www.pbs.org/wnet/freetodance>

Great Performances: Dance (PBS)

<http://www.pbs.org/wnet/gperf/genre/dance.html>

History of Dance

<http://www.centralhome.com/ballroomcountry/history.htm>

Lifeforms Software

<http://www.credo-interactive.com/>

National Aboriginal and Islander Skill Development Association (NAISDA) Dance Company,  
The Rocks

<http://www.naisda.com.au>

One Extra Dance Company

<http://www.oneextra.org.au>

Raewyn Whyte's Dance Bookmarks

<http://www.url.co.nz/resources/dance.php/>

Society of Dance History Scholars

<http://www.sdhs.org/>

Sydney Dance Company, Walsh Bay

<http://www.sydneydance.com.au>

Tapdance Homepage

<http://www.tapdance.org>

Thullii Dreamtime Performers

<http://www.thullii.com.au>

## **Drama professional associations**

Australian Drama Studies Association

<http://www.uq.edu.au/drama/>

National Institute of Dramatic Art

<http://www.nida.edu.au/>

Drama Tas

<http://www.dramatas.com.au>

Queensland Theatre Company

<http://www.qldtheatreco.com.au/>

## **Drama resources - General**

[Acting Workshop Online](http://www.redbirdstudio.com/AWOL/acting2.html)

<http://www.redbirdstudio.com/AWOL/acting2.html>

Creative Drama and Theatre Education

<http://www.creativedrama.com/>

Dramatic Exchange

<http://www.dramex.org/>

Drama Teacher's Resource Room  
<http://www3.sk.sympatico.ca/erachi/>

International Theatre Archive  
<http://www.siue.edu/ITDA/>

Kenneth Taylor's Drama in Education  
<http://www.kentaylor.co.uk/>

La Boite Theatre  
<http://www.laboite.com.au/default.htm>

Out of the Box  
<http://ootb.qpat.com.au/>

Theatre.Link.Com  
<http://www.theatre-link.com/>

Theatre Resources  
<http://wwar.com/theater/perform.html>

TheatreCrafts  
<http://www.theatre crafts.com/index.shtml>

The British Theatre Guide—School and Youth Theatre  
<http://www.britishtheatreguide.info/school/schoolindex.htm>

The Improv Page  
<http://sune.uwaterloo.ca/~broehl/improv/index.html>

## **Film**

Australian Centre for the Moving Image  
<http://www.acmi.net.au/index.htm>

The Australian Film Commission  
<http://www.afc.gov.au/default.aspx>

Australian Film Institute  
<http://www.afi.org.au/>

Film Australia  
<http://www.filmaust.com.au/>

Film Databases  
[http://www.cinema-sites.com/Cinema\\_Sites\\_DB.html](http://www.cinema-sites.com/Cinema_Sites_DB.html)

Film Victoria  
<http://www.film.vic.gov.au>

100 Greatest Films  
<http://www.filmsite.org>

Urban Cinefile

[http://www.urbancinefile.com.au/scripts/cinefile/cinefile\\_home.asp](http://www.urbancinefile.com.au/scripts/cinefile/cinefile_home.asp)

## **General resources for The Arts**

Marcom Projects Pty Ltd

<http://marcom.com.au>

Video Education Australasia

<http://www.vea.com.au/>

Hush Performing Arts Library

<http://www.hushvideos.com>

Education Queensland Library Services

<http://education.qld.gov.au>

Arts Ednet

[http://www.curriculum.edu.au/communities/artsednet/tut\\_intro.htm](http://www.curriculum.edu.au/communities/artsednet/tut_intro.htm)

Australia Council

<http://www.ozco.gov.au>

## **Indigenous resources**

Australian Aboriginal Art

<http://www.aboriginalartonline.com/>

Boomalli Aboriginal Arts Cooperative

<http://www.culture.com.au/boomalli/>

Contemporary Aboriginal and Torres Strait Islander Art

<http://www.virtual-gatherings.com>

## **Media education**

Australian Teachers of Media (ATOM)

