

A large, horizontal, blue ink splatter graphic that serves as a background for the title text.

# Creative Arts K–6 Syllabus

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## Introduction

The *Creative Arts K–6* is one of six key learning area syllabuses for the primary curriculum. This syllabus provides information about teaching and learning in Visual Arts, Music, Drama and Dance. It replaces three existing syllabuses: Music K–6 (1984), Visual Arts K–6 (1989) and Craft K–6 (1972). In response to consultation on the writing brief, this syllabus is called Creative Arts K–6, rather than taking the name of the key learning area, Creative and Practical Arts.

The *Education Act 1990* (NSW) sets out minimum curriculum requirements for primary schools. It requires that courses of study must be provided in each of the six key learning areas for primary education for each child during each year. In particular, the Act states that ‘courses of study in both art and music are to be included in the key learning area of Creative and Practical Arts’. This syllabus enables schools to meet this requirement and to broaden students’ learning experiences in Creative Arts through Drama and Dance.

The syllabus is designed to be used by classroom teachers. It is acknowledged that schools may use other staffing arrangements, such as a combination of teachers, specialising in one or more artforms supporting classroom teachers. This syllabus is designed to assist teachers in their understanding of the artforms and in their planning, programming, assessment and reporting of student achievement. The syllabus caters for the full range of learners and promotes the inclusion of all students.

The *Creative Arts K–6 Syllabus* forms part of a K–12 continuum, providing foundational learning in the artforms that continues in the subjects of Visual Arts, Music, Drama and Dance in Years 7–12.

Students engage in learning experiences in visual arts, music, drama and dance as part of their natural growth and development. However, learning in each of the artforms does not occur automatically. Regular learning experiences that are thoughtfully planned, sequenced and related are essential for developing students’ skills and knowledge and understanding within the artforms. They also contribute to the development of the whole child.

This syllabus acknowledges that Dance is a strand of the PDHPE syllabus. Outcomes in Dance include references to the Dance outcomes in PDHPE. It also acknowledges that a number of schools include Drama within their English programs as well as a method across the curriculum. The focus in this syllabus is on Dance and Drama as artforms.



## Rationale

The artforms of visual arts, music, drama and dance can be thought about in a variety of ways.

They play a significant role in how meaning is made in peoples' lives. Visual arts, music, drama and dance offer students and people of all ages opportunities for personal expression, enjoyment, creative action, imagination, emotional response, aesthetic pleasure and the creation of shared meanings.

The artforms also provide students and other people with opportunities to explore social and cultural values about spiritual and worldly beliefs in Australia and in other regions and cultures, and to celebrate, share and negotiate these values and beliefs. Through the arts, the diverse and pluralistic values of Australian cultures, including those of Aboriginal and Torres Strait Islander peoples, reflect the interests and aspirations of groups, and their identities.

Each of the artforms employs a kind of symbol system or language. Students and others can develop knowledge of and learn to 'read' the conventions of the symbol systems used in the artforms to communicate and exchange ideas about the world. Makers, performers and audiences benefit from a literacy of the signs, codes and conventions used within each of the artforms.

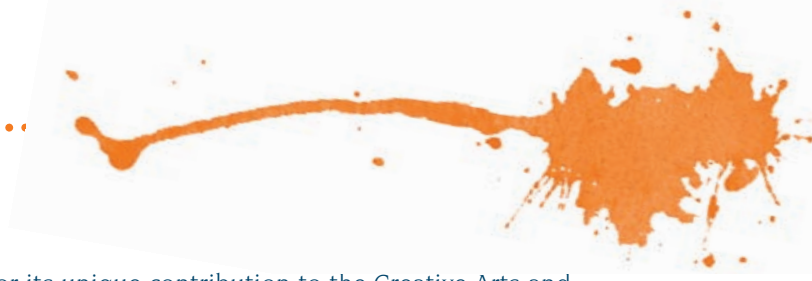
Various people contribute to how meaning is made in each of the artforms, including artists, performers, composers, designers, dancers, architects, actors, directors, choreographers, and writers. Others are involved as audience members, viewers and consumers of the arts. This syllabus provides opportunities for students to explore how people are involved in making, performing and appreciating, and to think about these roles in their own creative activity in visual arts, music, drama and dance.

Works in visual arts, music, drama and dance are produced that relate to the histories and traditions of these artforms and students can investigate the kinds of works that can be made in each of the artforms. For example, in Music, Drama and Dance, works are often presented in 'real time', that is, performed, composed or developed for an event and performed at a certain time and for a particular audience. Students can also investigate how they and others can use a wide range of technologies suited to their artistic intentions, including traditional and newer electronic and digital applications. New technologies also offer unprecedented ways for students and other audiences and viewers to interact with works.

Students can interpret certain aspects of the world in their works, in novel, innovative and creative ways. They can explore how they and others can do this in their own work. They can consider some of the reasons why works are made (eg to provoke a response, to capture a mood or feeling, to extend ideas and techniques, for a special event or to offer a critical insight or express a point of view). Over time, students can think about how works might generate different interpretations and how they may mean different things to the makers and the audiences or viewers who view them and/or listen to them.

These ways of thinking about the arts and the nature of the artforms provide the orientation to this syllabus. They underpin the foundation statements, outcomes and indicators, staged content and approaches to assessment. The approach also takes into account students' cognitive development and the critical role of the teacher in providing learning experiences that are suited to the students' abilities and developmental needs and interests. Students from Early Stage 1 to Stage 3 are increasingly able to develop and maintain concentration in activities in the artforms that occur in time and are developed over time. They are, over time, able to understand some of the conventions in the artforms and use these, to some extent, in their making, composing, listening, performing and appreciating. By the time they have reached Stage 3, students are generally able to reflect on their own activity, choose among alternatives in the ways they make and/or perform in Visual Arts, Music, Drama and Dance and are beginning to understand that different interpretations and meanings about the arts are possible.





Each of the artforms is acknowledged in the syllabus for its unique contribution to the Creative Arts and students' learning:

- In Visual Arts, students develop their knowledge, skills and understanding in making artworks informed by their investigations of the world as subject matter, use of expressive forms, and consideration of the audience for their works. They also develop their knowledge, skills and understanding in appreciating their own artworks and those of others, recognising some relationships between artists, artworks, audiences and how the world is interpreted.
- In Music, students develop knowledge, skills and understanding in performing music of different styles and from different times and cultures by singing, playing and moving, and in organising sound into musical compositions using musical concepts. They also develop their knowledge, skills and understanding in listening to and discussing their own music and that of others.
- In Drama, students develop knowledge, skills and understanding in making drama collaboratively by taking on roles and creating imagined situations shaped by the elements of drama, and in performing drama by actively engaging in drama forms. They also develop their knowledge, skills and understanding in appreciating their own dramatic works and those of others.
- In Dance, students develop knowledge, skills and understanding in composing their own dances using the elements and contexts of dance and in performing their own dances and the dances of others from different times and cultures. They also develop knowledge, skills and understanding in appreciating their own dances and those of others.

In the longer term, learning in the Creative Arts assists students in their lifelong learning in the visual arts, music, drama and dance. It also assists students to participate in and contribute to cultural life, to become informed consumers of the arts and culture, to empathise with others, and to consider a range of career paths. The Creative Arts also provide opportunities for students to respect the views of various social and cultural groups, people with different religions and belief systems and people with disabilities. The Creative Arts also offers opportunities for students to value the different perspectives of females and males.

Further detail about the nature of the artforms is provided in the *Overview of Learning in Creative Arts*.



## Aim and Objectives

### Aim

Creative Arts in K–6 is designed to enable students to gain increasing understanding and accomplishment in the visual arts, music, drama and dance and for students to appreciate the meanings and values that each of the artforms offer personally, culturally and as forms of communication.

### Objectives

In Visual Arts, students will develop knowledge, skills and understanding:

- in making artworks informed by their investigations of the world as subject matter, use of expressive forms, and consideration of the audience for their works
- in appreciating their own artworks and those of others, recognising the roles of artists, audiences and how the world can be interpreted.

In Music, students will develop knowledge, skills and understanding:

- in performing music of different styles and from different times and cultures by singing, playing and moving using musical concepts
- in organising sound into musical compositions using musical concepts
- in listening to and discussing their own music and that of others.

In Drama, students will develop knowledge, skills and understanding:

- in making drama collaboratively by taking on roles and creating imagined situations shaped by the elements of drama
- in performing drama by actively engaging in drama forms
- in appreciating their own dramatic works and those of others.

In Dance, students will develop knowledge, skills and understanding:

- in composing their own dances using the elements and contexts of dance
- in performing their own dances and the dances of others from different times and cultures using the elements and contexts of dance
- in appreciating their own dances and those of others.

It is highly recommended that teachers give consideration to interrelating the objectives in each of the artforms in the development of teaching programs.





## Overview of Learning in Creative Arts in Visual Arts, Music, Drama and Dance

The Creative Arts provide opportunities for students to learn to work within and learn about the artforms of visual arts, music, drama and dance. The relationships between 'learning to' and 'learning about' are central to the students' development of knowledge, skills and understanding and their development of values about the artforms. The content of this syllabus is drawn from many sources, including recent research in learning in visual arts, music, drama and dance and the practices associated with the artforms in contemporary societies. Current and past practices of teachers — within the state, nationally and internationally — and various theoretical perspectives also inform the construction of the syllabus.

### The inclusion of perspectives in the Creative Arts

Australian examples should be considered in teachers' planning and programming and should refer, where appropriate, to particular artists, actors, musicians, dancers and events of significance in cultural life.

In their planning and programming, teachers should take into account issues related to Aboriginal and Torres Strait Islander peoples. Teachers should note that experiences in the arts of Aboriginal peoples contribute to students' understanding of Australian society and to the reconciliation of Indigenous and non-Indigenous Australians. Contemporary practices of Aboriginal and Torres Strait Islander peoples in the arts reflect ongoing traditions. It is recommended that from Early Stage 1 to Stage 3 all students should experience the work of Aboriginal and Torres Strait Islander peoples. Teachers need to remember that they are facilitators of the passing on of traditional knowledge and that Elders are the keepers of this traditional knowledge, art and culture. Aboriginal families and communities should be involved in contributing to this important perspective of the curriculum.

Teachers should also take into account issues related to gender and multiculturalism. The syllabus encourages teachers to select examples of practices used by women and men in visual arts, music, drama and dance and to consider issues of gender stereotyping in the activities and roles offered to students in teaching and learning. The syllabus provides many opportunities for different cultural practices in the arts to be explored in Australia, Asia and in other regions and cultures. These experiences also broaden students' cultural understanding and tolerance towards others. The syllabus also provides opportunities for teachers and students to consider environmental perspectives (the natural environment, built environment, spatial environment and sociocultural environment) in the development of their work in visual arts, music, drama and dance.

Students are encouraged to use a range of technologies in Visual Arts, Music, Drama and Dance, both traditional and contemporary. Traditional technologies associated with clays, paints, drums, texts, lighting and props are made use of in teaching and learning in the creative arts. More contemporary technologies are also used including videos, computer programs used to scan and manipulate images digitally, word-processing programs, computer games, electronic keyboards, computer-based multimedia and the internet.

Increasingly, students may access the internet to research the work of artists, musicians, actors, playwrights, performers, dancers, companies, exhibitions, performances and other arts and cultural events. Students may encounter online exhibitions and performances as audience members. All national and state-based galleries, museums, theatres, orchestras and companies and many regional and local groups have internet addresses. Access is available to similar international sites.



This syllabus provides opportunities for literacy learning in visual arts, music, drama and dance. The syllabus refers to various text types and acknowledges that students can talk about and write about their own work and that of others. Activities are promoted that allow students' reflection on their experiences of making, organising sound, composing, listening and appreciating.

Learning experiences should cater for the needs of all students. Students with special education needs should be considered in teachers' planning and programming. Teachers should also consider the health and safety issues of working with students of different ages, achievement levels and physical abilities. Learning experiences for students with special needs should be adapted to allow for the differing body types, developmental needs and physical abilities of students. Safe working practices and environments should be maintained at all times.

The following information provides an overview of learning in Visual Arts, Music, Drama and Dance.

## Visual Arts


In Visual Arts, students develop knowledge and understanding, skills, values and attitudes in *Making* and *Appreciating* by engaging with the concepts of artists, artworks, the audience and the world. In making they learn how they can investigate the world through selected subject matter (eg people, objects, places and spaces) and work with the forms (eg painting, drawing, digital works) in expressive ways. These investigations of subject matter and the forms are further developed in their appreciation of artists, designers, craftspeople, architects and their works. Learning in visual arts is most effective when learning experiences in making and appreciating are integrated in a planned and sequential teaching and learning process. Teaching and learning experiences may begin with a focus on either making, appreciating, subject matter, a form, particular artists, selected artworks, audiences or the world. All of these offer valuable approaches to the teaching and learning of visual arts and should be varied over the entire program.

### Making

Making provides students with opportunities to make artworks about different investigations of the world. These are taken up in interpretations of subject matter. Teachers play an important role in assisting students to focus on subject matter and related concepts that are of interest to them and the visual arts. Students also learn about different ways to explore subject matter and learn to use a range of techniques to do this (eg in drawing or painting they may explore a bushland area from above or view an aspect of the same landscape as a close-up or micro-view).

In making from Early Stage 1 to Stage 3, students can make artworks in different forms. These may have different emphases and may be viewed as art, craft, and design. The exploration of different techniques and the use of tools provide valuable ways to understand how artworks are made and offer students a broad repertoire from which to select and in which to develop further skills. Over time, and guided by the teacher's instruction, students think more about their own representational activity. Students can seek to make connections between how they interpret subject matter and how their ideas are developed within the form or forms using particular techniques (eg by using washes of colour or bold abstract shapes of colour).

As students progress through the stages, their artworks can be made with a greater understanding of their intentions as artists and what their works might mean. They may also think about what messages they are trying to communicate in their artworks or how they can represent an unusual or imaginative viewpoint. Students become more conscious of the audience for their artworks as they progress through the stages. They may recognise that audiences respond to their artworks in different ways and that their artworks may mean different things to themselves, their peers and other people.



Preliminary investigations for making artworks and the development of artworks themselves take time. Central to artmaking is the need for students to develop self-reflection and judgement, which will affect the choices and actions they make in developing their artworks. The teacher plays a key role here in the questions they ask and the discussions they have with students. For example, they might suggest ways to develop ideas or help students to look at an area more closely by pointing out relationships of size, texture or colour. Students might also talk about their artworks and exchange ideas about one another's artworks. Making also encourages the development of fine motor skills in young children, which are also developed in other practical learning experiences. Making is most effective when it includes an understanding and appreciation of artists, their works, the world and audiences.

Further advice about subject matter and the forms is provided on pages 80–84.

## **Appreciating**

Appreciating provides students with opportunities to look at, talk about, read about and write about, artists and artworks. Students can think about themselves as members of an audience and recognise that in societies many people are interested in looking at and talking about art. They can explore who artists/designers/craftspeople/architects are and what they do. Consideration should be given to female and male practitioners. Students should be exposed to a wide range of artists, artworks and artistic practices in Australian cultures. These include Aboriginal and Torres Strait Islander peoples where the visual arts are integral to the expression of Aboriginal cultural identity and contemporary interpretations of experience. Artists, artworks and artistic practices in other regions and cultures, including Asia and the Pacific, Europe, the Americas and Africa should also be considered.

Students can learn about how artists work, how they develop creative and innovative ideas for their works and interpret the world and how these interpretations occur at different times and in different places. They can look at and discuss the various forms that artworks can take: from delicate miniature paintings to digital works to monumental sculptures to architecture. Other works that can also be investigated include larger paintings, photographs, drawings, sculptures, installations, weavings, film/video, illustrated books and performance art. Various art, craft or design emphases can be explored across this range of works including works produced as one-offs and others produced as limited editions or as multiples.

Students can focus on the subject matter of works, the techniques artists use and the meanings that the works may generate, as well as the forms of the works. Over time students can look at how artworks make use of concepts such as perspective, light, dark and abstraction or represent a personal response or the interests of a community. Students can also develop a critical perspective in their appreciation of the visual arts by discussing the properties of selected works and thinking about which is more effective and why. Teachers play an important role by selecting examples that will interest students and by connecting their discussions to the practical learning experiences that students are engaged in when making artworks.

Teachers and students can consider the artist's relationship to an audience. They can reflect on their own experiences as audience members and begin to understand how artworks act as representations. Students' appreciation of the visual arts is enhanced by school visits from people such as artists, craftspeople, architects, photographers and designers. Students can also visit art galleries and museums in urban and regional locations and relevant internet sites. These experiences contribute to students' understanding of the value of the visual arts in times past and in contemporary societies. These opportunities also lead to culturally rich and imaginative learning experiences that assist students to enjoy and value the visual arts in their own lives.



