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AUSTRALIAN CURRICULUM, ASSESSMENT AND REPORTING AUTHORITY

Australian Curriculum: The Arts Foundation to Year 10

Draft for consultation

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Contents

Rationale And Aims **3**

Rationale 3
aims 3

Organisation **4**

Content Structure 4
The Arts Across Foundation To Year 10 9
Achievement Standards 11
Glossary 11
Diversity Of Learners 12
General Capabilities 14
Cross-Curriculum Priorities 17
Links To Other Learning Areas 19
Implications For Implementation 21

Dance **23**

Rationale 23
Aims 23
Learning In Dance 24
Foundation To Year 2 25
Years 3 And 4 29
Years 5 And 6 33
Years 7 And 8 37
Years 9 And 10 41

Drama **45**

Rationale 45
Aims 45
Learning In Drama 46
Foundation To Year 2 48
Years 3 And 4 52
Years 5 And 6 56
Years 7 And 8 60
Years 9 And 10 64

Media Arts **68**

Rationale 68
Aims 68
Learning In Media Arts 69
Foundation To Year 2 70
Years 7 And 8 81
Years 9 And 10 86

Music **91**

Rationale 91
Aims 91
Learning In Music 92
Foundation To Year 2 93
Years 3 And 4 97
Years 5 And 6 101
Years 7 And 8 105
Years 9 And 10 109

Visual Arts **113**

Rationale 113
Aims 113
Learning In Visual Arts 114
Foundation To Year 2 116
Years 3 And 4 120
Years 5 And 6 124
Years 7 And 8 128
Years 9 And 10 132

Glossary **136**

Draft for consultation

Rationale and Aims

Rationale

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

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

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

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

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

Aims

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

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

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Organisation

Content structure

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

The Australian Curriculum: The Arts comprises five subjects:

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

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

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

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

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

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

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

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

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

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

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

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

Making

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

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

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

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

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

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

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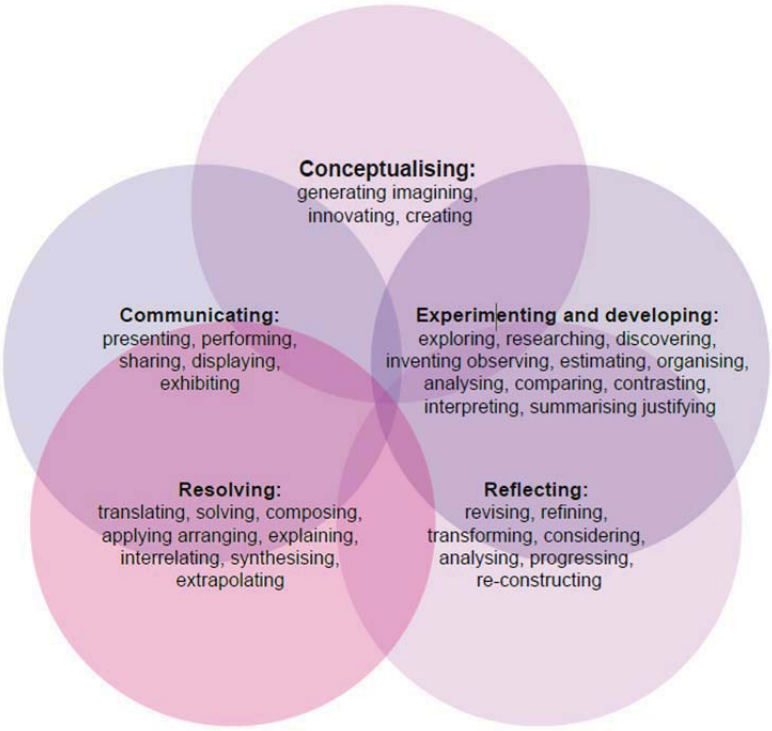