<http://www.atomvic.org>

Centre for Media Literacy

<http://www.medialit.org>

Film and Media Resources for Teachers

<http://www.uq.net.au/~zrzdehua/index.html>

Film Education

<http://www.filmeducation.org/>

Media Literacy Online Project

<http://interact.uoregon.edu/MediaLit/HomePage>

Media Literacy - What is it? Why teach it?  
<http://www.media-awareness.ca/eng/med/bigpict/what.htm>

Media Theory Site  
<http://www.leeds.ac.uk/ics/theory/>

Media Awareness Network  
<http://www.media-awareness.ca/eng/issues/intro.htm>

Media Education Foundation  
<http://www.mediaed.org/>

### **Media institutions**

Art Directory — Yahoo  
<http://dir.yahoo.com/Art/>

He@dstart of the Courier Mail  
<http://thecouriermail.com.au/extras/headstart/>

[SBS](http://www.sbs.com.au)  
<http://www.sbs.com.au>

### **Media/Visual Arts resources**

[Aboriginal Australia Art and Culture Centre Alice Springs](http://www.aboriginalart.com.au)  
<http://www.aboriginalart.com.au>

Australian Visual Arts Resources  
<http://anulib.anu.edu.au/clusters/ita/subjects/austvisres.html>

Glossary of film terms  
[http://www.ouc.bc.ca/fina/glossary/f\\_list/filmstudieshome.html](http://www.ouc.bc.ca/fina/glossary/f_list/filmstudieshome.html)

MaquarieNet  
<http://www.dict.mq.edu.au/>

Screen Sound Australia / National Film and Video Lending Service  
<http://www.nfsa.gov.au/screensound/screenso.nsf>

Eric Carle Web Site  
<http://www.eric-carle.com/>

### **Music professional associations**

Australian Music Centre (AMC)  
<http://www.amcoz.com.au>

Music Council of Australia  
<http://www.mca.org.au/>

International Society for Music Education  
<http://www.isme.org/>

Australian Music Association  
<http://www.australianmusic.asn.au/>

Australian Society for Music Education  
<http://www.netspace.net.au/~asme/>

## **Music technology**

Internet Piano Page  
<http://www.geocities.com/Paris/3486/>

Music Technology  
<http://www.mtlc.net/>

## **Music education**

Australian Music World Wide Web Site  
<http://www.amws.com.au/index.html>

Australian Society for Music Education, NSW (ASME)  
<http://www.asme.edu.au>

Educational Cyber Playground Music Makes You Smarter  
<http://www.edu-cyberpg.com/Music/musicsmart.html>

Kodály Music Education Institute of Australia  
<http://www.kodaly.org.au>

K-12 Music Resources for Teachers  
<http://www.isd77.k12.mn.us/resources/staffpages/shirk/k12.music.html>

Music Education Online  
<http://www.geocities.com/Athens/2405/>

Music and Science Information Computer Archive  
<http://www.musica.uci.edu/>

## **Photography**

Digital Photography Links  
[http://dir.yahoo.com/Arts/Visual\\_Arts/Photography/Digital/](http://dir.yahoo.com/Arts/Visual_Arts/Photography/Digital/)

Digital Photography — Online Guide  
<http://www.shortcourses.com/>

Kodak  
[http://www.yahooligans.com/Arts\\_and\\_Entertainment/Art/Photography/Kodak/](http://www.yahooligans.com/Arts_and_Entertainment/Art/Photography/Kodak/)

Photography— Digital Resources

[http://dir.yahoo.com/Arts/Visual\\_Arts/Photography/Digital/](http://dir.yahoo.com/Arts/Visual_Arts/Photography/Digital/)

Photography – History

[http://dir.yahoo.com/Arts/Visual\\_Arts/Photography/History/](http://dir.yahoo.com/Arts/Visual_Arts/Photography/History/)