## Music

In Music, students develop knowledge and understanding, skills, values and attitudes in *Performing, Organising Sound and Listening* by experiencing musical concepts (duration, pitch, dynamics, tone colour, and structure) within a wide range of *Repertoire* through a sequential and planned process of teaching and learning. Learning in music is most effective when learning experiences in performing, organising sound and listening are integrated. Teaching and learning experiences may begin with musical concepts as a specific focus, repertoire as a focus, performing as a focus, organising sound as a focus or listening as a focus. Each of these offer valuable approaches to the teaching and learning of music and should be varied over the entire program.

### Performing (Singing, Playing and Moving)

Performing is any act of music making in class time. It can also refer to more formal performing situations, for example, a performance at an assembly or concert.

Performing provides a valuable opportunity for students to learn about and learn to use musical concepts. It allows them to engage in musical repertoire written by others as well as themselves. This contributes to their understanding of the role that music plays in the world and assists them in understanding the role of a performer.

### Singing

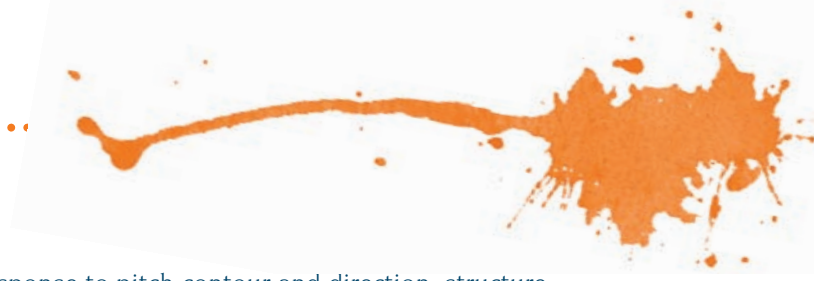
Singing plays a central role in each student's overall musical development. Singing allows all students to be involved in making music by using the most accessible sound source — the voice. A useful starting point for singing activities is the use of the speaking voice through chants, raps, choral speaking, singing games and age-appropriate songs. Speech activities foster rhythmic awareness; for example, building on students' recognition of the rhythm patterns inherent in their rhymes, songs and language. Vocal repertoire can be extended through speech canons and simple rounds, the use of partner songs and songs with ostinato patterns. Two-part songs and more difficult rounds can be introduced when students sing with confidence and in tune. Activities in singing should be positive and develop students' self-esteem, self-expression and ability to work cooperatively. It is important that the teacher joins in with singing activities to demonstrate that singing is an activity which many people enjoy as well as learn from. Quality recorded vocal music that demonstrates accurate pitch and good tonal quality, and particularly music that uses children's voices, provides good singing models. In addition, popular music recordings may provide links with music commonly heard in the students' environment.

### Playing

Playing a range of sound sources extends students' performance skills and develops their aural awareness. Sound sources may include body percussion, found objects, environmental sound sources, instruments constructed by students, electronic instruments and melodic and non-melodic instruments from various cultures. Techniques developed through body percussion can be readily transferred to percussion instruments, both melodic and non-melodic. Students could explore the potential of each sound source and experiment with different ways to produce sound. Students should be assisted to correctly name sound sources and should be shown how to correctly hold, strike, play and suppress sound sources.

### Moving

Moving in response to music is instinctive from a very young age. It is important sensory motor preparation and is a tool for understanding musical concepts. Moving provides an immediate nonverbal way of developing and demonstrating aural awareness and understanding of musical concepts (eg duration — the feet may provide the underlying pulse while the hands clap a rhythm pattern; pitch —



the level and direction of movement may change in response to pitch contour and direction; structure — different sections in the music can be denoted by a change in the types of movement). In order to move in various ways, students need to develop their locomotor and non-locomotor skills, body awareness and spatial awareness. Movement can be extended through students' invention of sounds to accompany particular movements.

## **Organising Sound**

Organising sound encompasses a range of creative activities in which students make musical decisions. They organise the raw material of sound in various ways to make music and explore the tonal quality and effect of sounds produced from a range of sound sources and develop understanding, skills and confidence in making their own music. Students' experimentation with sound and musical ideas may or may not result in the creation of a complete musical work. Organising sound involves activities such as experimenting, imitating, improvising, arranging, composing and notating. The organising of sound is a challenging activity that allows students to learn about musical concepts and the process of composing, as well as learning to compose their own work. For further information on these processes, refer to the Glossary on pages 103–6.

## **Listening**

Listening and aural skill development underpins all musical activities. Students learn to recognise the presence or absence of sound, distinguish between sounds, identify and classify sounds, remember sounds, recall sequences of sounds, imagine sounds and predict sounds. In singing, for example, students develop their vocal tone and pitch accuracy from the models they hear. Listening provides the key to expressive interpretation of songs, to balanced voice blending within a group, and to sensitive performance on instruments and other sound sources. Movement is a useful means of reflecting the way in which students listen and their understanding and awareness of musical concepts. When organising sound, students aurally discriminate between the sounds they select and reject, based on their quality and on the students' aural imagination (the ability to imagine sounds). Through listening to a wide range of repertoire, students learn about the music of others and themselves, musical concepts and the ways in which audiences understand music.

## **Musical concepts**

Musical concepts include duration, pitch, dynamics, tone colour and structure. Teachers should provide a balanced experience of musical concepts through performing, organising sound and listening. Students will learn about and learn to use these concepts within a wide range of repertoire throughout their classroom music experiences and other opportunities provided by schools. Conceptual development depends on students continually revisiting these concepts at increasing levels of complexity and understanding from Early Stage 1 to Stage 3. Additional information about musical concepts can be found on pages 85–87.

## **Repertoire (vocal music, instrumental music, student compositions and movement)**

Repertoire may provide a starting point for students' work in performing, organising sound and listening. Further advice on repertoire is provided on pages 87–89.





## Drama

In Drama, students will develop knowledge and understanding, skills, values and attitudes in *Making, Performing and Appreciating* by engaging in role, dramatic contexts, elements and forms. In making drama, students learn how to investigate their world through devising plays, role-plays and imagined situations. In performance, they develop their skills and appreciation of dramatists, actors, playwrights, devisers, directors and designers. Learning in Drama is most effective when learning experiences in making, performing and appreciating are integrated in a planned and sequential process of teaching and learning.

### Making

Making drama provides students with the opportunities to engage in devising, shaping and symbolically representing imaginative situations, ideas, feelings, attitudes and beliefs. Creating roles and responding imaginatively are essential to drama making and performing. Roles and situations are developed within dramatic contexts and expressed through drama forms (improvisation, movement, mime, storytelling, readers theatre, puppetry, mask, video drama and playbuilding). The elements of drama (dramatic tension, contrast, symbol, time, space, focus and mood) enable students to create and shape the action and its meaning. Students work collaboratively to make and devise the action of the drama.

The action of the drama is developed by exploring questions about who, what, where, when, why and how.

Who are we?	relates to role
What are we doing?	relates to dramatic context – topic, idea, issue
Where are we?	relates to dramatic context – fictional setting
When is this happening?	relates to dramatic context – time
Why is this happening?	relates to the elements of drama
How are we doing it?	relates to dramatic forms

### Role

Role identifies *who* we are in the drama. Taking on a role involves shifting from the everyday context into an imagined situation. Taking on a role is like ‘stepping into another person’s shoes’. When a role is developed it is sometimes referred to as a ‘character’. Role and the body can represent abstract ideas, objects or feelings within the shared fiction of the drama. Role is located in the dramatic context, expressed through a drama form and enhanced by the elements of drama.

### Dramatic context

Participants decide on:

- *what* they are doing (the topic, idea, issue)
- *where* they are (fictional setting)
- *when* the drama is happening (time).

These create the dramatic context.

The topic, idea or issue helps the participants decide on *what* is conveyed in the action of the drama. They help to establish drama which is distinct from our everyday situation and can be derived from a variety of sources such as familiar experiences, fantasy, observations, student interests and ideas, other key learning areas, or cultural practices.

The fictional, sometimes referred to as the imagined, setting refers to the place *where* the drama is set (such as under the old gum tree or inside the human body).





Time, within the dramatic context, identifies *when* the action of the drama occurs. Time establishes the dramatic context in the past or the future, the time of day, week, month, year, century or millennium. Time affects such things as choice of language, movement, props or costumes used to develop and focus the action of the drama. The action may shift from one time to another as the drama develops. This can be conveyed through language or costume.

## Elements of drama

The elements of drama determine why the action is shaped in a particular way to create dramatic meaning. They include dramatic tension, contrast, symbol, time, space, focus and mood. These elements are fundamental to making, performing and appreciating all of the drama forms. For further information on the elements of drama see pages 92–93.

## Drama forms

The forms of drama reveal how to engage in the action of the drama. Forms of drama explored in primary schools can include improvisation, movement, mime, storytelling, readers theatre, puppetry, mask, video drama and playbuilding. A variety of other forms, such as clowning and festival celebrations can also be included as drama forms and performances that have different functions in different cultures. For further information on drama forms see pages 90–92.

## Performing

Performing drama provides students with opportunities to communicate their roles and imaginative ideas to others through voice and movement. They do this within a drama form. Sharing drama work occurs as a classroom learning experience integrated into making and appreciating. Students should be given opportunities to perform and appreciate a variety of drama forms from different Australian cultures including those of Aboriginal and Torres Strait Islander peoples where ceremony and performance are integral to the expression of their cultural identity. When students perform drama to an audience they are called ‘actors’ and develop an actor-audience relationship. When they view drama they are called ‘audience’ or ‘audience members’. Audiences can range from those in the classroom, in the school community and beyond the school.

## Appreciating

Appreciating drama provides students with opportunities to describe, reflect and analyse their own drama work and that of others. They do this by viewing, talking, reading and writing. In these ways, students understand the artistic and social meanings conveyed by drama from personal and cultural perspectives. They appreciate drama work that is both live and on screen (film, television, video, CD ROM, web, video games). Teachers will plan for students to view a wide range of live drama performances suitable for young people in various types of performance spaces. Through these experiences, students investigate the actor-audience relationship.



## Dance

In Dance, students will develop knowledge and understanding, skills, values and attitudes in *Performing, Composing and Appreciating* by engaging with the *elements* of dance (action dynamics, time, space, relationships and structure) through a range of *contexts* within a planned and sequential process of teaching and learning. Learning in dance is most effective when learning experiences in performing, composing and appreciating are integrated. The use of the elements of dance is integral to all learning activities and draws on dance from a range of *contexts*.

Learning to perform, compose and appreciate in dance involves a range of skills that use the dancing body and the elements of dance. Students use the elements in performing, composing and appreciating. With ideas for dance drawn from a range of contexts, they engage with the concepts of dance artists (performers and choreographers), dance works, the audience and the world to develop broader and deeper knowledge, understanding, values and attitudes about dance.

### Performing

Performing involves developing bodily competence and confidence using the elements of dance with expressive qualities. Interpreting dance to communicate moods, feelings and ideas is essential to dance performance.

Use of safe dance practice with physical skills and techniques appropriate to body types and physical ability provides a foundation for understanding the body and movement in dance.

Interpretation is fundamental to the quality of dancing. Students develop use of expressive qualities (such as being fearful, spiteful, joyful), formal qualities (such as line, rhythm, shape), and sensory qualities (such as soft, gentle, curving movements) to interpret ideas.

Students should experience dance that is appropriate to their developmental needs and experience. Modern dance embraces a wide variety of ideas, a broad range of movement possibilities and provides teachers with many principles and techniques for developing dance with all students. The elements of dance indicate basic movement principles that provide a foundation for learning about performance in all types of dance.

### Composing

Composing in dance involves students developing an understanding of the basic components of dance: dancers, movement, sound and physical settings and how these relate to why people dance, what a dance is about and what effect a dance might create. Dance composition involves learning to use the elements of dance to find and structure movement to express ideas in keeping with the intention of the dance. Learning experiences for composing should use material that is meaningful for primary students so they learn how dances are made to communicate feelings, themes or issues within cultural traditions and historical and contemporary contexts. Ideas for dance can be drawn from a variety of sources such as familiar experiences, fantasy, observations, other key learning areas, and traditional and/or contemporary practices. They might include a teacher's or student's dance idea, or involve ideas from an existing dance.

In composing, students respond to a stimulus such as movement itself, poems, narratives, visual images, events, issues and music. Students can draw on direct experience and use their imagination to consider and discuss possible movement responses suggested by a stimulus. Through problem-solving tasks, they can explore and play with movement by improvising with basic movement ideas. While composing, students reflect upon the patterns or sequences of movement that they select, refine, structure and organise through repetition. Observing, reflecting and discussing during the composition process are important learning experiences in the making of dance. Dances are composed using sound or silence as accompaniment, which has an important effect upon the dancers and audience.



## Appreciating

Appreciating involves responding to dance works by viewing, talking, writing and reading. It provides students with opportunities to analyse, value and reflect on their own work and the work of others in terms of personal, cultural and structural meanings.

Students learn to appreciate live performance and how dance communicates meaning by viewing each other's work and by observing dances performed by other students and amateur and professional groups, both live and on videotapes. Students respond to the dance they view through guided questions: Who is dancing? Where is the dance taking place? What kind of dance is being performed and how? How have the elements been used? What ideas, feelings and moods are being expressed? How are these created? Through guided reflection, they develop an understanding of the purpose, meaning and organisation of dances. Such observations can act as a stimulus and enrich their own performing and composing skills.

Students should view dances from a range of genres and styles. They will identify familiar types of dance and consider the intention of the dance maker/choreographer and dancers. By drawing on this range students develop an understanding of dances from different cultures and times, an awareness of links between the past and the present and differences in cultural values and social meanings.

### Elements of dance

Learning in dance involves students using and understanding the elements of dance. The elements of dance are *action, dynamics, time, space, relationships* and *structure*.

Action	refers to <i>what</i> is occurring
Dynamics	refers to the quality or <i>how</i> it is happening
Time	refers to <i>when</i> is it happening
Space	refers to <i>where</i> is it occurring
Relationships	refers to <i>with</i> or <i>who</i> aspects of the dance
Structure	refers to the <i>unity</i> and <i>form</i> of the dance

For specific information on the elements of dance refer to pages 94–96.

### Contexts

Dance occurs in various contexts, providing wide-ranging material for dance ideas in performing, composing and appreciating. Material can be drawn from dances originating in diverse cultures, times and places as well as in the contemporary world. Learning about dance from the perspective of different contexts provides a broad and balanced dance experience appropriate to the interests, resources and expertise of the school and community. Ideas for dance can be drawn from the following cultural traditions, contemporary and historical contexts:

- contemporary and popular dance in Australia
- social dances from local and wider sources, including diverse cultures in Australia
- modern dance of the 20th century
- Aboriginal and Torres Strait Islander traditional and contemporary dance
- indigenous, folk and traditional dances of the world.

For further information see page 96.



## Values and Attitudes in the Creative Arts

The arts exist within a framework of values. These are highly significant to students' development of knowledge, understanding and skills in the artforms. Over time, these values contribute to the ways in which students develop interpretations, explanations and meanings about their own and others' work in the artforms that have a personal, social and cultural relevance. They also assist students to understand and utilise the artforms as symbolic forms of communication. Teachers, parents and people in the wider community can be significant role models for students in how they value the arts. These values are embedded and promoted in this syllabus in the Overview of Learning, Foundation Statements, Outcomes and Indicators, and Content.

### Teachers and students can:

- value and appreciate opportunities to experience and engage in visual arts, music, drama and dance through learning experiences in making, performing, composing, listening to and appreciating
- value and appreciate opportunities for students to take on the roles of artists, performers, composers, makers and audiences or viewers in their own experiences
- value the different people they know who are engaged in and contribute to the visual arts, music, drama, and dance including themselves, teachers, families, friends and other members of their communities
- value the different kinds of novel, innovative, original and creative works that are made in visual arts, music, drama and dance
- recognise how the artforms employ a wide range of traditional and contemporary technologies that contribute to how they are made, performed and interpreted
- recognise how the world provides an endless source of concepts, ideas and issues that can be explored in visual arts, music, drama and dance
- value the opportunities that visual arts, music, drama and dance provide for the development of students' reflective thought and action in making, performing, composing, listening to and appreciating
- value the opportunities visual arts, music, drama and dance offer for self-expression, sensory experience, intuition, imagination and the sharing of meanings and how these can enrich and enhance the quality of students' lives
- value and appreciate how the visual arts, music, drama and dance function as different symbol systems that communicate messages and meanings
- recognise the value of the arts in different times and cultural contexts and consider the influence of cultural and spiritual values, continuity of traditions, ethnic origins, gender, social issues, locations and changing technologies on making, performing and appreciating in visual arts, music, drama and dance
- respect the views of various social and cultural groups, people with different religious and belief systems and people with disabilities
- recognise that experiences in the arts of Aboriginal peoples contribute to students' understanding of Australian society and to the reconciliation of Indigenous and non-Indigenous Australians
- recognise and value the contribution of female and male artists, performers, composers, actors, choreographers, designers
- recognise how they can contribute to cultural life in Australia and respond as critical consumers of artistic and cultural activities through their participation in visual arts, music, drama and dance during their schooling and in post-school settings.