Figure 1. Learning in The Arts

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

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

Responding

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

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

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

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

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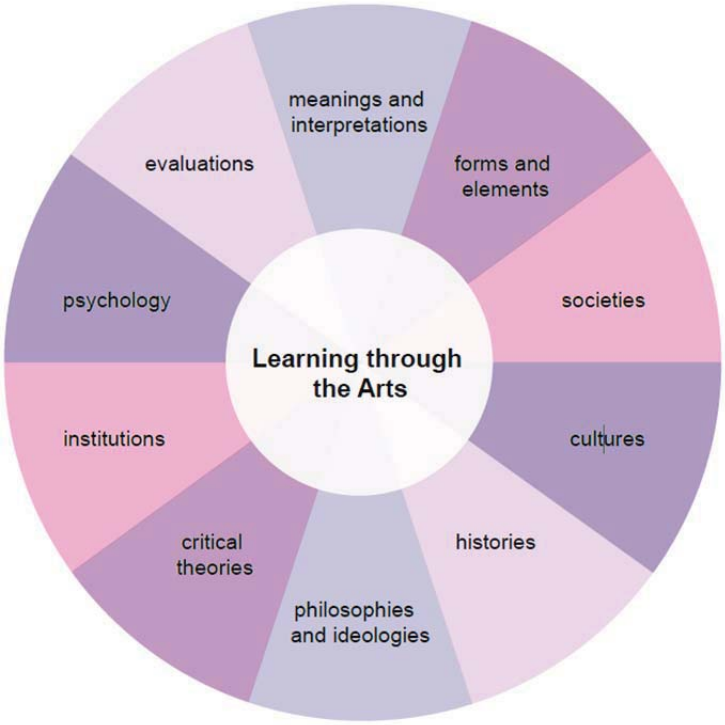

Figure 2. Learning through The Arts

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

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

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

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	creation?
psychology	What processes of the mind and emotions are involved in interpreting the art work?
evaluations	How successful is it in terms of its audiences, contexts and the artist's intentions?

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

Band descriptions

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

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

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

Content descriptions

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

Content elaborations

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

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The Arts across Foundation to Year 10

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

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

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

Foundation to Year 2

Students bring to school diverse backgrounds and a range of experiences in the arts. The Arts curriculum builds on these as rich resources for further learning about each of the art forms.

In Foundation to Year 2, The Arts curriculum builds on the *Early Years Learning Framework* and its key learning outcomes, namely: children have a strong sense of identity; children are connected with, and contribute to, their world; children have a strong sense of wellbeing; children are confident and involved learners; and children are effective communicators.

In the early years play is important in how children learn; it provides engagement, then purpose and form. In The Arts, students have opportunities to learn through purposeful play and to develop their sensory, cognitive and affective appreciation of the world around them through exploratory and creative learning. Students will learn about and experience connections between the art forms.

Years 3 to 6

Through the primary years, students draw on their growing experience of family, school and the wider community to develop their understanding of the world and their relationships with others. During these years of schooling, students' thought processes become more logical and consistent, and they gradually become more independent as learners. Students talk about changes in their own thinking, performance or making, giving reasons for their actions and explaining and demonstrating their organisation of ideas. They begin to recognise, appreciate and value the different ways in which others think, act and respond to art works.

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

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Years 7 to 10

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

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

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

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Achievement standards

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

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

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

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

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

Glossary

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

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Diversity of learners

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

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

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

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

Students with disability

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

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

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

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

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

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English as an additional language or dialect

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

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

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

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

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

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

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General capabilities

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

There are seven general capabilities:

- Literacy (LIT)
- Numeracy (NUM)
- Information and communication technology (ICT) capability (ICT)
- Critical and creative thinking (CCT)
- Personal and social capability (PSC)
- Ethical behaviour (EB)
- Intercultural understanding (ICU).

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

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

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

Literacy (LIT)

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

Numeracy (NUM)

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

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Information and communication technology (ICT) capability

In the Arts, ICT capability enables students to use digital technologies when making and responding to art works, for example, using multimedia to plan, create and distribute art works. They use their ICT capability to increase the range of forms for personal expression as they generate ideas and Where appropriate they use digital tools and environments to represent their ideas and art works Students learn to apply social and ethical protocols and practices in a digital environment, particularly in relation to the appropriate acknowledgment of intellectual property and the safeguarding of personal security when using ICT. They use digital technologies to locate, access, select and evaluate information, work collaboratively, share and exchange information, and communicate with a variety of audiences.

Critical and creative thinking (CCT)

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

Ethical behaviour (EB)

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

Personal and social capability (PSC)

In The Arts, personal and social capability assists students to work to the best of their ability, both individually and collaboratively. In making and responding to art works, students have regular opportunities to recognise, name and express their emotions while developing art form-specific skills and techniques, and to identify and assess personal strengths, interests and challenges. They are encouraged to develop and apply personal skills and dispositions such as self-discipline, goal setting, working independently and showing initiative, confidence, resilience and adaptability. They learn to empathise with the emotions, needs and situations of others, to appreciate diverse perspectives, and to understand and negotiate different types of relationships. When working with others, students develop and practise

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social skills that assist them to communicate effectively, work collaboratively, make considered group decisions and show leadership.