Photography Resources —Yahoo Directory

[http://dir.yahoo.com/Arts/Visual\\_Arts/Photography/](http://dir.yahoo.com/Arts/Visual_Arts/Photography/)

## **Playrights and Publishers**

Currency Press

<http://www.currency.com.au/>

Drama Criticism

<http://eng.hss.cmu.edu/drama/crit.html>

Drama - HSC Resources

<http://www.hsc.csu.edu.au/drama/>

Goprint

<http://www.goprint.qld.gov.au/>

Mr Shakespeare and the Internet

<http://daphne.palomar.edu/shakespeare/>

Shakespeares Globe

<http://shakespeares-globe.org/>

Playworks Women's Performance Writers' Network

<http://www.ozemail.com.au/~playwks/>

Playwrights on the Web

<http://www.stageplays.com/writers.htm>

## **Television**

Australian Broadcasting Commission

<http://www.abc.net.au>

Australian Children's Television Foundation

<http://www.actf.com.au>

## **Visual Arts education**

Albrightknox Gallery Artgames

[http://www.albrightknox.org/artgames/index\\_launched.html](http://www.albrightknox.org/artgames/index_launched.html)

A Pintura Art Detective

<http://www.eduweb.com/pintura/>

Art History Resources on the Web  
<http://witcombe.sbc.edu/>

Artist's Toolkit  
<http://www.artsconnected.org/toolkit/>

Art on the Net  
<http://www.art.net/>

Arts organisations/networks  
Read about the Australia Council for the Arts' new National Education and the Arts Network. "The Council aims to see improved opportunities for Australians in education and the arts through forging productive links and strengthened partnerships between the education system and the arts sector throughout the country."  
[http://www.ozco.gov.au/council\\_priorities/education/](http://www.ozco.gov.au/council_priorities/education/)

Aust Network for Art & Technology  
<http://www.anat.org.au>

Australian Cultural network  
<http://www.acn.net.au>

Crayola  
<http://www.crayola.com/>

Eckersleys Art Supplies  
<http://www.eckersleys.com.au/>

Glossary of Words for Art  
<http://www.arts.ouc.bc.ca/fiar/glossary/gloshome.html>

The Space  
<http://arts.abc.net.au>

Visual Arts Dictionary  
<http://www.artlex.com/>

World Wide Art Resources  
<http://wwar.com/>

## **Visual Arts/Media technology**

Graphics Software  
<http://graphicssoft.about.com/compute/software/graphicssoft/msubanitut.htm>

AVID Technology  
<http://www.avid.com/>

DVD File.Com  
<http://www.dvdfile.com/>

## Visual Arts—Artists/Galleries/Museums

Alphabetical Listing of Artists

<http://www.artincontext.org/listings/artist/alpha/menu.htm>

Art Gallery—Qld

<http://www.qag.qld.gov.au/>

Artists run websites

<http://www.arthives.com/>

Art search

<http://www.art-search.com/>

ArtsEdge

<http://artsedge.kennedy-center.org/>

Tasmanian Museum and Art Gallery

<http://www.tmag.tas.gov.au>

Queen Victoria Museum and Art Gallery

<http://www.qvmag.tas.gov.au>

Getty

<http://www.getty.edu.au>

Global Children's Art Gallery

<http://www.naturalchild.com/gallery/>

Guggenheim

<http://www.guggenheim.org>

Institute of Modern Art

<http://www.ima.org.au/today.html>

Louvre

<http://www.louvre.fr/ouvrea.htm>

Museums Online

<http://www.musee-online.org>

Museum of Contemporary Art—Sydney

<http://www.mca.com.au/>

Metropolitan Museum of Art

<http://www.metmuseum.org/>

National Gallery Australia

<http://www.nga.gov.au/>

Powerhouse Museum

<http://phm.gov.au>

World's Women Online  
<http://wwol.inre.asu.edu/artists.html>

Web Museum  
<http://metalab.unc.edu/wm/>

Web Museum - Artists Index  
<http://metalab.unc.edu/wm/paint/auth/>