## Links Between the Artforms and Other Key Learning Areas

Some learning experiences can connect the artforms. For example, teachers may establish connections between Music and Dance through moving in performing in Music, and the repertoire suggestions for movement in Music, and the elements and contexts of Dance. Other connections may be made when an event of significance in the school or community forms the basis for a unit of work; eg when a school performance is planned about a festival, event, or a religious ceremony. On such occasions, activities in music, drama, dance and visual arts may be connected for the event. When such events are planned, it is important that teachers are mindful of the syllabus outcomes in each of the artforms: other learning experiences will be needed to develop students' understanding of the unique characteristics and content of the artforms.

Some learning experiences may connect with other KLAs. For example, learning experiences in Visual Arts may link to those in Human Society and Its Environment. A place in the local environment such as a bushland setting may be considered suitable subject matter for artmaking and the appreciation of artworks. It may form the basis of a related inquiry in a HSIE unit of work. In Drama, a document about a particular environment can be investigated through making and performing with students adopting the roles of experts in the field. In this way drama may be used in relation to a HSIE or Science and Technology unit. When these links are made across the curriculum, teachers, in their planning and in their assessing of student achievement, are encouraged to think about the syllabus outcomes in the artforms as well as outcomes in other KLA syllabuses.

Aspects of dance and movement are included in the *Personal Development, Health and Physical Education K–6 Syllabus*. The focus in the PDHPE syllabus is on the elements of dance and locomotor and non-locomotor movement. The *Creative Arts K–6 Syllabus* provides further detail on the nature of performing, composing and appreciating in each stage, and on the elements and contexts of dance. Outcomes are organised into performing, composing and appreciating.

Aspects of drama can be addressed in English K–6 through literary texts, both oral and written. Aspects of craft and design as part of the visual arts are addressed in designing and making learning experiences in Science and Technology K–6. Teachers could consider these links in their planning and programming.

## OUTCOMES

The Outcomes section includes Foundation Statements, Overviews of the Outcomes, and Outcomes and Indicators in each of the artforms.

## Foundation Statements

Foundation Statements set out a clear picture of the knowledge, skills and understanding that each student should develop at each stage of primary school.

### Creative Arts

#### Early Stage 1

##### Visual Arts ■ Music ■ Drama ■ Dance

Students make pictures and other artworks using the media and materials given, representing both real and imagined situations. They appreciate that artists make artworks and they begin to describe some aspects of artworks.

Students sing, play and move to a range of music. They experiment with sounds and begin to organise them into basic structures. Students listen and respond to a variety of music.

Students engage in roles through imaginative play and dramatic situations. They use movement, spaces and objects to dramatise personal experiences. They respond to different forms of dramatic experiences.

Students perform dances with some control over body movement and expression. They respond to a range of stimuli, drawing from experience and imagination, exploring the notion that dance is about moving the body to express ideas. Students watch dance performances and begin to recognise some basic components of dance.

#### Stage 1

##### Visual Arts ■ Music ■ Drama ■ Dance

Students make artworks representing both real and imagined situations exploring a range of techniques and media. They discuss qualities of artworks such as subject matter and technique, recognising that artists create artworks for different audiences.

Students sing, play and move to music, demonstrating an awareness of their own capability in using voice and other sound sources. They organise sounds into simple structures and begin representing creative ideas symbolically. Students listen to, and identify, simple features of music and make judgements about musical effectiveness and preference.



Students explore and convey stories, events and feelings through roles and they work collaboratively to communicate and express feelings about the action of the drama. They experience and respond to a range of drama forms and elements by making, performing and appreciating drama.

Students perform dances with some understanding of body movement and expression, exploring a range of movements to make choices in order to convey ideas, feelings and moods. They describe the ideas, feelings and moods conveyed by dances.

## Stage 2

### Visual Arts ■ Music ■ Drama ■ Dance

Students make artworks that represent a variety of subject matter and make choices about the forms and techniques used to best represent the qualities of the subject matter. They discuss reasons why artists make particular artworks and why different interpretations are possible, recognising similarities and differences in how subject matter is represented.

Students sing, play and move to music, demonstrating a basic understanding of musical concepts. They organise musical ideas into simple compositions and use understood symbols to represent these. Students listen to a range of music, identifying key features and they make some informed judgements about musical preference.

Students use movement and voice to build the action and roles of a drama in a variety of situations. They devise and sequence drama to create meaning. Students experience and interpret a range of drama forms and elements by making, performing and appreciating drama.

Students perform dances demonstrating a range of performance qualities and increasingly complex movement skills. They explore the elements of dance in their own works and how these can be selected and combined to convey meaning. Students discuss the meaning and purpose of dance works and the roles of the creator and performer.

## Stage 3

### Visual Arts ■ Music ■ Drama ■ Dance

Students make artworks for a variety of audiences using different forms and techniques to convey meaning and represent the likeness of things in the world. They discuss artworks in terms of how subject matter is used and represented, artists' intention and audience interpretation and make reasoned judgements about these artworks.

Students sing, play and move to a range of music, both as individuals and in group situations, demonstrating an understanding of musical concepts. They organise musical ideas into compositions, using notation systems to record these ideas. Students listen to a range of familiar and unfamiliar music with a sense of understanding, appreciation and discrimination.

Students use movement, voice and the elements of drama to sustain dramatic roles in a range of contexts. They devise and perform a range of drama forms for audiences. Students interpret a range of drama experiences by making, performing and appreciating drama.

Students perform dances from a range of contexts demonstrating movement and expressive qualities appropriate to the dance. They explore, refine and organise movement to convey meaning to an audience. They recognise and discuss how dance has various artistic and cultural contexts.





# Outcomes and Indicators

## Outcomes

Syllabus outcomes are specific statements of the results intended by the syllabus. These outcomes are achieved as students engage with the content of the syllabus. They are arranged in stages. The outcomes are statements of the knowledge and understanding and the skills expected to be gained by most students as a result of effective teaching and learning in the artforms at the end of a stage. The stages of Creative Arts K–6 are:

Early Stage 1:	Kindergarten
Stage 1:	Years 1 and 2
Stage 2:	Years 3 and 4
Stage 3:	Years 5 and 6

Most students will achieve the outcomes of each stage in the years listed above. Some students who have certain learning needs may not achieve the outcomes in the same way nor demonstrate the same pattern or rate of progression.

Values and Attitudes that are central to the development of students' knowledge, understanding and skills in the artforms are described in the *Overview of Learning* on page 18.

## Indicators

Each outcome in this syllabus is accompanied by a set of indicators. An indicator is a statement of the behaviour that students might display as they work towards the achievement of syllabus outcomes. Indicators are most effectively used in relation to intentions of units of work and when assessing student worksamples.

The indicators included in this syllabus are examples only. They exemplify the range of observable behaviours that contribute to the achievement of outcomes, and are linked to the content. They assist teachers to monitor student progress within a stage and to make an informed judgement about the achievement of outcomes at the end of a stage. Teachers may wish to develop their own indicators or modify syllabus indicators as appropriate, as there are numerous ways that a student may demonstrate what they know and can do.

Outcomes, selected indicators and worksamples are included in the units of work in the *Creative Arts K–6 Units of Work* support document.

## Visual Arts — Overview of Outcomes

EARLY STAGE 1	STAGE 1	STAGE 2	STAGE 3
<h3>Making</h3>			
<p><b>VAES1.1</b> Makes simple pictures and other kinds of artworks about things and experiences.</p>	<p><b>VAS1.1</b> Makes artworks in a particular way about experiences of real and imaginary things.</p>	<p><b>VAS2.1</b> Represents the qualities of experiences and things that are interesting or beautiful* by choosing among aspects of subject matter.</p>	<p><b>VAS3.1</b> Investigates subject matter in an attempt to represent likenesses of things in the world.</p>
<p><b>VAES1.2</b> Experiments with a range of media in selected forms.</p>	<p><b>VAS1.2</b> Uses the forms to make artworks according to varying requirements.</p>	<p><b>VAS2.2</b> Uses the forms to suggest the qualities of subject matter.</p>	<p><b>VAS3.2</b> Makes artworks for different audiences assembling materials in a variety of ways.</p>
<h3>Appreciating</h3>			
<p><b>VAES1.3</b> Recognises some of the qualities of different artworks and begins to realise that artists make artworks.</p>	<p><b>VAS1.3</b> Realises what artists do, who they are and what they make.</p>	<p><b>VAS2.3</b> Acknowledges that artists make artworks for different reasons and that various interpretations are possible.</p>	<p><b>VAS3.3</b> Acknowledges that audiences respond in different ways to artworks and that there are different opinions about the value of artworks.</p>
<p><b>VAES1.4</b> Communicates their ideas about pictures and other kinds of artworks.</p>	<p><b>VAS1.4</b> Begins to interpret the meaning of artworks, acknowledging the roles of artist and audience.</p>	<p><b>VAS2.4</b> Identifies connections between subject matter in artworks and what they refer to, and appreciates the use of particular techniques.</p>	<p><b>VAS3.4</b> Communicates about the ways in which subject matter is represented in artworks.</p>

\* 'Beautiful' within this outcome does not simply mean 'pretty' but rather something that excites and arouses awe, wonder, fascination and delight.

## Music — Overview of Outcomes

EARLY STAGE 1	STAGE 1	STAGE 2	STAGE 3
<h3>Performing</h3>			
<p><b>MUES1.1</b> Participates in simple speech, singing, playing and moving activities, demonstrating an awareness of musical concepts.</p>	<p><b>MUS1.1</b> Sings, plays and moves to a range of music, demonstrating an awareness of musical concepts.</p>	<p><b>MUS2.1</b> Sings, plays and moves to a range of music, demonstrating a basic knowledge of musical concepts.</p>	<p><b>MUS3.1</b> Sings, plays and moves to a range of music, individually and in groups, demonstrating a knowledge of musical concepts.</p>
<h3>Organising Sound</h3>			
<p><b>MUES1.2</b> Creates own rhymes, games, songs and simple compositions.</p>	<p><b>MUS1.2</b> Explores, creates, selects and organises sound in simple structures.</p>	<p><b>MUS2.2</b> Improvises musical phrases, organises sounds and explains reasons for choices.</p>	<p><b>MUS3.2</b> Improvises, experiments, selects, combines and orders sound using musical concepts.</p>
	<p><b>MUS1.3</b> Uses symbol systems to represent sounds.</p>	<p><b>MUS2.3</b> Uses commonly understood symbols to represent own work.</p>	<p><b>MUS3.3</b> Notates and discusses own work and the work of others.</p>
<h3>Listening</h3>			
<p><b>MUES1.4</b> Listens to and responds to music.</p>	<p><b>MUS1.4</b> Responds to a range of music, expressing likes and dislikes and the reasons for these choices.</p>	<p><b>MUS2.4</b> Identifies the use of musical concepts and musical symbols in a range of repertoire.</p>	<p><b>MUS3.4</b> Identifies the use of musical concepts and symbols in a range of musical styles.</p>



## Drama — Overview of Outcomes

EARLY STAGE 1	STAGE 1	STAGE 2	STAGE 3
<b>Making</b>			
<b>DRAES1.1</b> Uses imagination and the elements of drama in imaginative play and dramatic situations.	<b>DRAS1.1</b> Takes on roles in drama to explore familiar and imagined situations.	<b>DRAS2.1</b> Takes on and sustains roles in a variety of drama forms to express meaning in a wide range of imagined situations.	<b>DRAS3.1</b> Develops a range of in-depth and sustained roles.
	<b>DRAS1.2</b> Conveys story, depicts events and expresses feelings by using the elements of drama and the expressive skills of movement and voice.	<b>DRAS2.2</b> Builds the action of the drama by using the elements of drama, movement and voice skills.	<b>DRAS3.2</b> Interprets and conveys dramatic meaning by using the elements of drama and a range of movement and voice skills in a variety of drama forms.
<b>Performing</b>			
<b>DRAES1.3</b> Dramatises personal experiences using movement, space and objects.	<b>DRAS1.3</b> Interacts collaboratively to communicate the action of the drama with others.	<b>DRAS2.3</b> Sequences the action of the drama to create meaning for an audience.	<b>DRAS3.3</b> Devises, acts and rehearses drama for performance to an audience.
<b>Appreciating</b>			
<b>DRAES1.4</b> Responds to dramatic experiences.	<b>DRAS1.4</b> Appreciates dramatic work during the making of their own drama and the drama of others.	<b>DRAS2.4</b> Responds to, and interprets drama experiences and performances	<b>DRAS3.4</b> Responds critically to a range of drama works and performance styles.



## Dance — Overview of Outcomes

EARLY STAGE 1	STAGE 1	STAGE 2	STAGE 3
<b>Performing*</b>			
<b>DAES1.1</b> Participates in dance activities and demonstrates an awareness of body parts, control over movement and expressive qualities.	<b>DAS1.1</b> Performs dances demonstrating expressive qualities and control over a range of locomotor and non-locomotor movement.	<b>DAS2.1</b> Performs dances from a range of contexts, demonstrating movement skills, expressive qualities and an understanding of the elements of dance.	<b>DAS3.1</b> Performs and interprets dances from particular contexts, using a wide range of movement skills and appropriate expressive qualities.
<b>Composing</b>			
<b>DAES1.2</b> Explores movement in response to a stimulus to express ideas, feelings or moods	<b>DAS1.2</b> Explores and selects movement using the elements of dance to make dance express ideas, feelings or moods	<b>DAS2.2</b> Explores, selects and combines movement using the elements of dance to communicate ideas, feelings or moods	<b>DAS3.2</b> Explores, selects, organises and refines movement using the elements of dance to communicate intent
<b>Appreciating</b>			
<b>DAES1.3</b> Responds to and communicates about the dances they view and/or experience	<b>DAS1.3</b> Gives personal opinions about the dances and their purpose that they view and/or experience	<b>DAS2.3</b> Gives personal opinions about the use of elements and meaning in their own and others' dances	<b>DAS3.3</b> Discusses and interprets the relationship between content, meaning and context in their own and others' dances.

**Note:** Teachers should be aware of the relationship between the Dance Outcomes in the *Creative Arts K–6 Syllabus* and the Dance Outcomes in the *Personal Development, Health and Physical Education Syllabus* (1999). For reference, the latter are listed below.

- DAES1.7** Moves in response to various stimuli.
- DAS1.7** Performs simple dance sequences incorporating basic movement skills and patterns.
- DAS2.7** Performs familiar movement patterns in a variety of dance situations.
- DAS3.7** Performs a range of dance styles and sequences confidently.

\*Performing in all stages should be appropriate to body types, developmental needs and physical abilities of students.

## Visual Arts — Early Stage 1

### Making

#### VAES1.1 Makes simple pictures and other kinds of artworks about things and experiences.

- investigates relationships in their artmaking, eg people who are important to them such as parents, grandparents, brothers and sisters, friends, and others in their local area
- explores the characteristics of pets and other living things such as where they are kept or live, what they like doing, where they sleep, what they eat. eg guinea pigs, fish, birds, cats, dogs, horses, elephants, giraffes, kangaroos, koalas
- investigates stories and the features of fantasy and imaginative characters derived from their experience, imaginings, artworks, cartoons, illustrated books and other books, videos/films, and video games
- explores significant events in their life in artmaking such as birthdays, parades, celebrations, fetes, holidays, festivals
- talks about significant features and relationships within their artworks.

#### VAES1.2 Experiments with a range of media in selected forms.

- explores the qualities of different drawing media and tools such as graphite ('lead') and colour pencils, fibre tip pens, crayons, brushes, sticks and computer applications in drawing.
- recognises how qualities such as colour, thickness, length and density of lines can assist them to depict various things
- explores the qualities of paint, recognising qualities such as transparency and opacity and uses brushes and other tools, eg sponges, rollers, scrapers to apply paint to different surfaces to create textures, patterns, areas of colour
- uses scissors to cut regular and irregular shapes from papers and cardboards and assembles these in a variety of ways by overlapping, repeating, layering patterns, gluing, and sticking
- investigates paper techniques such as tearing, rolling, fringing, crumpling
- explores simple construction techniques with boxes and other sculptural materials and the malleable qualities of playdough, plasticine, and/or clay by pinching, rolling, joining, incising, modelling, forming
- begins to explore simple techniques in printmaking such as potato block printing and stamping and others used in computer-generated graphics programs such as cutting, pasting, layering colours and images.