Intercultural understanding (ICU)

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

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

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Cross-curriculum priorities

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

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

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

Aboriginal and Torres Strait Islander histories and cultures (ATSIHC)

In the Australian Curriculum: The Arts, the Aboriginal and Torres Strait Islander histories and cultures priority enriches understanding of the diversity of art-making practices in Australia and develops appreciation of the need to respond to art works in ways that are culturally sensitive and responsible.

The Australian Curriculum: The Arts enables the exploration of art forms produced by Aboriginal and Torres Strait Islander people and the way the relationships between peoples, culture and country/place for Aboriginal and Torres Strait Islander peoples can be conveyed through a combination of art forms and their expression in living communities, and the way these build Identity. It develops understanding of the way Aboriginal and Torres Strait Islander artists work through and within communities.

In this learning area, students learn that the oral histories and belief systems of Aboriginal and Torres Strait Islander Peoples are contained in and communicated through cultural expression in story, movement, song and visual traditions. They recognise that those histories and cultural expressions in a diversity of contemporary, mediated and culturally endorsed ways enable artists to affirm connection with Country/Place, People and Culture. They appreciate the intrinsic value of the art works and artists' practices of Aboriginal and Torres Strait Islander people as well as their place and value within broader social, cultural, historical and political contexts.

Asia and Australia's engagement with Asia (AAEA)

In the Australian Curriculum: The Arts, the Asia and Australia's engagement with Asia priority provides rich, engaging and diverse contexts in which to investigate making and responding art works as well as the related cultural, social, and ethical interests and responsibilities.

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

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

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In this learning area students explore, engage with and respond to the art forms, media, instruments and technologies of the Asia region. They learn the intrinsic value of these art works and artists' practices in each of The Arts subjects, as well as their place and value within broader social, cultural, historical and political contexts.

Sustainability (SUST)

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

The Australian Curriculum: The Arts enables the investigation of the interrelated nature of social, economic and ecological systems through art making and responding. It investigates the significance of this for the sustainability of practice, resource use and traditions in each of The Arts subjects. The importance of accepting a range of world views, attitudes and values is developed and with it the need to collaborate within and between communities for effective action.

In this learning area, students use the exploratory and creative platform of The Arts, to develop world views that recognise the importance of social justice, healthy ecosystems and effective action for sustainability. They choose suitable art forms to communicate their developing understanding of the concept of sustainability and persuade others to take action for sustainable futures.

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Links to other learning areas

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

Some Arts subjects have direct relationships with particular subjects. Drama and Media Arts have a strong focus on language, texts and narrative, and aspects of these two Arts subjects are taught as part of English. Dance has links to Health and Physical Education. Media Arts and Visual Arts have links to the Technologies learning area. Numeracy is present in each of The Arts subjects at different times, as described in the general capabilities section. From time to time there may be opportunity to directly connect The Arts subjects with Mathematics.

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

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

English

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

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

Mathematics

In the Arts and Mathematics students build their understanding of relationships between time and space, rhythm and line through engagement with a variety of arts forms and mathematical ideas. In both visual arts and mathematics students learn about size, scale, shape, pattern, proportion and orientation. These concepts are also explored in dance,

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

Art-making requires the use and understanding of measurement in the manipulation of space, time and form. Creating patterns in the Arts involves counting, measurement and design in different ways across the various art forms.

Science

Skills that are central to arts practice such as communicating with others, problem solving, comprehending and using existing resources in the development of new ideas also reinforce learning in Science. There is a strong relationship between the development of observational skills, imaginative speculation and encouragement of curiosity and questioning within the scientific and artistic explorations of real and imagined worlds. The Arts provide opportunities for students to explore and communicate scientific ideas and to develop and practise technical skills: through activities such as creating visual arts works that present an understanding of how systems in plants and animals work together or using the materials, techniques and processes of photography to investigate light and the properties of matter in a practical context; music, drama and dance may be utilised to challenge thinking about scientific issues which affect society; visual design may be employed when developing new products or solutions to problems.

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

History

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

Geography

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

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

Implications for implementation

In the Australian Curriculum: The Arts, the two strands of *Making* and *Responding* are interrelated and inform and support each other. When developing teaching and learning programs, teachers combine aspects of the strands in different ways to provide students with learning experiences that meet their needs and interests. There are opportunities for integration of learning between Arts subjects and with other learning areas.

Engaging learning programs will provide opportunities for students to:

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

Although the individual Arts subjects of Dance, Drama, Media Arts, Music and Visual Arts form the basis of the Australian Curriculum: The Arts, students require opportunities to study and make art works that features fusion of traditional art forms and practices to create works in merged, hybrid and/or multi-arts forms. This learning involves exploration of traditional and contemporary arts practices from different cultures, including works from Aboriginal and Torres Strait Islander cultures. Such works might:

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

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

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

Some students may have already learned a concept or skill, in which case it will not have to be explicitly taught to them in the band stipulated. Other students may need to be taught concepts or skills stipulated for earlier bands. The content descriptions in the Australian Curriculum: The Arts enable teachers to develop a variety of learning experiences that are relevant, rigorous and meaningful and allow for different rates of development, in particular for younger students and for those who require additional support.

Some students will require additional support to develop their skills in specific Arts subjects. In the Australian Curriculum: The Arts it is expected that appropriate adjustments will be

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made for some students to enable them to access and participate in meaningful learning, and demonstrate their knowledge, understanding and skills across the five Arts subjects. To provide the required flexibility teachers need to consider the abilities of each student and adopt options for curriculum implementation that allow all students to participate.

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

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

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

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

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

- ongoing formative assessment within classrooms for the purposes of monitoring learning and providing feedback to teachers to inform their teaching, and for students to inform their learning
- summative assessment for the purposes of twice-yearly reporting by schools to parents and carers on the progress and achievement of students.

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Media Arts

Rationale

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

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

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

Students learn to be critically aware of ways that the media are culturally used and negotiated, dynamic and central to the way they make sense of the world and of themselves. They learn to interpret, analyse, replicate and develop media practice through their media arts making experiences.

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

Aims

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

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

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Learning in Media Arts

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

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

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

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

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

The codes and conventions of Media Arts

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

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

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Foundation to Year 2

Foundation to Year 2 Band Description

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

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

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

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

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

Foundation to Year 2 Content Descriptions and Elaborations

Making

2.1 Play with and explore equipment and media technologies

General capabilities

ICT, PSC, LIT, CCT

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

2.2 Explore story structures including those from Aboriginal or Torres

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

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Strait Island peoples and the Asia region using available media technologies *General capabilities* CCT, LIT, ICT, ICU *Cross-curriculum priorities* SUST, AAEA, ATSIHC	• representing personal understanding of the traditional stories of the Aboriginal or Torres Strait Islander peoples by sequencing hand drawn pictures and scanning them to retell the story • retelling familiar stories to look like a comic book through the combination of images and text • recognising that others have different stories
2.3 Create media arts works about self, others or their environment for a familiar audience *General capabilities* CCT, PSC, LIT, ICT, ICU	• capturing images for a familiar audience that represent a chosen topic for an audience, for example ‘our classroom’ • arranging printed images of the self for a familiar audience for example ‘My week’ • capturing sounds that represent a variety of familiar local environments, such as ‘the school yard'
2.4/5 Organise ideas by discussing possibilities for media arts works with guidance *General capabilities* CCT, ICT, LIT, ICU, PSC *Cross-curriculum priorities* SUST	• creating a sequence that has a beginning, middle and end • capturing and sequencing sounds that represent places and environments known to them • combining a variety of media sources, organising and sequencing them together to tell a story about familiar people or places • recognising that others have different stories
2.6 Connect media arts to other Arts subjects and learning areas *General capabilities* CCT, ICT, LIT *Arts subjects and learning areas* DR, MU	• filming or photographing their dramatic play • creating visual representations in response to music using available technologies
Responding	
2.7 Express ideas and feelings in response to their own and others’ media arts works *General capabilities*	• identifying and sharing their thoughts and feelings about media arts works, for example ‘What is the message?’ • listening and responding to feedback and giving helpful feedback to others

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LIT, ICT, PSC, ICU EB

- acting out favourite lines or examples of humour from television shows and movies and explaining their appeal

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

General capabilities

ICT, LIT, CCT, PSC

Cross-curriculum priorities

AAEA, SUST

- viewing and comparing media works to identify similarities and differences
- comparing a computer game to a TV children's program, discussing similarities and differences in producer, content and purpose
- enacting or adopting roles from a variety of television genres, such as a news reader, an advertisement spruiker, a talk show host

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

General capabilities

CCT, LIT

- comparing animated and live action programs and discussing how we know which ones are non-fiction and which ones are imaginary
- considering the different types of programming on television to decide which ones might be non-fiction and which are imaginary
- examining different understanding of the same advertisement and discussing how different people have come to understand these media arts works in these ways

Foundation to Year 2 Achievement Standard

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

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

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Years 3 and 4

Years 3 and 4 Band Description

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

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

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

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

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

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Years 3 and 4 Content Descriptions and Elaborations