### Appreciating

#### VAES1.3 Recognises some of the qualities of different artworks and begins to realise that artists make artworks.

- identifies different colours, shapes, textures and other things of interest in artworks.
- recognises and identifies some of the things depicted in artworks and responds to these through associations eg people, animals, buildings
- distinguishes a drawing from a painting, sculpture or photograph and talks about different materials artists use
- talks about pictures and other artworks they have seen, noting what they are about and who made them.

#### VAES1.4 Communicates their ideas about pictures and other kinds of artworks.

- describes and responds to what artworks are about
- identifies features in the works that are significant to them and makes links with their experience
- talks about the artist who made the work and suggests that the artist has similar feelings to the things they represent in their artworks
- show preferences for particular artworks based on such things as feelings, colours, subject matter, associations.

## Visual Arts — Stage 1

### Making

#### VAS1.1 Makes artworks in a particular way about experiences of real and imaginary things.

- continues to explore characteristics of people around them (eg parents, grandparents, brothers and sisters, friends, and others in their local area) and focuses more on details, such as facial features, body weight, height, colour of eyes and skin, hair colour; where people live, work, go to school and play, who they enjoy being with
- explores narrative devices by creating comic strips and illustrated stories derived from their experience and imaginative and other events in their lives, drawing on ideas from artworks, cartoons, illustrated books and other books, videos and films
- investigates details of objects, places and spaces and other living things (eg windows and doorways in old or new buildings, the shapes of shadows, patterns of shells, animals kept in captivity or in the wild)
- talks about significant features and relationships within their artworks, referring to such things as size, scale, proportion, colour.

#### VAS1.2 Uses the forms to make artworks according to varying requirements.

- thinks about how they can interpret the teacher's or others' requirements for artmaking (eg use of materials, investigation of subject matter, scale and purpose of the work)
- experiments with the properties of different drawing and paint media and tools such as graphite ('lead') and colour pencils, fibre tip pens, crayons, paint, brushes, rollers, scrapers, sticks and computer applications in drawing to create particular effects in an attempt to capture likenesses of things depicted
- investigates techniques of cutting, carving, incising and modelling in clay and other sculptural materials and investigates qualities including spatial relationships, volume, mass, solids, voids and decorative effects in three-dimensional activities
- explores various printmaking techniques (eg monoprints and paper stencil techniques in silk screen printing) to create one-offs and multiples
- seeks to emphasise particular features suited to the purpose of artmaking through, for example, distortion, exaggeration, elongation, viewpoint, a focus on light and dark, colour, scale.

### Appreciating

#### VAS1.3 Realises what artists do, who they are and what they make.

- talks about and writes about the artworks made by particular artists and areas of interest that artists have, recognising that artists gain ideas in a variety of ways
- talks about some of the symbols and techniques artists use in their making of art
- identifies particular qualities in artworks such as the way the subject matter is represented and the use of particular techniques and the effects these have in the artist's work and on viewers.

#### VAS1.4 Begins to interpret the meaning of artworks, acknowledging the roles of artist and audience.

- recognises that artists may account for their work in different ways to an audience
- recognises that artists explore the world in particular ways in how they approach their artmaking and in the artworks they make.

## Visual Arts — Stage 2

### Making

#### **VAS2.1 Represents the qualities of experiences and things that are interesting or beautiful by choosing among aspects of subject matter.**

- talks about and thinks about their intentions for artmaking and recognises how these affect their selection of ideas, materials, tools and techniques and methods of working
- focuses on details of subject matter and areas of beauty, interest, awe, wonder and delight, eg
  - facial expressions, body positions and body angles
  - activities people are involved in
  - the grace and speed of moving animals, birds, reptiles and fish
  - contrasts in a streetscape and/or natural environments
  - interior and exterior views
- seeks to investigate traditions in art suited to different subject matter (eg the landscape, the figure, the narrative, formal and abstract properties, the use of symbols) and uses these in their artmaking.

#### **VAS2.2 Uses the forms to suggest the qualities of subject matter.**

- experiments with techniques in painting, drawing, photography, digital and video to create particular effects to suggest such things as close-ups, middle distance and long distance views, mood and atmosphere, light and dark suited to how subject matter may be interpreted
- emphasises or exaggerates certain qualities of selected subject matter by focusing on details, using distortion and elongation, changing viewpoint or enlarging or reducing the scale (eg in drawing, painting, digital works, video, sculpture)
- investigates various construction techniques and spatial arrangements suited to the interpretation of selected subject matter in sculpture and in other three-dimensional work including installations and ceramics.

### Appreciating

#### **VAS2.3 Acknowledges that artists make artworks for different reasons and that various interpretations are possible.**

- discusses reasons why artists make artworks focusing on who, where, when, why and how
- recognises that people have different views about artworks and their meanings that are informed by their understanding of such things as the circumstances of the work, the artist's intentions and skill, and what the work is about.

#### **VAS2.4 Identifies connections between subject matter in artworks and what they refer to, and appreciates the use of particular techniques.**

- identifies resemblances between subject matter in artworks and the features of things as they exist in the world, recognising similarities and differences in how things are represented in the artworks
- expresses opinions about how well subject matter that is represented in particular forms refers to the world, and appreciates the skills involved to achieve these effects
- talks and writes about the meaning of artworks in terms of how subject matter realistically represents things in the world.

## Visual Arts — Stage 3

### Making

#### **VAS3.1 Investigates subject matter in an attempt to represent likenesses of things in the world.**

- closely observes details of things in the world and seeks to make artworks about these using various techniques such as proportion, perspective, composition, foreshortening
- uses different artistic concepts (eg colour, tone, light, scale, abstract), and explores how symbols may be used in their interpretation of selected subject matter
- explores subject matter of personal and social interest from particular viewpoints including issues, activities and events in the community and global environment, places and spaces, people, objects and fantasies.

#### **VAS3.2 Makes artworks for different audiences, assembling materials in a variety of ways.**

- examines a range of concepts and their relationships to selected forms and experiments with such things as the expressive use of colour in painting or drawing, the abstract and/or monumental qualities of sculpture, the sequencing of events in a video, digital work or cartoon, the use of found objects and other objects in an installation or sculptural work
- recognises how an audience has an influence on the kinds of works they make, and seeks to clarify the purpose of their works, and suggests alternatives about how they may proceed
- discusses the conditions and requirements of artworks that are made for particular purposes, sites or events and how those conditions and requirements can affect how they might go about their own artmaking.

### Appreciating

#### **VAS3.3 Acknowledges that audiences respond in different ways to artworks and that there are different opinions about the value of artworks.**

- talks about and writes about the meaning of artworks recognising how artworks, can be valued in different ways by themselves as audience members, and by others
- identifies some of the reasons why artworks are made (eg the artist's personal interest and experience, a work commissioned for a site, a work made to commemorate an event in a community)
- recognises that an artist may have a different view about the meaning of the work he or she has made, to the view of an audience who responds to it
- recognises that views about artworks can change over time and are affected by different theories and beliefs.

#### **VAS3.4 Communicates about the ways in which subject matter is represented in artworks.**

- identifies and describes the properties of different forms, materials and techniques in artworks and comments on how these are employed in the representation of subject matter
- discusses the artist's intention and/or the use of styles and techniques in selected works and considers the possible meanings of these works
- suggests how subject matter can mean different things in artworks and seeks to explain meanings by developing reasoned accounts that take into account such things as the artist, work, world and audience
- considers a range of artworks and their subject matter including paintings, drawings, photographs, video and digital works, sculptures, installations and buildings, prints and posters, digital animations, ceramic and fibre works.

## Music — Early Stage 1

### Performing

**MUES1.1 Participates in simple speech, singing, playing and moving activities, demonstrating an awareness of musical concepts.**

- performs simple speech rhymes and songs maintaining a sense of beat and rhythm based on nursery rhymes, children's games and playground chants
- moves to music maintaining a constant beat
- performs music using body percussion, percussion instruments and self-made sound sources
- explores simple aspects of musical concepts (eg loud, soft, fast, slow) in their singing, playing and moving activities.

### Organising Sound

**MUES1.2 Creates own rhymes, games, songs and simple compositions.**

- creates simple songs, rhymes and games, with a sense of spontaneity, that are variations on known material
- explores ways of varying known songs, rhymes and games through using musical concepts, eg performing the song faster, slower, louder, softer, using different instruments, whispering words, shouting words, using a different voice, using different words, adding actions or body percussion
- explores ways of making different sounds on instruments, eg a tambourine could be struck, shaken, scraped
- explores different ways of using the voice, eg speaking, singing, shouting, whispering, using a funny voice, singing like a rock star
- organises own musical ideas into simple pieces, eg by creating simple soundscapes such as a thunderstorm using percussion instruments.

### Listening

**MUES1.4 Listens to and responds to music.**

- identifies simple musical features of the music they perform and listen to, eg the speed of the music, when a section repeats, similarities and differences, how loud the music is, what instruments are playing
- listens to music and responds by moving to the beat, doing simple actions when different sections are played, eg clapping on the chorus, walking on the verse
- responds to music through movement, eg faster movements when tempo increases, small movements to represent soft sounds, large movements to represent loud sounds.



## Music — Stage 1

### Performing

#### **MUS1.1** **Sings, plays and moves to a range of music, demonstrating an awareness of musical concepts.**

- sings songs developing a sense of beat, pitch, tone colour and structure
- moves to music maintaining a constant beat, identifying structure, identifying changes in pitch
- plays music using body percussion, percussion instruments and self-made sound sources to explore the concepts of duration, dynamics, tone colour and structure
- explores simple aspects of musical concepts in their singing, playing and moving activities, eg changing the dynamics, changing the tempo, the effects of changing instruments, arranging musical material in a different order.

### Organising Sound

#### **MUS1.2** **Explores, creates, selects and organises sound in simple structures.**

- creates simple musical compositions, with a sense of spontaneity, that are variations on known material and material that is new
- explores ways of varying known musical material, eg changing the words, adding actions or body percussion, performing the song at a different tempo, performing the material using different dynamics, using different instruments/sound sources to play the material or using different instruments/sound sources in different sections, exploring vocal qualities in their singing activities, creating instrumental accompaniments
- explores ways of making different sounds on instruments or sound sources
- organises own musical ideas into simple pieces, eg by creating, exploring and selecting materials to form soundscapes, creating simple musical structures using repeated sections and sections that are variations on known material.

#### **MUS1.3** **Uses symbol systems to represent sounds.**

- devises symbols to represent sounds, eg symbols to represent loud sounds may be large (graphic notation may include words, pictures such as suns and triangles, and lines of varying lengths)
- explores simple notational systems such as graphic notation and uses them to record their work
- begins to use simple representations leading to the understanding of graphic notation.

### Listening

#### **MUS1.4** **Responds to a range of music, expressing likes and dislikes and the reasons for these choices.**

- identifies simple musical features of the music that is performed and listened to, eg the tempo, pitch, structure, dynamics, tone colour
- shows preference for particular pieces of music or styles of music and discusses what features of the music are appealing or are not appealing.

## Music — Stage 2

### Performing

#### **MUS2.1** **Sings, plays and moves to a range of music, demonstrating a basic knowledge of musical concepts.**

- sings songs demonstrating a greater awareness of beat, pitch, tone colour and structure
- moves to music maintaining a constant beat, identifying structure, identifying changes in pitch, elements of duration and dynamics
- plays music using body percussion, percussion instruments and other sound sources to explore and demonstrate the concepts of duration, tone colour, pitch, dynamics and structure
- explores basic aspects of musical concepts in their singing, playing and moving activities, eg varying dynamics and dynamic contrasts, varying tempo and tempo contrasts, varying the beat, exploring repertoire in different metres and using different rhythm patterns, changing instruments/voices to change tone colours, arranging musical material into different structures.

### Organising Sound

#### **MUS2.2** **Improvises musical phrases, organises sounds and explains reasons for choices.**

- improvises and explores musical ideas based on rhythmic or melodic patterns and incorporates these into own compositions
- explores ways of varying musical material, eg changing beat, metre, rhythm and tempo, exploring the pitch possibilities of instruments and voices, exploring tone colours and sound production methods of various instruments, exploring dynamics and dynamic contrasts, exploring ways of varying structures or inventing new structures
- organises own musical ideas into simple compositions, eg by improvising, creating, exploring and selecting materials to form compositions, and giving reasons for making these choices
- recognises and discusses the intentions behind own work, eg 'I chose this instrument because ...', 'I wanted to get louder here so it would become more exciting'.

#### **MUS2.3** **Uses commonly understood symbols to represent own work.**

- Devises symbols to represent sounds for use in graphic notation
- Explores simple aspects of traditional musical notation.

### Listening

#### **MUS2.4** **Identifies the use of musical concepts and musical symbols in a range of repertoire.**

- identifies basic musical features of the music that is performed and listened to, eg rhythm, tempo, pitch, structure, dynamics, tone colour
- listens to a range of repertoire and discuss features of the music and the differences between different repertoire.

## Music — Stage 3

### Performing

#### **MUS3.1** **Sings, plays and moves to a range of music, individually and in groups, demonstrating a knowledge of musical concepts.**

- sings a variety of songs, individually and in groups, with accurate pitch, duration, tone colour and expressive dynamics
- moves to a variety of music, individually and in groups, to gain understanding of musical concepts and as a form of self-expression
- plays a variety of music, individually and in groups, using a range of vocal and instrumental sound sources to explore musical concepts
- explores aspects of musical concepts in singing, playing and moving activities to heighten musical understanding and perform music with a greater sense of style.

### Organising Sound

#### **MUS3.2** **Improvises, experiments, selects, combines and orders sound using musical concepts.**

- improvises and explores musical ideas based on rhythmic and melodic patterns and incorporates these into own compositions and as variations on others' compositions
- explores ways of varying musical material, eg exploring metre changes, rhythm changes, tempo changes and gradations, dynamic changes and gradation, pitch changes and changes in pitch register, exploring structures, incorporating variations in tone colour and sound production methods
- organises musical ideas into compositions demonstrating compositional intentions, eg by improvising, creating, exploring, and selecting and combining musical materials and varying others' musical materials.

#### **MUS3.3** **Notates and discusses own work and the work of others.**

- devises graphic symbols to represent sound, as a means of recording and communicating own musical ideas
- uses traditional music notation as a means of recording and communicating own musical ideas
- discusses own compositions and the compositions of others, using the musical concepts as a guide.

### Listening

#### **MUS3.4** **Identifies the use of musical concepts and symbols in a range of musical styles.**

- identifies the use of musical concepts and changes that occur in relation to music that they perform, compose and listen to, eg rhythm, tempo, pitch, structure, dynamics, tone colour and the changes that occur within the music
- listens to repertoire of various styles and discusses features of the music and the differences between different repertoire, eg classical, rock, folk
- discusses the role of music in a range of cultural contexts, eg ceremonial and sacred events, storytelling.

# Drama

## Drama — Early Stage 1

### Making

#### **DRAES1.1 Uses imagination and the elements of drama in imaginative play and dramatic situations.**

- participates in imaginative play by taking on basic roles, eg putting 'baby' to sleep or an adventurous expedition
- works with other students and the teacher to develop dramatic situations in the drama forms of improvisation, movement, mime and storytelling
- encounters drama elements, eg tension, contrast and symbol as part of their active engagement in the drama
- investigates aspects of the human experience in dramatic play, eg talking to the vet about a bird that has a broken wing.

### Performing

#### **DRAES1.3 Dramatises personal experiences using movement, space and objects.**

- communicates the depiction of real-life and fantasy situations in imagined dramatic contexts
- organises space to engage in dramatic play, eg identifying the different areas of an imagined shop in their play
- uses movement, objects and costumes to assist in portraying roles and situations in symbolic play, eg wearing a hat and pushing a moveable object as if it is a shopping trolley at a supermarket.

### Appreciating

#### **DRAES1.4 Responds to dramatic experiences.**

- responds in personal ways to their own drama, eg talking about their feelings associated with the roles they adopted
- identifies characters from screen drama and live performance
- distinguishes between drama making and performing and their everyday experiences.

## Drama — Stage 1

### Making

#### **DRASI.1 Takes on roles in drama to explore familiar and imagined situations.**

- creates a range of roles and situations adapted from their imagination, literature (including poetry) and everyday experiences
- expresses an understanding of the shared fiction of the drama by stepping-into-role to enact a situation and stepping out-of-role to reflect on the action
- responds to the action of the drama through individual and group roles, eg superheroes, protesters
- interprets a dramatic context by responding in a drama form, eg improvisation, movement, mime, storytelling, readers theatre and puppetry.