Making

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

General capabilities

CCT, LIT, ICT, PSC

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

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

General capabilities

CCT, LIT, ICU, PSC

Cross-curriculum priorities

AAEA

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

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

General capabilities

CCT, LIT, PSC, EB, ICT

Cross-curriculum priorities

SUST, ATSIHC

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

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

General capabilities

CCT, LIT, ICU, PSC

Cross-curriculum priorities

SUST

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

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

General capabilities

CCT, ICT

Arts subjects and learning areas

DA, DR

- recording dances they make using available technology and experimenting with codes and conventions, such a camera angle, colour and sound to create a media arts work
- explore story sequences from their devised or improvised drama to experiment with codes and convention such as camera angle

Responding

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

General capabilities

CCT, LIT

- comparing their own and others' media arts works, and identifying their features, for example, 'What codes and conventions caused you to respond that way?'
- describing the use of sound in scenes with dramatic tension referring to instruments, sound quality and volume
- discussing how features of media arts works made them respond to the overall media artwork, for example, 'What caught your attention?'
- recognising connections based on personal preference between the types of media arts works they like, for example personal preferences in animation forms or computer games

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

General capabilities

LIT, EB, ICT, CCT

Cross-curriculum priorities

SUST

- identifying issues of acceptable and unacceptable use of borrowed material, and exploring under what conditions it might be acceptable to use borrowed imagery for the creation of a magazine
- developing a classroom code of ethics around the use of cameras and other media technology in the school that includes such considerations as others' right to privacy and the need to gain permission before recording
- identifying and describing the intended audience within a media arts work, such as character age ranges, or targeted advertising, for example, 'Would you watch this?'
- demonstrating ways that the intended audiences influence the making of media arts works

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

General capabilities

CCT, LIT

Cross-curriculum priorities

SUST, AAEA

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

Years 3 and 4 Achievement Standard

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

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

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Years 5 and 6

Years 5 and 6 Band Description

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

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

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

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

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

Years 5 and 6 Content Descriptions and Elaborations

Making

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

General capabilities

CCT, ICT, LIT

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

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	and font to design and create a film poster in a recognised genre
6.2 Select and apply codes and conventions to their own media arts works to suit an intention and audience *General capabilities* CCT, ICT, PSC, LIT	• collaborating to design and create character profiles for a machinima or gameplay appropriate for that platform and its audience • creating a soundscape or podcast to establish mood through incorporating a range of sounds, sound effects and music • drawing on the layout conventions of the print media to engage and appeal to a particular audience through the codes and conventions of fonts and images • applying high and low camera angles to create a power imbalance in a filmed conversation to make one person look weak, the other powerful
6.3 Create representations that explore values and beliefs about people, places, and events or times, including those from the Asia region, for specific audiences and purposes *General capabilities* CCT, LIT, EB, PSC *Cross-curriculum priorities* AAEA	• designing a stereotypical character, such as a superhero, and applying codes and conventions such as costume, mannerisms and dialogue in its creation • constructing representations of people or places, using codes and conventions such as framing and lighting • collaborating to explore, discuss and represent values and beliefs held about a specific idea or concept, creating a sequence that represents it positively, and another sequence presenting the same idea or concept negatively • selecting combinations of media materials to represent the same person, idea, place or event in different ways, for example making a voice recording and changing its meaning with sound effects or music • identifying that representations are understood differently by different people and constructing representations that would be understood in the Asia region, for example recreating an Indian Bollywood dance sequence and filming it using the appropriate codes and conventions of Indian cinema
6.4/5 Plan media arts works for specific audiences and intentions *General capabilities*	• collaborating to design storyboards and scripts for a media arts sequence that addresses a social, environmental or community issue • making individual or group decisions about the use of the codes and conventions, such as camera movement, camera angles, layout, image or

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CCT, ICT, LIT, PSC, EB

Cross-curriculum priorities

SUST

soundtrack to create meaning for an intended audience

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

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

- combining drama and media arts experiences to tell stories
- exploring ideas in visual arts works and representing these in their media arts work loads

General capabilities

CCT, ICT, LIT

Responding

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

General capabilities

CCT, ICT, LIT, PSC

- reflecting on and justifying the use of codes and conventions in the making of their own media arts works
- asking questions about the choices made to meet the needs of the chosen audience, for example, exploring films by explaining how lighting and sound engage the audience
- reviewing a film in a panel show format with a range of opinions presented and referencing supporting clips to justify those opinions
- writing a fan blog for a computer game, reviewing particular aspects of the gameplay

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

- interrogating, identifying and discussing the issues related to the use of the work of another media artist in their own work to enhance the artistic intentions of their own ideas or the ideas of a group
- identifying and discussing issues around 'cyber

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including cultural issues, collaboration, permissions and the acknowledgement of ownership *General capabilities* LIT, CCT, ICT, EB, PSC, ICU *Cross-curriculum priorities* SUST	safety' in relation to a particular media arts work, such as publishing a digital photo album online • exploring the rights of media artists, legal issues around ownership and obtaining permissions to use and distribute media arts works • collaborating to explore and identify cultural and environmental issues related to the inappropriate or insensitive use of or reference to the cultural materials, ideas and stories of others
6.9 Identify, describe and explain how representations in various media arts forms from Australia, the Asia region and the world are constructed and reflect the personal, social, cultural and environmental contexts, values and beliefs of those who make them *General capabilities* LIT, ICT, CCT, ICU, PSC, EB *Cross-curriculum priorities* SUST, AAEA	• collating advertisements from a range of media arts forms that represent people, groups or environments in particular ways, identifying the values and beliefs communicated through the selection of content. • researching and investigating the social, political, cultural and environmental contexts of particular time periods to explain how these factors can influence the creation of characters, plots and themes in films • collaborating to investigate, compare, discuss and present ideas about how the media construct representations of different social and ethnic cultural groups • discussing how male and female identities are constructed in computer games and describing which characteristics have been selected and/or exaggerated

Years 5 and 6 Achievement Standard

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

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

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Years 7 and 8

Years 7 and 8 Band Description

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

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

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

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

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

Years 7 and 8 Content Descriptions and Elaborations

Making

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

- selecting footage that has been captured on a camera, editing the footage into a sequence and applying a soundtrack that matches the edited sequence's pace, rhythm and style
- collaborating with others to manipulate sound and camera angles to create mood and setting
- applying image manipulation software to manipulate contrast, colour correction and adding filters or text to

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

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- designing and annotating camera placement and lighting plans for the creation of a media arts work

8.5 Produce media arts work for a specific context and purpose

General capabilities

CCT, ICT

- telling a news story in print and for online publishing and discuss the differences in the content, meaning and delivery between the two forms
- adapting a scene from a film for a different media context
- promoting a school event through different media and online formats making decision about time, technological access and economic constraints

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

General capabilities

PSC, CCT

Cross-curriculum priorities

SUST, AAEA

Arts subjects and learning areas

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

- creating a visual representation to accompany a chosen piece of music
- adapting a scene from a drama work or novel for a media arts work or online format

Responding

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

General capabilities

CCT, LIT, PSC

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

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

General capabilities

CCT, LIT, EB

Cross-curriculum priorities

SUST, AAEA

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

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

General capabilities

CCT, LIT, PSC, EB, ICU

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

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

General capabilities

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

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different countries or communities

Years 7 and 8 Achievement Standard

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

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

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Years 9 and 10

Years 9 and 10 Band Description

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

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

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

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

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

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Years 9 and 10 Content Descriptions and Elaborations

Making

10.1 Choose from a range of media arts equipment, technologies and techniques to create media arts works for different intentions and purposes to position, manipulate or	• designing the lighting set up on a shoot that is appropriate to a specific genre, in order to create a specific effect or mood • creating media arts works that reflect a refined understanding of how lenses, exposure and aperture work in photography and applying this knowledge in different lighting conditions

influence audiences *General capabilities* CCT, LIT	• creating and editing a soundscape for a specific audience and intention and creating their own foley tracks to evoke a response in an intended audience • trialling, selecting and justifying the best media form to work within to appeal to particular audiences
10.2 Explore and rework known genre conventions to create new and hybrid forms of media arts works *General capabilities* CCT, LIT, ICT	• combining different film trailers from different genres or styles, and editing them together to create a new film genre or style • designing convergent forms of media arts works that explore the possibilities of existing mediums
10.3 Manipulate representations to invite alternate social, cultural and environmental viewpoints and audience interpretations *General capabilities* CCT, LIT, ICT *Cross-curriculum priorities* SUST	• utilising the techniques of 'culture jamming' to change the meanings of well-known media arts works such as popular advertisements • scripting alternate endings to television or film narratives for different responses from the audience • constructing characters for a computer game that appeals to diverse audiences who use it for different purposes • exploring cultural, social and environmental issues represented in the media and re-imagining and re-mixing alternate versions to present a variety of viewpoints
10.4 Apply codes and conventions in the planning of media arts works for intended audiences and purposes, making refinements using feedback and self-reflection *General capabilities* CCT, LIT, ICT	• designing the mise-en-scène of each frame in a storyboard or visual sequence, deciding where objects and people will be placed within the frame • arranging the layout for a magazine and selecting which fonts, colours, titles, photographs and articles are to be used and, depending on the magazine's genre, style and audience, then seeking feedback from the target audience to see if they find the layout appealing • trialling and refining different layouts, designs and platforms for a website or virtual world, keeping the content consistent with the expectations of the end user