#### **DRASI.2 Conveys story, depicts events and expresses feelings by using the elements of drama and the expressive skills of movement and voice.**

- creates and adapts stories for enactment
- expresses feelings and other responses when depicting an event, eg the feelings associated with the celebratory homecoming of a child
- makes decisions with others about narrative structure, eg deciding on, and enacting the beginning scene, participating in related action and depicting different endings
- responds to the elements of drama, (eg tension, contrast, symbol, time, space, focus and mood) to create shared meaning
- expresses dramatic meaning through movement and voice.

### Performing

#### **DRASI.3 Interacts collaboratively to communicate the action of the drama with others.**

- shares their drama making with others
- interacts abstractly or in role to communicate meaning to an audience
- incorporates props and costumes to communicate role, situation and place.

### Appreciating

#### **DRASI.4 Appreciates dramatic work during the making of their own drama and the drama of others.**

- responds to their own drama and that of others by describing their ideas and feelings
- distinguishes between the fiction of the drama and their everyday lives
- reflects on characters from literature, screen drama and live performance.

## Drama — Stage 2

### Making

**DRAS2.1 Takes on and sustains roles in a variety of drama forms to express meaning in a wide range of imagined situations.**

- sustains and builds belief in their roles
- takes on both individual and group roles
- makes decisions about role interactions, symbolic representations and the dramatic context at various stages of preparing for the drama and during breaks in the action of the drama
- interprets a wide range of imagined situations through the use of various drama forms, eg improvisation, movement, mime, storytelling, puppetry, mask and playbuilding.

**DRAS2.2 Builds the action of the drama by using the elements of drama, movement and voice skills.**

- devises the action through movement and voice by adapting stories such as a well-known cultural story, developing a particular character, exploring the consequences of the story's ending or creating dramatic meaning through metaphor
- interprets everyday and imagined situations to make drama by deciding about drama elements, eg tension, contrast, symbol, time, space, focus and mood.

### Performing

**DRAS2.3 Sequences the action of the drama to create meaning for an audience.**

- demonstrates confidence in gesture, movement and voice skills
- demonstrates how characters interact with each other
- selects props, costumes, artefacts, sound effects and movement sequences to help define role, place and situation to add to the meaning of the drama
- makes decisions with others in various groupings about sequencing and dramatic structure to convey meaning
- organises the space to devise and present their drama.

### Appreciating

**DRAS2.4 Responds to, and interprets, drama experiences and performances.**

- recognises that drama is used for different purposes in communities and cultures, eg through observations of indigenous performances
- shares the process of shaping and making their own drama and the reasons for their choices
- engages in drama as a respectful and appreciative audience for live performances, eg by watching in silence, participating interactively and clapping at appropriate times
- forms and exchanges opinions with others about drama experiences and performances.



## Drama — Stage 3

### Making

#### DRAS3.1 Develops a range of in-depth and sustained roles.

- takes on a range of roles challenging character stereotypes, depicting empathy, different and contrasting attitudes and status
- negotiates and sustains roles and their relationships in shaping the action
- collaborates to convey dramatic meaning by responding abstractly to represent ideas, feelings, objects and situations.

#### DRAS3.2 Interprets and conveys dramatic meaning by using the elements of drama and a range of movement and voice skills in a variety of drama forms.

- responds confidently with gesture, movement and voice skills to a range of scripts and other texts to structure the narrative or episodes and build on the action of the drama
- interprets a dramatic context through the use of a combination of various drama forms, eg improvisation, movement, mime, storytelling, puppetry, mask, video drama and playbuilding
- combines and manages the elements of drama (eg tension, contrast, symbol, time, space, focus and mood) to communicate the depth of meaning of their drama work.

### Performing

#### DRAS3.3 Devises, acts and rehearses drama for performance to an audience.

- devises drama in collaboration with others using scripted and unscripted material as resources for drama performances
- organises space, props, costumes, artefacts, sound effects and movement sequences to help define role, place and situation to interpret and convey the meaning of the drama
- refines and performs drama work for a greater variety of audiences, eg reworks and rehearses scenes which are then performed in places such as the classroom, the school hall and in spaces beyond the school environment
- devises, rehearses and acts in drama using voice and movement skills to convey meaning to an audience.

### Appreciating

#### DRAS3.4 Responds critically to a range of drama works and performance styles.

- reflects on drama traditions of communities and cultures in various times and places
- recognises personal, social and cultural aspects of the human experience and incorporates them in drama works
- forms and communicates opinions about a range of drama works created by themselves and others
- evaluates drama performances in order to reflect upon and enhance their own drama work and the work of others.

## Dance — Early Stage 1

### Performing

#### DAESI.1 Participates in dance activities and demonstrates an awareness of body parts, control over movement and expressive qualities.

- travels and stops with attention to movement, stillness, care and safety in the designated dance space
- names and uses a variety of different body parts while performing in a range of dance activities, eg fingers stretching high, walking on toes, walking on heels, touching elbows and knees, wriggling shoulders, nodding heads
- travels around the general dance space, maintaining personal space
- performs basic movement, demonstrating control, eg changing speeds, using various body parts in a variety of combinations, whole body locomotor and non-locomotor sequences, various follow-the-leader sequential warm-ups
- uses contrasting expressive qualities in movement for a dance, eg big, heavy, slow elephants in contrast to tiny, quick, light flies.

### Composing

#### DAESI.2 Explores movement using the elements of dance in response to a stimulus to express ideas, feelings or moods.

- uses the elements of dance while travelling (eg use of different speeds, focusing on fast runs and sudden stops, slow stretches or spins) to reflect the idea, mood or intent
- improvises with familiar movement from memory based on an idea and develops it expressively from mime, eg how you feel when you wake up, opening and closing, twisting and turning
- creates different body shapes to express an idea, eg to show creatures from the world of fantasy and imagination from children's stories, from a traditional Dreaming, or from a personal dreaming
- offers movement ideas in response to a stimulus, eg a balloon being blown up and deflating: slowly expanding, stretching wide and quickly curling in
- creates a series of movement responses based on an idea, eg running, jumping and rolling on the beach.

### Appreciating

#### DAESI.3 Responds to and communicates about the dances they view and/or experience.

- talks about performing their own dance, about others dancing (classmates, older students, adults), and about skills (eg 'she bent her knees when she landed') and listens to classmates' personal responses about what was enjoyable or challenging
- describes observations of the elements of dance by watching other members of class, and offers personal responses, eg 'I liked Jason's dance because he used high, medium and low shapes'
- mentions the structure of a dance by observing the different parts of a dance following a teacher's guided questions, eg 'What happened at the beginning, in the middle, and at the end of the dance?'
- identifies that ideas can be expressed in dance to communicate meaning through movement, eg 'they looked like fish when they dived down low to the floor'
- describes the dance following a teacher's guided questions using basic terminology to talk about the movement, costumes, set, physical and/or sound setting of a live dance or dance on video, eg from watching the Year 5/6 assembly dance, from watching an excerpt from a video or a visiting performance.

## Dance — Stage 1

### Performing

#### **DAS1.1 Performs dances demonstrating expressive qualities and control over a range of locomotor and non-locomotor movement.**

- identifies safe dance practice in warm-ups, moves with care in the designated dance space and with respect for individual personal space
- uses a range of body parts and shapes with expressive intention, eg making shapes to convey work, body parts to greet
- uses movement with control, confidence, awareness of skilful techniques and a range of expressive qualities, eg transferring weight to and from the floor, landing facing different directions, balancing as if inside a balloon, gesturing repetitively and machine-like, twisting slowly and wickedly
- presents simple movement combinations in a dance devised by the teacher, eg a penguin dance with walks, runs, jumps, turns and slides
- uses movement combinations adapted from a dance in a particular cultural or historic context, eg the movement patterns used in an indigenous dance, Spanish hand/foot rhythms, Irish folk dance.

### Composing

#### **DAS1.2 Explores and selects movement using the elements of dance to express ideas, feelings or moods.**

- uses the elements of dance to explore movement ideas based on a theme, eg sudden sharp jumps to represent exploding fireworks, sweeping runs using curved pathways to symbolise light spreading
- shows imagination in selecting movement following exploration, eg chooses two contrasting ways to show different dinosaurs — one on land: stamping, crawling and sliding; another flying: balance, run, swoop
- engages with a stimulus to create sequences using the elements to express a theme (eg from a scrubbing brush creates travelling, scrubbing and sweeping sequences); repeats and refines a movement pattern
- works collaboratively with a partner, in small groups and as a class member to explore and select movement to express ideas, feelings and moods, eg discussing, practising and presenting ideas such as running and stopping together to convey a feeling of 'lost and frightened'.

### Appreciating

#### **DAS1.3 Gives personal opinions about the dances and their purpose that they view and/or experience.**

- participates as an audience member, watching and responding to questions about a dance performance such as 'Why did they move quickly?' 'Was the movement smooth and gentle or strong and explosive?'
- observes and identifies the elements of dance that they have explored in the creating and performing activities
- after viewing a live dance or videoed dance, talks about the ideas, feelings or moods communicated and relates these to the movement content, costume, set, music and physical location of the performance
- considers and describes the structure of a dance, eg its beginning, middle and end
- talks about who dances, and reflects on why people dance (classmates, older students and the works of professional dance works); draws or talks about the dance intent.

## Dance — Stage 2

### Performing

#### **DAS2.1 Performs dances from a range of contexts demonstrating movement skills, expressive qualities and an understanding of the elements of dance.**

- moves with awareness of safe dance practice including movement skill — action in space, control, alignment, use of breath and with sensitivity to the sound accompaniment
- repeats and refines combinations of locomotor and non-locomotor actions, eg fully stretches body parts, consistently performs the same shapes, maintains a regular, steady beat and demonstrates clear intent using dynamics
- dances using expressive qualities to interpret ideas and communicate feelings, eg chooses from a range of action and dynamics to reflect the interpretation of an idea
- performs in a dance using students' ideas, eg a 'Summer' dance based on students' ideas for improvisations (on the beach, swim and surf, barbeque) organised into movement sequences and structured into a dance
- performs a dance devised from a cultural or historic context (eg discuss the theme and intention from an Australian Bush Dance) and create a dance using key features by varying the rhythmic movement, patterns and expressive qualities to create a personal response.

### Composing

#### **DAS2.2 Explores, selects and combines movement using the elements of dance to communicate ideas, feelings or moods.**

- in response to a stimulus, thinks about a series of movements to reflect an idea and improvises confidently, eg in response to viewing a photograph of a cityscape, explores movement ideas to portray the mood, lines and shapes of the stimulus
- explores and develops movement combinations in relation to an idea, eg rapid and sudden changing of directions, followed by stillness and isolation of head movements to reflect confusion
- improvises, selects, repeats and refines movement content to structure a dance which communicates meaning, eg clear beginning, middle and an end for a narrative dance — 'the lost boot' or an abstract dance — 'heavy and light'
- offers ideas in response to problem-solving tasks, eg 'How can you make a transition from that part to the next?'
- creates movement content in relation to a dance idea (as an individual, with a partner or in a group), eg group sequences using repetition of rhythmic and spatial patterning with contrasting group shapes in a 'reconciliation' dance.

### Appreciating

#### **DAS2.3 Gives personal opinions about the use of elements and meaning in their own and others' dances.**

- participates as an audience member, observing and offering personal verbal responses to a dance performed by other people (peers, younger or older students, professionals), eg completing a question sheet and discussing ideas
- talks about the main use of the elements in a dance they see, eg use of actions, space, dynamics, time, relationships and structure — repetition, variety, contrast, transitions
- discusses dancers, location, sound accompaniment, costume, set/props in a dance
- looks at visual images (videos, photographs), and writes about who dances and why, eg creates a movement narrative based on their writing
- keeps a dance journal of ideas for making dance, eg drawings, images, kinaesthetically inspired words, sounds, frottages (rubblings) of texture, poems, narratives, writings about live performance and observations of everyday movement.

## Dance — Stage 3

### Performing

#### **DAS3.1 Performs and interprets dances from particular contexts, using a wide range of movement skills and appropriate expressive qualities.**

- participates in safe dance practice using a range of appropriate technical exercises on the floor, standing and travelling, using appropriate control, alignment and breath
- performs sections from their dances demonstrating clarity of intent through the use of the elements of dance
- refines physical skills (eg jumping, landing, rolling and rising) in conjunction with interpretive skills relating to the intent of the dance (eg facial expression, projection of energy, spatial intent, sensitivity to accompaniment)
- performs with awareness of appropriate detail to refine the quality of physical performance, eg use of stillness, focus, body line and shape, accents, rhythmic emphasis
- uses a range of dances as a starting point for devising dance performances eg the use of characteristics and conventions of cultural, historic or contemporary dances for devising a personal response.

### Composing

#### **DAS3.2 Explores, selects, organises and refines movement, using the elements of dance to communicate intent.**

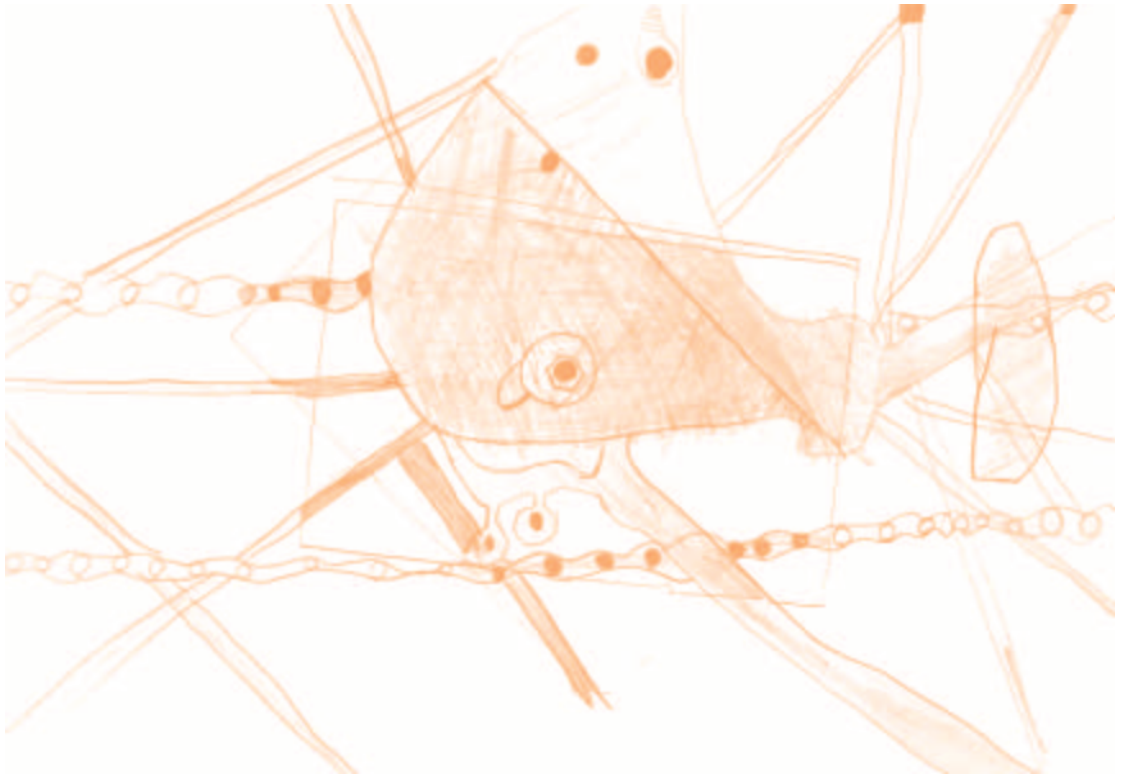
- reflects upon previous activities in composing, performing and appreciating dance to consider use of the elements in relation to a stimulus
- improvises alone and with others to use the elements of dance related to movement ideas, eg selection from a range of ideas in the creation of a group dance
- develops ideas from initial exploration by selecting the elements of dance related to movement ideas, developing these in relation to the intent of the dance
- develops phrases and sequences with use of transitions by varying the elements of dance, eg uses repetition of elements within the phrases; uses unison and canon in the structuring of their dance
- uses a range of expressive qualities to communicate intent, eg tense, forceful, percussive pushing and pulling actions to portray 'forces'
- discusses the potential meaning of their dance for an audience in relation to the components, eg the visual impact of the dance with use of the performance space, movement, set, costume and sound accompaniment.

### Appreciating

#### **DAS3.3 Discusses and interprets the relationship between content, meaning and context of their own and others' dances.**

- discusses personal response to different types of dance works from the perspective of composing, performing and as a viewer
- identifies relationships between movement content and choreographic intent, eg use of shape and fluid transitions to symbolise movement of water
- compares the varying use of the elements in their own work and in that of others such as peers, older students and professional choreographers or dancers
- writes a description of a dance seen live or on video with personal responses to the work and mention of the visual and aural elements that support its meaning
- creates a personal reflective piece of writing focusing on their own activities as a composer, performer and viewer of dance.