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

General capabilities

CCT, PSC, EB, ICT

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

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

Arts subjects and learning areas

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

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

Responding

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

General capabilities

CCT, LIT,

Cross-curriculum priorities

SUST

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

10.8 Examine social and regulatory

- researching Australia's classification system

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frameworks within which media arts works are created and explain how these may affect the production and reception of media arts works *General capabilities* CCT, LIT, ICT, EB	and its relationship to audiences and explaining how it affects themselves and the wider community • investigating the differences between government regulation and self-regulation • research viral marketing campaigns and examine the process of distribution from one to many • identifying the organisations that deal with complaints members of the community may have about media arts works
10.9 Evaluate media representations, discuss their impact and suggest alternative portrayals *General capabilities* CCT, LIT, ICU, PSC, EB *Cross-curriculum priorities* SUST	• analysing gender portrayals in media arts works and evaluating the extent to which they narrow or broaden opportunities for genders • collaborating to create an alternative representation for commonly depicted portrayals in media arts works • discussing the portrayal of particular groups in media arts works, considering any advocacy and challenges and evaluating any change over time
10.10 Recognise that media arts works can contribute to sustainable lifestyles, be important in the construction of identity and fulfil a diverse range of purposes for audiences as citizens, consumers and producers *General capabilities* CCT, ICT, LIT, NUM, PSC, ICU *Cross-curriculum priorities* SUST	• creating a portfolio of favourite music and films that gives an insight into the personality of an imaginary character • annotating statistics on the media they have consumed in a given period and comparing this with others in the class, noting differences, similarities and trends • discussing how the online availability and access to particular media arts works, genres or styles can fulfil certain basic human needs such as belonging, friendship or identity for some audiences • identifying ways in which the media can assist in the maintenance of sustainable lifestyles
10.11 Investigate world views through media arts works from different social, cultural, historical and environmental contexts and compare representations	• examining the traditions and formats of world cinema and then re-writing the structure of a popular film to follow many of those conventions, recognising different world-views

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General capabilities

CCT, LIT, ICU

Cross-curriculum priorities

SUST

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

Years 9 and 10 Achievement Standard

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

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

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appropriation	borrowing elements from one artwork to re-contextualise them to create new works with another meaning
arranging	in dance, is organising or assembling dance movements in a specified position, place or structure; in music is adapting and manipulating existing musical material, for example, by changing the instrumentation, adding accompaniment or additional parts
art form	the specific shape or quality an artistic expression takes. It will be influenced by the materials and technologies used in: dance, drama, media arts, music, visual arts. Each of the Arts subjects is an art form: dance, drama, media arts, music, visual arts
articulation	the way a note is sung or played, such as short and detached (staccato), smooth (legato) accented which contributes to the overall style and interpretation in music
assemblage	an arrangement of a variety of materials to create a 2D or 3D work of art
atmosphere	the established mood or feeling, for example the mood in a performance, or a painting
audience	individuals or groups of people who experience the Arts in a range of settings and contexts (formal, informal, virtual or interactive) through intellectual, emotional and social engagement
aural memory	internalising a memory of the sounds and elements of music in isolation and in combination, such as instrumental and vocal sounds or specific and rhythm patterns
aural skills	using auditory skills to identify and discriminate between sounds
binary form	a choreographic structure that consists of two distinct, self-contained sections or themes that share either a character or quality (such as the same tempo).Also known as AB.
blocking	the organising of actors in a performance space in drama, for example positioning one actor will deliver a line in the centre of the space and another will sit on the floor to the left of the first actor
body awareness	focuses on body shapes, body bases, body parts, locomotor and non-locomotor movements
body bases	body parts that support the rest of the body, for example when standing, the feet are the body base; when kneeling, the knees are the body base

Draft for consultation

body parts	using isolated parts of the body, for example arms, legs, head, torso, feet, hands
body percussion	using the body as a percussion instrument to perform beat or rhythm
body zones	body areas of right side, left side, front, back, upper half and lower half
call and response	a choreographic, dramatic or musical structure in which one soloist/group performs, with the second soloist/group answering or entering in “response”
camera angle	various positions of the camera which gives different viewpoints of the subject matter
canon	in music, a passage, movement, sequence, or piece of music are done in succession or overlapping one another; in dance, the dancers perform the same passage, movement, phrase or sequence in succession, usually with the second and following dancers beginning the movement sequence before the first dancer has completed it
character/role	identification and portrayal of a person’s values and attitudes, intentions and actions as imagined relationships, situations and ideas in dramatic action
chord	two or more notes played simultaneously
choreographic devices	the tools a choreographer selects and uses to communicate ideas, including: abstraction, sequence, repetition, transition, contrast, variation, canon
choreograph	to arrange or invent movements; steps and patterns of movements to create dance
choreography	the arrangement of movement.
codes	accepted ways of arranging materials into familiar forms, such as print, painting, moving image or sculpture. In Media Arts, codes can further be broken down into technical (such as camera angles, brush strokes, body movement) and symbolic codes (such as the language, dress, actions of characters, visual symbols)
collapsing	a movement quality where there is a release of tension where gravity is permitted to take over. The collapse may be gradual and controlled as in a slow fall, or it may be sudden as in fainting.
colour	in visual arts includes primary, secondary and tertiary colours. It includes notions of a limited palette, monochrome, subdued, bright, intense, complementary, opaque and transparent

Draft for consultation

composition	the placement or arrangement of elements or parts in arts works, as distinct from the subject of a work
compositional skills	the ability to arrange elements in an art work, for example arranging movements in dance
concepts	idea(s) involved in the work
contrast	creating difference for example change in energy level (dance) and strong light or dark areas (visual art) softness or loudness (music)
conventions	traditional or culturally accepted ways of doing things based on audience expectations. Each art form has hundreds of conventions built up over time and widely accepted by audiences for example heroes and villains in drama.
costume	clothing worn by performers/actors. Can offer a sense of time and place or suggest status or emotional state. Costume colour and style can be symbolic of the character
craft	crafting objects can be for experimentation with form or function, for exhibition, for production and for personal or community need. is an intellectual and physical activities where artists explore the possibilities of materials and processes to produce unique objects. Indigenous cultures draw no distinction between art and craft and similarly contemporary culture values the interplay between the art/craft, design/craft, the art/designer or the design/maker. The crafted and handmade sit alongside the manufactured design object as part of historical, national and cultural identities
culture products	the identity and communicative practices of cultures such as film, visual arts and crafts, dance and film making
cue	a signal to an actor to enter or leave the acting area. A line of dialogue or an instruction in a script that serves as a signal to other actors. An instruction about when to action a stage management instruction such as a lighting or sound change (drama)
curator	a person who is responsible for the concept, selection of work and design of a display or exhibition of art works
deconstructing	the dissection of imagery or text physically or metaphorically
decontextualising	to remove an image, object or idea from a context
design	to plan, the form, composition or structure of an arts work in making or responding, and the shape given to any object of use and the way it functions

Draft for consultation

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

Draft for consultation

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

Draft for consultation

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

Draft for consultation

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

Draft for consultation

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

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

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relationship	the connections and interactions that exist between people to affect the dramatic action in dance or drama. For example spatial (over, under, side-by-side),groupings (connected, apart), interaction and sensitivity to others (leading, following, mirroring, canon, parting)
repetition	a device used in the arts to create emphasis, show comparison or the passage of time, to unify elements or develop a pattern to create interest.
representation	the expression or designation of a character, place, idea, image or information by some other term, character, symbol, diagram, image, sound or combination of visual and aural expression based on shared social values and beliefs; one of the five key concept in Media Arts
re-purposing	to give new use to an object or image
rhythm	combinations of long and short sounds that convey a sense of movement; part of the element of duration, referring to the subdivision of sound within a beat (music)
rhythm pattern	the variety in a sequence of beats in music
rhythmic pattern	the variety and pattern of the beat in dance
role/character	adopting identification and portrayal of a person's values and attitudes, intentions and actions as imagined relationships, situations and ideas in dramatic action
role play	to pretend to be someone else
rondo	a choreographic structure of three or more themes with an alternating return to the main theme (ABACADA).
safe dance practices	can be defined as the practice of selecting and executing safe movement. The focus is on providing dance activities and exercises which allow students to participate without risk of injury. All dance movement should be performed relevant to an individual's body type and capabilities.
sampling and taking	the act of taking a portion, or sample, of one sound recording and reusing it as an instrument or a sound recording in a different song or piece of music
scene	the dramatic action that occurs in a particular place and time; a section of a play
score	a collection of notated representations of sound used to communicate musical information. Scores can use graphic, traditional, culturally or stylistically specific symbols, such as sheet music

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

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

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

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

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