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# CONTENT

## Content Overview

The content is the knowledge and understanding, skills, values and attitudes that students from Early Stage 1 to Stage 3 will be engaged in when learning in the Creative Arts. A content overview is provided for each stage in Visual Arts, Music, Drama and Dance.

Students should be provided with opportunities to engage in each of the artforms in order to achieve the syllabus outcomes. The content overviews outline what the students will learn to do and what they will learn about in the artforms. The implications for learning and teaching provide guidance for the selection of learning experiences in the classroom.

This information should be read in conjunction with other parts of this syllabus including:

- the Overview of Learning in the Creative Arts in Visual Arts, Music, Drama and Dance
- Foundation Statements
- the Outcomes and Indicators
- further information in the Scope in the Artforms section of the syllabus
- the information in the General Principles for Planning, Programming, Assessment, Reporting and Evaluating.

The *Creative Arts K–6 Units of Work* support document contains some sample units of work that incorporate the content and related implications for learning and teaching.

## Visual Arts — Early Stage 1

### Making

**VAES1.1** Makes simple pictures and other kinds of artworks about things and experiences.

**VAES1.2** Experiments with a range of media in selected forms.

### Appreciating

**VAES1.3** Recognises some of the qualities of different artworks and begins to realise that artists make artworks.

**VAES1.4** Communicates their ideas about pictures and other kinds of artworks.

### Students in Early Stage 1 will

*learn to:*

- think about themselves as artists in their artmaking (within a limited understanding of the artist's function)
- explore different kinds of things and experiences in their making of artworks
- make drawings, paintings, sculptures etc about things of interest to them and their experiences
- use a variety of media, techniques and tools to create different effects
- look at details within their own and others' artworks and talk about associations with their own experience and the effects of the works

*learn about:*

- who artists are, what they do, what they make
- how their interest in things and experience affects what they and others represent in pictures and other kinds of artworks
- the properties of drawings, paintings, sculptures etc, what they are about and what they are made from
- the properties of some media, tools and techniques and how they can be used to create interesting effects
- who looks at art and talks about art

## Implications for Learning and Teaching

### Typically teachers of Early Stage 1 students will:

- discuss with students: Who are artists? What do they do? What do they make?
- provide opportunities for students to meet and talk with artists about what they do and what they make and what they think about art
- provide opportunities for students to look at and discuss artworks and their properties (eg paintings, drawings, sculptures, digital artworks, photographs) as, for example, originals, prints and reproductions, and as virtual artworks
- discuss the ways in which the world is represented in artworks and the features of things depicted in artworks
- provide opportunities for students to make artworks about things of interest to them and natural and imagined experiences (eg imagined events and other events that occur in their school or local community, places and spaces, other living things, objects, people, fantasies)
- use stories, film and videos and artworks to generate ideas for artmaking
- provide opportunities for students to explore the qualities of different media, tools and techniques (eg in drawing: pencils, crayons, fibre tip pens, computer applications; in painting: brushes, washes, sponges, types of paint; in collage: cutting, pasting, tearing and layering of images and patterns)
- demonstrate various visual effects with different techniques, media and tools
- assist students to experiment with different effects and techniques to suggest the appearances of things and create effects that are of intrinsic interest
- discuss who an audience may be and consider where audiences view art and how they may respond
- provide opportunities for students to talk about what is of interest to them in different artworks that they and others make (eg colours, shapes, textures, associations).

## Visual Arts — Stage 1

### Making

**VAS1.1** Makes artworks in a particular way about experiences of real and imaginary things.

**VAS1.2** Uses the forms to make artworks according to varying requirements.

### Appreciating

**VAS1.3** Realises what artists do, who they are and what they make.

**VAS1.4** Begins to interpret the meaning of artworks, acknowledging the roles of artist and audience.

### Students in Stage 1 will

*learn to:*

- think about how they can work in similar ways to artists in their making of artworks
- explore different kinds of subject matter and concepts in their making of artworks
- make different kinds of artworks including paintings, drawings, sculptures, photographs, digital artworks and videos
- extend their skills in using a variety of media, techniques and tools to create effects that link to things in the world
- take into account various factors when talking about art (eg details within an artwork, what the work is about and what the artist has done)

*learn about:*

- how artists make artworks for different reasons
- how different aspects of the world are represented in pictures and other kinds of artworks
- the diversity of kinds of things that are made as art (eg paintings, drawings, sculptures, photographs, digital works, videos)
- the properties of a wider range of media, tools and techniques and how artists, including themselves, can use these to create various effects
- who audiences are, what they do and where they look at art

## Implications for Learning and Teaching

### Typically teachers of Stage 1 students will:

- extend the students' understanding of the concept of the artist to include different types of artists (eg painter, sculptor, architect, graphic designer, printmaker, digital artist, video artist, weaver, ceramic artist)
- consider how artists make artworks for different reasons (eg an artist uses particular techniques to make a portrait and capture the likeness of someone; a printmaker makes a poster about a festival using silk screen techniques; an architect designs a building using bricks, steel and concrete for a particular purpose and site)
- question students about what they do in their artmaking and focus on such things as their explanations about what is of interest to them (eg the features of subject matter and use of particular techniques)
- extend students' opportunities with different media, tools and techniques and assist them, through demonstration and experimentation, to capture likenesses or to suit other ends in two dimensions (eg drawing, painting, printmaking, still digital works and photographs), three dimensions (eg sculpture, textiles and weaving, ceramics), and four dimensions (time-based moving video works)
- using examples of artworks, discuss with students how things represented in artworks might not look the same as they exist in the world, and explain how artists use certain techniques to achieve these effects (eg distortion, exaggeration, change in colour and scale)
- continue to provide opportunities for students to closely observe the characteristics of interesting things and experiences through drawing, photography and video work (eg aspects of the school, the bush, features of the street or shopping centre, sporting activities, family members, friends and other living things)
- demonstrate how visual interest may be heightened by using different viewpoints, focusing on details, and using colour and light to emphasise particular features
- provide opportunities for students to talk about and write about their artworks, as well as those made by other members of the class (eg by identifying features and comparing effects).

## Visual Arts — Stage 2

### Making

**VAS2.1** Represents the qualities of experiences and things that are interesting or beautiful by choosing among aspects of subject matter.

**VAS2.2** Uses the forms to suggest the qualities of subject matter.

### Appreciating

**VAS2.3** Acknowledges that artists make artworks for different reasons and that various interpretations are possible.

**VAS2.4** Identifies connections between subject matter in artworks and what they refer to, and appreciates the use of particular techniques.

### Students in Stage 2 will

*learn to:*

- develop their artistic intentions in artmaking and consider how these affect the look of the work, its details and an audience's response
- select and explore different aspects of subject matter in particular ways in their making of artworks
- use particular artistic traditions guided by the teacher's instruction in artmaking and experiment with techniques, tools and graphic schema (eg in drawing, painting, sculpture, printmaking and digital works)
- interpret the meaning of artworks by taking into account relationships between the artwork, the world and the artist

*learn about:*

- how artists, including themselves, have intentions that affect the look of the work and its details
- how artists think about what an audience may think about their work when they make art
- how artists, including themselves, can interpret the world in particular ways in their artmaking
- traditions associated with different forms such as drawing, painting, sculpture, printmaking and digital works
- how pictures and other artworks invite interpretations from audiences



## Implications for Learning and Teaching

### Typically teachers of Stage 2 students will:

- discuss the concept of intentionality with students and consider how artistic intentions affect the choices that artists, including themselves, make
- assist students to reflect on their own representational activity through questioning and discussion, recognising that particular techniques are employed to create certain effects (eg How did you go about drawing the dog to look full after eating his dinner?, What sorts of lines and shapes did you use to achieve these effects?)
- have students talk about their own reasons and others' reasons for making art
- provide opportunities for students to meet and talk with artists about their interests, intentions, the kinds of works they make, where and for whom they exhibit their work
- provide opportunities for students to view different kinds of artworks that reflect different traditions and disciplines such as landscape traditions and figurative traditions as prints, postcards, posters, originals, reproductions, slides and in exhibitions in galleries, museums and relevant internet sites
- discuss the ways in which subject matter and concepts are given a particular emphasis in artworks by artists including themselves
- provide opportunities for students to explore different traditions and techniques in artmaking (eg landscape traditions; traditions in portraiture and the figure; still life genres; the use of the multiple image in photography and printmaking; construction techniques in sculpture, ceramics, digital and fibre works; colour, tone, light and scale in photography, drawing and painting)
- provide opportunities for students to make artworks about real experiences that are natural and imagined and that are of interest to them (eg events, incidents, places and spaces; relationships with family members, friends; their pets and other living things; stories, fantasies)
- provide opportunities for students to talk about and write about their interests in particular artworks and/or artists, giving reasons for their views
- compare their interpretations of artworks with those of others.

## Visual Arts — Stage 3

### Making

**VAS3.1** Investigates subject matter in an attempt to represent likenesses of things in the world.

**VAS3.2** Makes artworks for different audiences, assembling materials in a variety of ways.

### Appreciating

**VAS3.3** Acknowledges that audiences respond in different ways to artworks and that there are different opinions about the value of artworks.

**VAS3.4** Communicates about the ways in which subject matter is represented in artworks.

### Students in Stage 3 will

*learn to:*

- think about their artmaking as a kind of social practice that employs both their own resources and their understanding of art
- apply what they have learnt about concepts in the artworld to their artmaking
- interpret subject matter which is of local interest in particular ways in their making of artworks
- organise and assemble materials in various ways in the making of artworks suited to particular purposes and think about the meaning of their decisions
- become critically focused in their judgements about artworks and artists and seek to explain their reasons

*learn about:*

- how artists engage in a form of social practice in making art and contribute to the field of the visual arts
- a range of concepts and subject matter that is of interest to the artworld and community
- how concepts and materials are thought about, organised and assembled, and serve different ends in artworks that they and others make
- how artworks can be subject to different interpretations by artists and audiences
- how audiences can form different opinions about artworks and artists

## Implications for Learning and Teaching

### Typically teachers of Stage 3 students will:

- provide opportunities for students to analyse and interpret the qualities and details of selected subject matter using various methods to assist them in their investigations in making and appreciating, and further consider how artworks are made as representations
- extend the range of opportunities that students have to investigate and use various media, techniques and tools in relation to the investigation of subject matter (eg continue to explore colour, tone, light, scale, surface qualities and volume in painting, drawing, and photography; explore different compositional techniques involving focus, angle of view, depth, sequence, repetition, balance and contrast in various forms including digital forms, painting, printmaking)
- extend the range of opportunities that students have to explore and discuss concepts and subject matter that is of interest to them and that connects to the field of the visual arts in their making and appreciating (eg different artistic styles such as expressionism, impressionism, abstraction and realism; the use of signs and symbols; features in the community and culture that are of artistic interest; the impact of new technologies on practices in artmaking)
- use a range of construction techniques when using clay and other three dimensional materials, including pinching, joining, forming, gluing, modelling, casting and carving, and consider sculptural concepts such as solids, voids, volume, mass, space
- provide opportunities for students to critically reflect on their artmaking through, for example, explanations of how they have proceeded in their artmaking, what they have learnt and enjoyed, what they have been able to apply from previous experiences, what they value
- provide opportunities for students to make artworks that involve working in groups (eg building an installation or sculpture for a class installation, designing and painting a mural for an area in the school, making a video of an event in the local area)
- discuss different ways of valuing students' artworks and other artworks by considering, for example, how the artworks make use of signs and symbols that are linked to the visual arts; how the artworks are imaginative, emotive and vivid; how the artworks are relevant to the community and culture; how the artworks appropriate or quote other artworks
- discuss how artworks may be ambiguous in their form, content and meaning, and subject to different interpretations
- discuss the contribution of artists, designers, craftspeople, architects in different times and places, and have students undertake research about particular artists, their works, artistic styles and exhibitions they have visited
- provide opportunities for students to meet and question artists about their practice including video artists, photographers, sculptors, illustrators, painters, designers, architects
- visit, as audience members, exhibitions in galleries, museums and urban precincts and visit relevant internet sites to investigate relationships between artists, the world, artworks and audiences.

## Music — Early Stage 1

### Performing

**MUES1.1** Participates in simple speech, singing, playing and moving activities, demonstrating an awareness of musical concepts.

### Organising Sound

**MUES1.2** Creates own rhymes, games, songs and simple musical compositions.

### Listening

**MUES1.4** Listens to and responds to music.

#### Students in Early Stage 1 will

*learn to:*

- perform music through singing, playing and moving to simple songs and speech rhymes
- organise sound by creating simple songs, rhymes, games and compositions or variations on simple songs, rhymes, games and compositions
- listen to, and respond to, a variety of music

*learn about musical concepts:*

- through recognising simple musical features of the music they perform
- by organising sound through listening, imitation and experimentation
- by responding to music through performing and organising sound activities and identifying simple features of this music

*learn about the role of music in the world by:*

- recognising that music is all around them

### Musical concepts

Learning about musical concepts and learning to manipulate musical concepts are aspects of musical learning that should be present in all learning experiences. For more information about these concepts, please refer to pages 91–93.

## Implications for Learning and Teaching

### Typically teachers of Early Stage 1 students will:

- provide opportunities for students to perform simple songs, games and speech rhymes using their voice, body percussion and percussion instruments
- highlight important features of the repertoire used (eg what is the same, what is different; identify beat; identify that sounds can be high/low, that sounds can be loud/soft; recognise that music can use sounds and silences)
- model use of the voice and other sound sources (eg percussion, body percussion, self-made instruments)
- provide opportunities for students to move in response to music
- provide opportunities for students to identify beat, structure, tempo and dynamics in the music they perform
- provide opportunities for students to experiment with known songs, games and rhymes and assist students in this experimentation
- provide opportunities for students to experience variations in dynamics, pitch, duration, structure and tone colour in a variety of music
- provide opportunities for students to experience a variety of musical styles (eg pop, classical, folk, music of different tempos, music that uses different instruments/voices, music of different cultures)
- provide opportunities for students to become aware that music occurs in many different situations (eg at a concert, singing in a choir, listening to a CD, music in the car).

## Music — Stage 1

### Performing

**MUS1.1** Sings, plays and moves, to a range of music, demonstrating an awareness of musical concepts.

### Organising Sound

**MUS1.2** Explores, creates, selects and organises sound in simple structures.

**MUS1.3** Uses symbol systems to represent sounds.

### Listening

**MUS1.4** Responds to a range of music, expressing likes and dislikes and the reasons for these choices.

#### Students in Stage 1 will

*learn to:*

- perform a variety of music through singing, playing and moving
- organise sound through imitation and experimentation, and represent this work using symbols
- listen to, and respond to, a variety of music

*learn about musical concepts:*

- through recognising musical features of the music they perform
- by organising sound through listening, performing and notating using a symbol system
- by responding to music through performing and organising sound activities and identifying simple features of this music

*learn about the role of music in the world by:*

- understanding the different ways music is used and appreciated in the world

#### Musical concepts

Learning about musical concepts and learning to manipulate musical concepts are aspects of musical learning that should be present in all learning experiences. For more information about these concepts, please refer to pages 91–93.



## Implications for Learning and Teaching

### Typically teachers of Stage 1 students will:

- provide opportunities for students to sing, play and move to music using their voices, body percussion and percussion instruments
- highlight important musical features of the repertoire used (eg repeated patterns, a regular beat, the contour of the pitch, sound sources, rhythmic patterns)
- continue to model the use of voice and other sound sources, and extend the range of sound sources that students are exposed to
- provide opportunities for students to move to music
- provide opportunities for students to identify duration, tone colour, structure, dynamics and pitch
- provide opportunities for students to experiment with known material to organise musical ideas into simple structures (eg binary, ternary, verse/chorus) and assist them in organising these ideas
- provide opportunities for students to explore musical concepts in their performing, organising sound and listening learning experiences (eg varying dynamics, experimenting with using different sound sources to perform repertoire, varying the tempo of the music)
- discuss with students and encourage students to discuss among themselves important aspects of the music listened to (eg What instruments/voices can you hear? What is the tempo of the music? Does the tempo change? How do the dynamics change in this piece? Put your hand up when you hear the melody repeated, is it the same as before?)
- discuss the roles of the performers and composers — how are they different?
- discuss their own musical activities — are they being performers, or composers, or both?
- provide opportunities for students to discuss the reasons why they like different music (Is it because it is loud or fast? Is it because it is the same as Mum and Dad listen to? Is it because they like certain instruments or certain bands? What do they like about those bands?)
- provide opportunities for students to recognise that music is valued and appreciated in the world in a variety of ways (eg have visiting groups come to the school, discuss how people appreciate different styles of music)
- discuss and explain how music can represent different things (eg a circus, sunrise — as in 'Morning' from *Peer Gynt* by Grieg), how music can be a means of expression, and how its purpose can sometimes be to explore musical sounds.

## Music — Stage 2

### Performing

**MUS2.1** Sings, plays and moves to a range of music, demonstrating a basic knowledge of musical concepts.

### Organising Sound

**MUS2.2** Improvises musical phrases, organises sounds and explains reasons for choices.

**MUS2.3** Uses commonly understood symbols to represent own work.

### Listening

**MUS2.4** Identifies the use of musical concepts and musical symbols in a range of repertoire.

#### Students in Stage 2 will

*learn to:*

- perform a variety of music through singing, playing and moving, demonstrating an understanding of the music
- improvise, experiment, select and combine musical ideas to form simple musical structures and notate these ideas using commonly understood symbols
- listen to, and appreciate, a range of repertoire showing some understanding of musical concepts

*learn about musical concepts:*

- through recognising musical features of the music they perform
- by organising sound, listening, performing and representing these ideas in traditional and non-traditional notation
- by responding to music through performing and organising sound activities and identifying features of this music

*learn about the role of music in the world by:*

- understanding and appreciating the roles people play in music (performer, composer, listener) and that these people make conscious decisions about what they do

### Musical concepts

Learning about musical concepts and learning to manipulate musical concepts are aspects of musical learning that should be present in all learning experiences. For more information about these concepts, please refer to pages 91–93.

## Implications for Learning and Teaching

### Typically teachers of Stage 2 students will:

- provide opportunities for students to sing, play and move to music using their voices, body percussion and percussion instruments and other available sound sources
- continue to model use of the voice and other sound sources
- provide opportunities for students to move in response to music
- provide opportunities for students to identify musical concepts in their performing, organising sound and listening repertoire including duration (beat, rhythm, tempo, metre), pitch (melody, relative highness or lowness), tone colour (the types of instruments/voices, how instruments are played – blown, struck, shaken), dynamics (loud, soft and relative loud/softness), structure (the sections that occur within a piece of music such as verse/chorus, repeated patterns)
- choose musical repertoire for class work that allows students to experiment and improvise, select and combine ideas for use in their Organising Sound activities
- provide opportunities for students to organise their ideas into simple musical structures (eg AB, ABA, verse/chorus) to form their own compositions and assist them in organising these ideas
- provide opportunities for students to explore musical concepts in singing, playing and moving (eg choosing repertoire with various time signatures, classifying instruments or voices according to pitch (bigger instruments have a lower sound, smaller instruments have a higher sound), choosing repertoire that uses various tempi, choosing repertoire that uses a variety of sound sources, choosing repertoire that uses different structures)
- discuss with students and encourage students to listen to and discuss important aspects of the music based around musical concepts
- encourage students to discuss their intentions (eg Why did you choose to use those instruments?, Were you trying to create a scene?, How did you achieve this?, Why did you use that structure?, What made you change the dynamics in that section?)
- encourage students to discuss their reactions to music played and music listened to (eg What did it remind you of?, Where do you think you would hear music like this?, What made the music scary/happy?)
- discuss how music is sometimes made from new ideas and sometimes relies on other people's ideas – relate this to their classroom work in performing and organising sound.

## Music — Stage 3

### Performing

**MUS3.1** Sing, plays and moves to a range of music, individually and in groups, demonstrating a knowledge of musical concepts.

### Organising Sound

**MUS3.2** Improvises, experiments, selects, combines and orders sound using musical concepts.

**MUS3.3** Notates and discusses own work and the work of others.

### Listening

**MUS3.4** Identifies the use of musical concepts and symbols in a range of musical styles.

#### Students in Stage 3 will

*learn to:*

- perform music through singing, playing and moving to a variety of music, both individually and in groups
- organise musical ideas to vary known repertoire, to create new work and to notate as a means of recording and communicating musical ideas
- listen to and appreciate a variety of repertoire demonstrating an understanding of musical concepts

*learn about musical concepts:*

- through recognising musical features of the music they perform
- by organising sound, listening and performing, and by exploring the relationship between musical symbols and sound
- by responding to music through performing and organising sound activities and identifying features of this music

*learn about the role of music in the world by:*

- understanding, appreciating and evaluating their own work and the work of others
- understanding the variety of situations in which music occurs and the function it plays in these situations

### Musical concepts

Learning about musical concepts and learning to manipulate musical concepts are aspects of musical learning that should be present in all learning experiences. For more information about these concepts, please refer to pages 91–93.

## Implications for Learning and Teaching

### Typically teachers of Stage 3 students will:

- provide opportunities for students to perform, both as individuals and in groups, a variety of music in a variety of styles using their voices, instruments and other sound sources
- continue to model good use of voice, instruments and other sound sources
- provide opportunities and repertoire that allow students to move expressively to music
- provide opportunities for students to observe significant musical features of repertoire used (eg rhythmic patterns, ostinati, phrasing, dynamic gradations, instrumentation)
- encourage students to discuss important musical features of the repertoire that is used for singing, playing, moving and listening in terms of the musical concepts
- provide opportunities for students to experiment, improvise, select, combine and evaluate their own musical ideas to form compositions
- assist students in developing notational systems suitable for recording their own work
- assist students in understanding commonly understood musical notation (note values, rests, pitches)
- explore with students ways of describing and discriminating musical concepts within the repertoire used in class, including their own work
- provide opportunities for students to listen to and discuss a variety of musical repertoire, both familiar and unfamiliar, including vocal music, instrumental music, combinations of vocal/instrumental and their own compositions
- encourage students to interpret and evaluate the music they hear
- allow students the opportunity to compose and perform music in a variety of situations and for a variety of audiences (eg a school concert, the weekly assembly) and assist them in understanding the role that music plays in these situations
- allow students the opportunity to express musical preferences, musical skills and musical understanding of how music has a place in the world by examining the various functions music has for individuals and sociocultural groups (eg as a means of expression, as a means of communication) and the importance it has in various cultural and societal ways.

# Drama

## Drama — Early Stage 1

### Making

**DRAES1.1** Uses imagination and the elements of drama in imaginative play and dramatic situations.

### Performing

**DRAES1.3** Dramatises personal experiences using movement, space and objects.

### Appreciating

**DRAES1.4** Responds to dramatic performances.

#### Students in Early Stage 1 will

*learn to:*

- make drama by interacting with the teacher and others and by using their imagination to create roles and dramatic situations
- communicate imagined situations through drama forms such as improvisation, movement, mime and storytelling
- begin to respond to their own drama in terms of roles and space

*learn about drama through the experience of:*

- engaging in the basic elements of drama such as tension, contrast (loud/soft, fast/slow) and symbol
- sharing their drama with others
- depicting everyday situations in dramatic contexts



## Implications for Learning and Teaching

### Typically teachers of Early Stage 1 students will:

- encourage students to identify basic features of the roles they adopt
- use stimulus material to help the students to enter into the imagined situation — eg artefacts (items of significance), cloth and music
- take on a role in the drama together with the students to develop the dramatic context, create tension and contrast
- encourage gender balance in selecting roles
- facilitate play, dramatic play and symbolic play by providing props and costumes and by organising space
- provide varied opportunities for students to respond within drama forms especially improvisation, movement and storytelling to explore ideas, feelings and situations
- select drama forms appropriate to the students' level of experience and engagement
- use timing to slow down the action of the drama so that the students-in-role enact a particular and focused dramatic moment
- facilitate drama to explore a range of ideas through dramatic play
- engage the students in activities after the drama such as deroling (stepping out of role) and debriefing discussions (about the dramatic context and the topic) so that they make distinctions between the fiction of the drama and their everyday experiences
- facilitate discussion about the students' feelings and attitudes towards the drama.

# Drama

## Drama — Stage 1

### Making

**DRASI.1** Takes on roles in drama to explore familiar and imagined situations.

**DRASI.2** Conveys story, depicts events and expresses feelings by using the elements of drama and the expressive skills of movement and voice.

### Performing

**DRASI.3** Interacts collaboratively to communicate the action of the drama with others.

### Appreciating

**DRASI.4** Appreciates dramatic work during the making of their own drama and the drama of others.

#### Students in Stage 1 will

*learn to:*

- explore role interactions in a variety of dramatic situations
- make drama in various groupings by responding to the elements of drama (eg tension, contrast, symbol, time, space, focus and mood)
- make meaning through the forms of drama (eg improvisation, movement, mime, storytelling, readers theatre and puppetry)
- communicate and express their everyday and imagined experiences in drama as a way to create meaning about them
- respond to drama as devisers and audience members

*learn about drama through the experience of:*

- engaging in the elements of drama to develop the action of the drama
- making decisions about role, situation, space, voice and movement
- viewing character relationships in live performances and screen drama

## Implications for Learning and Teaching

### Typically teachers of Stage 1 students will:

- enrol the students; that is, help them to get into role by using story, artefacts, props or costume
- derole students; that is, help them to get out of role by suggesting the removal of artefacts, props or costume apparel, by discussion or by responding in another artform
- facilitate the students in decision making about role and action as preparation for the drama by exploring questions about 'who, what, where, when and why'
- discuss students' feelings and ideas about real or imagined people, events and experiences as the basis for making drama
- encourage gender balance when students select roles so that the qualities of the characters are explored within the dramatic context
- provide opportunities for all students to take on significant roles (eg when adapting stories or folk tales)
- endow the students with roles as experts ('mantle of the expert'), such as expert 'gardeners'
- guide students in responding to didactic drama situations adapted from folk tales and other stories
- take on a role in the drama together with the students so as to build belief in the action
- structure the action of the drama (eg a warm-up related to the topic; establishing the dramatic context; enrolling activities that help the students take on believable roles; developing the dramatic action considering role interactions, the human experience, elements and forms; deroling where the students discuss their feeling-responses and debriefing where they talk about the action of the drama and the topic)
- use the elements of drama to develop the action (eg repetition and timing to slow down the action of the drama)
- use story, artefacts, props and costumes to enhance the meaning of the drama
- provide opportunities for the students to respond in a variety of drama forms
- select drama forms appropriate to the students' level of experience, engagement and cultural background
- facilitate drama to explore subject matter from other key learning areas (eg an environmental issue)
- invite theatre companies, including indigenous groups, to perform for, and work with, the students so that they engage in drama as audience and as drama makers.

# Drama

## Drama — Stage 2

### Making

**DRAS2.1** Takes on and sustains roles in a variety of drama forms to express meaning in a wide range of imagined situations.

**DRAS2.2** Builds the action of the drama by using the elements of drama, movement and voice skills.

### Performing

**DRAS2.3** Sequences the action of the drama to create meaning for an audience.

### Appreciating

**DRAS2.4** Responds to, and interprets drama experiences and performances.

#### Students in Stage 2 will

*learn to:*

- express dramatic meaning by taking on and sustaining familiar and different roles and by selecting character-specific props, gestures and movements
- use the elements of drama to deepen the meaning of the drama and in discussing drama work
- consolidate interpretative and symbolic work in the drama forms of improvisation, movement, mime, storytelling, puppetry, mask and playbuilding
- devise drama using narrative or episodic sequences in collaboration with others
- interpret the meaning of their own drama and that of others

*learn about drama through the experience of:*

- interpreting everyday situations through a range of drama elements (eg tension, contrast, symbol, time, space, focus, mood)
- making decisions and asking questions which help to develop in-role depth and dramatic responses
- acting in and devising drama from the perspective of drama maker and audience
- appreciating drama by viewing others' performances

## Implications for Learning and Teaching

### Typically teachers of Stage 2 students will:

- take on a role in the drama (together with the students) to structure the drama from within and use the elements of drama to negotiate the action
- endow the students with roles as experts ('mantle of the expert') so that they portray confidence in role (eg expert 'archaeologists' who have discovered an important artefact)
- encourage gender balance when students select roles
- provide opportunities for all students to take on significant roles
- provide opportunities for the students to more fully explore characterisation in order to deepen and sustain roles
- provide opportunities for the students to stay in role for longer periods of time (eg within the one drama session and over a number of sequenced drama sessions)
- provide opportunities for the students to negotiate a variety of dramatic situations
- work with the students in devising drama through playbuilding techniques (eg developing narrative, negotiating variations to narrative structures, recording dialogue and movements, developing roles, rehearsing and presenting)
- provide students with opportunities to create symbolic drama sequences that do not always rely on dialogue (eg soundscapes, movement and still images)
- select drama forms appropriate to the students' level of experience and engagement
- encourage students to make decisions about the drama to deepen its meaning
- explore indigenous and other relevant cultures in drama making, performing and appreciating
- facilitate discussion about the dramatic engagement of video game players and the implications for classroom drama
- invite theatre companies to perform for the students at school and take the students to other performance spaces to view theatre for young people in a variety of forms.

## Drama — Stage 3

### Making

**DRAS3.1** Develops a range of in-depth and sustained roles.

**DRAS3.2** Interprets and conveys dramatic meaning by using the elements of drama and a range of movement and voice skills in a variety of drama forms.

### Performing

**DRAS3.3** Devises, acts and rehearses drama for performance to an audience.

### Appreciating

**DRAS3.4** Responds critically to a range of drama works and performance styles.

#### Students in Stage 3 will

*learn to:*

- develop and sustain greater belief in a variety of roles that challenge character stereotypes as a means of interpreting the world in which they live
- manipulate artefacts, costumes, music, sound effects, lighting, scripted and unscripted material to develop and transform the meaning created through role, place, situation
- manage the elements of drama (eg tension, contrast, symbol, time, space, focus and mood) during the preparation of the drama, in the drama and when reflecting on the effect of their drama work
- devise and collaborate on drama works through various combinations of forms
- critically appraise drama work as participants and as audience

*learn about drama through the experience of:*

- interpreting the personal, social and cultural aspects of everyday situations through a range of drama elements (eg tension, contrast, symbol, time, space, focus and mood)
- exploring traditions associated with different forms of drama (eg improvisation, movement, mime, storytelling, puppetry, mask, video drama and playbuilding)
- devising and acting in drama for an audience
- appreciating drama by viewing others' performances and acknowledging how this can change their own drama practice



## Implications for Learning and Teaching

### Typically teachers of Stage 3 students will:

- take on a role in the drama (together with the students) to deepen the students' commitment to their roles and to challenge role stereotypes
- provide opportunities for the students to explore characterisation in order to deepen and sustain roles (eg 'hot seat' characters being interrogated)
- provide opportunities for social role-plays that relate to the everyday realities of the students
- facilitate reflective discussion by the students about their feelings towards their roles during derolling, that is, when they step out of role
- use role, vocal or movement warm-up activities to develop drama skills or ideas being used in the drama
- provide a wide range of situations, from the domestic to the public, from the formal to the informal, to which the students respond in drama
- provide opportunities for students to specialise in a particular form of drama so as to increase the student's confidence in communicating through drama
- extend the range of drama forms and material to include a variety of communities and cultures
- allow the students the flexibility to playbuild using a wide range of scripted, unscripted and screen material from both Australian and world sources
- provide students with opportunities to devise drama sequences that do not always rely on dialogue (eg soundscapes (the creation of sounds to represent a setting within the drama), movement, still images or rituals such as the ritual of blowing out a candle to represent a birthday party, the shaking of hands or an award ceremony)
- organise research activities in libraries, museums and in the community to inform the drama
- increase the students' decision-making opportunities about their drama work
- select events and sites in the school and community at which the students can perform their group-devised drama work
- invite theatre companies to perform for the students at school and take the students to the theatre to view theatre for young people in a variety of forms
- provide examples of performances in other media such as radio and screen drama (video drama, video games, television and film) and discuss their dramatic qualities, similarities and differences
- encourage critical reflection on the making and performing of drama works from a range of perspectives: the personal, the social, the political, the indigenous, the environmental, the cultural and the intercultural.

# Dance

## Dance — Early Stage 1

### Performing

**DAES1.1** Participates in dance activities and demonstrates an awareness of body parts, control over movement and expressive qualities.

### Composing

**DAES1.2** Explores movement in response to a stimulus to express ideas, feelings or moods.

### Appreciating

**DAES1.3** Responds to and communicates about the dances they view and/or experience.

#### Students in Early Stage 1 will

*learn to:*

- move safely and expressively in a dance with control and sensitivity to sound accompaniment
- explore the elements of dance expressively in the composition of dances
- use memory and imagination to explore a range of familiar and fantasy movement ideas for dance
- show their dance ideas to others, watch other people dance, and think and talk about themselves and others dancing

*learn about:*

- the importance of moving safely, as an individual and with others, in a designated dance space
- the basic elements of dance: actions of the body, dynamic qualities of movement, timing, spatial aspects and relationships
- the use of everyday and fantasy movement ideas as active and physical starting points for creating dances
- the basic components of dances — dancers, movement, sound and physical settings — and how they and their classmates can think about dance ideas

## Implications for Learning and Teaching

### Typically teachers of Early Stage 1 students will:

- encourage students to contribute to class rules for working safely in the designated dance space, encouraging safe management of their own and others' bodies (eg walk into the dance space and sit down on your own, keep within specified physical boundaries, stay away from the walls, avoid bumping into others, stop on the signal)
- provide opportunities for students to participate in simple warm-ups which include gross motor movement, awareness of personal and general space and stop and go activities
- set tasks for students to experience a range of non-locomotor and locomotor movements, modelling simple movement actions as an example for students (eg imagine you are walking on a sandy beach looking for shells, picking them up, then running into the water; or imagine you are on a bushwalk and are stopping to collect leaves and branches)
- use the voice, hand-held percussion or music to accompany movement and elicit imaginative, sensitive and expressive responses (eg 'As I shake the tambourine gently, move like a lizard and when I bang the tambourine hold still in a lizard shape')
- plan simple dance frameworks which include opportunities for students to make individual creative responses (eg 'Toy dance' in which students dance as two types of toy with contrasting movement — choose from, for example, roll, rock, walk, bounce; begin still in toy shape 1; travel forwards, backwards and sideways; stop; change into toy shape 2; travel forwards, backwards and sideways; stop and end)
- provide a range of stimuli and use imagery from students' direct everyday experience or fantasy world to stimulate their memory or imagination and motivate a kinesthetic response (eg looking at uncooked and cooked pasta shapes then encouraging exploration of contrasting shapes and qualities)
- organise the class in two halves and guide students to observe each other using the elements of dance (eg look to see how others are using running, jumping and spinning actions to perform a 'Fireworks dance')
- discuss with students how they feel when they dance and what they like when they watch other students dance.

# Dance

## Dance — Stage 1

### Performing

**DAS1.1** Performs dances demonstrating expressive qualities and control over a range of locomotor and non-locomotor movement.

### Composing

**DAS1.2** Explores and selects movement using the elements of dance to make dance express ideas, feelings or moods.

### Appreciating

**DAS1.3** Gives personal opinions about the dances and their purpose that they view and/or experience.

#### Students in Stage 1 will

*learn to:*

- perform expressively with awareness of others, using movement qualities appropriate to the idea for the dance and having sensitivity to the timing, mood and sound accompaniment
- explore ideas in the composition of dances with attention to body actions, space, dynamic qualities, timing and relationships
- respond to a range of stimuli, using their imagination and drawing on their experience of the immediate and wider world for dance ideas
- perform dances for other people, view dance as an audience member, talk about other people dancing and the dances they have viewed

*learn about:*

- the importance of using the body safely and skilfully when creating and performing dance
- the use of the elements of dance to express ideas in the composition of dances
- the structure and development of dances from a range of starting points and stimuli
- thinking and talking about the basic components of dance (dancers, movement, physical setting) and that dance can be accompanied by music, other sounds or silence

## Implications for Learning and Teaching

### Typically teachers of Stage 1 students will:

- encourage students to develop understanding of managing the body safely with attention to body weight, breathing, use of personal and general space and movement and stillness
- set tasks that provide opportunities for students to experience a range of non-locomotor and locomotor movements with expressive qualities (eg imagine you are climbing and balancing, lightly and carefully on rocks by the shore, then dipping one foot into a rockpool — step, step, step and dip, repeat)
- set tasks that ask students to make choices about the use of the elements to express an idea (eg choose two actions at different levels to show what you are doing when walking through the bush)
- use a range of sound accompaniment to encourage imaginative, sensitive and expressive responses for dance movement (eg listen to the music for the 'Machines dance' — try to make your movement more like a machine)
- give students opportunities to consider and discuss possible movement responses suggested by stimuli (eg using a scrubbing brush as a stimulus, think of different ways of cleaning close to the floor and standing up, away from the floor)
- provide opportunities for students to practice, repeat and refine their dances (eg while no.1 holds still in their dinosaur shape, no. 2 moves around them, then swap using a clear transition movement — practise this)
- organise informal and formal performances of dancework for other classes in the school and for assemblies and talk to students about the different parts of dances they perform in and watch, including beginnings and ends
- focus students' reflection and discussion on how they think other people feel when they dance, and what they enjoy about other people's dance.

# Dance

## Dance — Stage 2

### Performing

**DAS2.1** Performs dances from a range of contexts, demonstrating movement skills, expressive qualities and an understanding of the elements of dance.

### Composing

**DAS2.2** Explores, selects and combines movement using the elements of dance to communicate ideas, feelings or moods.

### Appreciating

**DAS2.3** Gives personal opinions about the use of elements and meaning in their own and others' dances.

#### Students in Stage 2 will

*learn to:*

- sustain expressive qualities and movement skills to convey intent in a dance performance
- draw on the elements of dance to create movement content that relates clearly to the intended meaning of a dance
- use a range of ideas in the composition of dances based on diverse stimuli
- talk and write about their own and others' dances using dance vocabulary

*learn about:*

- the human body and movement as the raw material for dance as a performing art
- the use of the elements of dance to make meaning in the creation of a dance, in a performance and for an audience
- how dance ideas can come from a diverse range of sources, including personal experience and the wider world
- dance as it occurs in different places for a range of reasons and how dances can be about different things and elicit varying interpretations from audience members



## Implications for Learning and Teaching

### Typically teachers of Stage 2 students will:

- provide opportunities for students to become aware of safe dance principles and movement skills such as alignment of feet, knees and hips, stretching, strength, managing body weight and breathing
- provide opportunities for students to improvise confidently in response to a range of ideas, and stimuli from human experience and the wider world, including issues, cultures and traditions (eg movement ideas based on types of work or leisure done by men and women in a culturally diverse community, a farming community or a coastal community)
- set tasks that enable students to make choices and decisions about movement responses suggested by stimuli (eg try at least three different ways of travelling in response to photographs of planes, boats and trains)
- develop dance frameworks which include opportunities for students to make individual and collaborative creative responses with a partner and in a group
- provide opportunities for students to reflect upon movement material devised in composition activities, to practice, repeat and refine their compositions and to reflect upon the possible audience response and the meaning of the dance (eg organise the class so that one pair watches another to ensure that a required movement quality, such as strength, sensitivity or sharpness, is achieved for a particular dance)
- support students in their own ideas for a dance by facilitating the planning and developing of movement content and structure (eg suggesting movement ideas for a dance about 'The Rainforest' with ways of starting the dance, and using the elements to develop ideas)
- provide opportunities for students to engage with a dance from a source beyond the school (eg a particular cultural or historic context such as a theme from a traditional dance from Asia as a starting point for composition)
- organise informal and formal performances of dancework for other classes in the school and for parents, and talk to students about the features of dances they perform in and watch (eg Who were the dancers? Where were they dancing? What movement did you see? What sound accompaniment was used?).

# Dance

## Dance — Stage 3

### Performing

**DAS3.1** Performs and interprets dances from particular contexts, using a wide range of movement skills and appropriate expressive qualities.

### Composing

**DAS3.2** Explores, selects, organises and refines movement, using the elements of dance to communicate intent.

### Appreciating

**DAS3.3** Discusses and interprets the relationship between content, meaning and context of their own and others' dances.

#### Students in Stage 3 will

*learn to:*

- use appropriate expressive and movement skills in performing dances which have been sourced from a range of cultural and historic contexts
- create and perform new work, with clear intent, applying what they have learned about the elements of dance through composing, performing and appreciating
- think of themselves as an active participant in dance-making, giving form to a range of dance ideas through composing, performing and appreciating
- talk and write critically about their dance experience, both as creative and active participants and as members of a dance audience

*learn about:*

- how they and others engage in dance as a performing art for a range of reasons in relation to individuals, the community, societies, culture, and the world
- the use of the elements of dance within and outside traditions and conventions to create original and new dance work which expresses ideas and conveys meaning
- how dance as a performing art occurs in different artistic cultural contexts: indigenous, folk, classical, modern and popular
- the range of meanings in dance, which like other artworks, can be interpreted by people in different ways

## Implications for Learning and Teaching

### Typically teachers of Stage 3 students will:

- encourage students to use safe dance principles in a dance lesson, such as alignment of feet, knees and hips, stretching, strength, managing body weight, breathing and the selection of appropriate dance movement and techniques for their body type and physical ability
- support students in their own ideas for a dance by facilitating the planning and developing of movement content and structure in relation to the meaning of the dance and intended audience (eg ask them to consider how older people in a care centre (where a performance is planned) might respond to a dance based on an idea contrasting the natural and built environment (link with *Environment in Human Society and Its Environment* KLA))
- provide opportunities for students to watch a dance (live or on video) from other sources, and use it as a stimulus for compositional ideas leading to performance (eg a section from a dance on a commercially produced video)
- set tasks for students to reflect upon movement material devised in composition activities in relation to intent (eg in a dance with a particular theme, watch a partner's sequence and provide positive feedback about which movement really conveys the thematic qualities required and suggestions for ways of improving this)
- provide opportunities for students to practise, repeat and refine their dances using their dance skills, and to reflect upon the possible audience response and the meaning of the dance (eg divide the class into halves to watch each other practise a specific dance — think about the parts that need further refinement or practice to improve performance, such as facial expression, projection of energy, spatial intent, contrasting dynamic qualities, fluid movement, sensitivity to accompaniment)
- organise informal and formal performances of dancework for other classes in the school, for parents and for people in the wider community (eg at a day care centre for the under-5s or at a centre for older people) and talk to students about the content, structure, meaning and purpose of dances in which they perform
- provide opportunities for students to meet with adult professional dance-makers — choreographers and dancers — and encourage discussion about different types of dance and what appeals to them and influences their judgments
- discuss students' composing, performing and appreciating activities in school in relation to the wider world of dance.



## Beyond Stage 3

### Implications for learning and teaching

These suggestions are relevant to each of the artforms.

Typically students who are working beyond Stage 3 should have opportunities to:

- develop further expertise in Visual Arts, Music, Drama and Dance work and further explore relationships within the artforms through sustained practice over time, in, for example, making, appreciating, organising sound, performing, and/or composing
- undertake self-initiated explorations or further explore collaborative work focusing on areas of their own interest
- further investigate the implications of digital technologies in their own and others' work
- prepare their work for different audiences and work with older and/or more expert students
- undertake critical reviews of current exhibitions, concerts, performances and other cultural events
- undertake critical reviews of the work of particular artists, designers, composers, performers, actors, dancers, directors from different times
- interview different people at exhibitions, concerts or performances about their views of what they are viewing and/or listening to and prepare a report on their findings
- undertake research about how one or more of the artforms existed in societies and cultures at different times and in different places.



## Scope in the Artforms

Information on scope in the artforms is provided on the following pages for Visual Arts, Music, Drama and Dance. This section suggests how particular aspects of content may be investigated and returned to in different and more complex ways over time and offers suggestions for the range of learning experiences students may undertake. This section should be considered in conjunction with:

- information in the *Overview of Learning in Creative Arts* in each of the artforms about the relationships between
  - making and appreciating in visual arts (pp 10–11)
  - performing, organising sound and listening in music (pp 12–13)
  - making, performing and appreciating in drama (pp 14–15)
  - performing, composing and appreciating in dance (pp 16–17)
- *Foundation Statements* for Visual Arts, Music, Drama and Dance (pp 20–21)
- *Outcomes and Indicators* in each of the stages for Visual Arts, Music, Drama and Dance (pp 23–43)
- the staged content and Implications for Learning and Teaching for Visual Arts, Music, Drama and Dance (pp 45–78).

The scope of *Visual Arts* in making and appreciating is described in terms of subject matter and forms. The focus of this information is particularly suited to making activities.

The scope of *Music* in performing, organising sound and listening is described in terms of concepts and repertoire.

The scope of *Drama* in making, performing and appreciating is described in terms of drama forms and the elements of drama. The focus of this information is particularly suited to making and performing activities.

The scope of *Dance* in performing, composing and appreciating is described in terms of the elements of dance and contexts.

The syllabus does not prescribe a sequence of learning in a stage or over the stages. The ways in which teachers sequence learning experiences for students in Visual Arts, Music, Drama and Dance can vary according to school contexts and the needs and interests of students and teachers. In this regard, some of the considerations for teachers might be:

- how they establish relationships between learning experiences and sequencing of learning experiences in
  - making and appreciating in visual arts;
  - performing, organising sound and listening in music;
  - making, performing and appreciating in drama; and
  - composing, performing and appreciating in dance
- the content to be investigated in the sequencing of a unit of work and how units of work are sequenced over a stage
- how units of work are connected and build upon previous learning experiences so that students achieve the outcomes in each of the stages.

## Visual Arts

The scope of Visual Arts in making and appreciating is described in terms of subject matter and forms. The focus of this information is particularly suited to making activities.

### Subject Matter

Subject matter involves investigating the world in a particular way. An artwork is generally *about* something and is an interpretation of physical, social, psychological, or fictitious worlds (eg an imaginary person, a place in a student's local area, an event they have been part of). Subject matter can be represented schematically, as in the drawings of young students that suggest the child's experience drives the way the work looks and is made. Older students seek to represent subject matter in more interpretive and self-reflective ways. They are more conscious of the relationships between the form of their work and the representation of their ideas. For example, they might ask 'How do I get this to look more realistic?' when drawing a pet or friend, or 'How do I make this more abstract like the work of this artist?'

While subject matter is broadly described, it always has a particular quality in an artwork, as the following suggestions for people, places and spaces, other living things, objects and events indicate. Sometimes the subject matter for artworks may evolve over a period of time and become more focused. At other times it is decided from the outset. Teachers and students can return to the suggested subject matter on many occasions from Early Stage 1 to Stage 3 and add to this according to their local needs and interests. Subject matter may also be drawn from different areas (eg an artwork about the movement of dolphins through the surf may draw on aspects of other living things and places and spaces). Looking at subject matter in artworks as interpretations of the world provides a way to begin to understand their meanings and value, the artists' interests and intentions, and orientates students to their participation as audience members.

### People

People are of great interest and curiosity and provide a rich source of ideas as subject matter in the making of artworks and the appreciation of art. Students' investigations can include the making of portraits of themselves and friends, family members and other people in the school and local community. A feeling or emotion such as joy, love, hate, fear, anger or loneliness can provide another stimulus for an artwork, as can individuals from the past and present who have meaning for the students, such as heroes and superheroes. Fictional and fantasy characters can be explored, drawing on the students' own imaginative responses as well as images they have seen on the television, film and video. Girls, boys, women and men involved in different activities and settings can be explored, as can the appearances of people from different cultural and social groups. Investigations can also include explorations of the still and moving body, the structure of the human form, including its shape and proportion and different viewpoints of the body — close-up views, aerial and frontal views, micro and macro views. The ways in which the body can be distorted, enlarged, reduced and magnified to create interesting effects offer other options for explorations.

### Other Living Things

Opportunities to investigate the rich diversity of forms, structures and life patterns of living things can provide a rich source of ideas for the making of artworks and the appreciation of art. Investigations can include the making of artworks about the visual qualities of living things such as sea-life, plants, flowers and trees by exploring their colour, shape, texture, size and movement. Other investigations can focus on pets, including guinea pigs, goldfish, dogs, birds and cats as well as animals found on farms and in aquariums and zoos. The behaviours and features of animals, birds, insects, reptiles, plants, fish and sea creatures can be explored. Focusing on imaginary animals and creatures that combine different living forms and exaggerate characteristics or simplify features can further extend these investigations. Designs,



symbols and motifs of animals, birds and reptiles in Aboriginal art and micro and macro views of other living things provide other sources for ideas for artworks. How living things are used as symbols (such as the dove for peace, the eagle for power, the owl for wisdom, the lion for strength and courage) offer other options for explorations.

## Objects

Objects from the physical, natural, made and virtual worlds provide a rich source of ideas for the making of artworks and the appreciation of art. Investigations can focus on objects that have personal significance (such as mementos, photographs or personal treasures), on groups of objects for still-life arrangements, on the designing of objects for particular events, on objects from their imagination (such as space-age vehicles or magical machines) and on objects in unusual settings. Imagined objects may combine what is known of different things in unusual ways by changing the viewpoints of objects in real or imagined settings. Other investigations can focus on natural and made objects including rocks, driftwood, crystals, fruit, vegetables, flowers, shoes, musical instruments, bicycles, machinery parts, toys and utensils; and objects that reflect the values and beliefs of different societies, such as spiritual or religious icons, or objects from popular culture. Explorations can also include how to design and make objects to suit particular needs, eg a pencil case, a vase, a wooden toy for a child.

## Places and Spaces

Familiar and unfamiliar built, natural, rural and urban environments as well as environments that are increasingly available as virtual spaces (eg computer game programs), are of great interest and curiosity. They provide a rich source of ideas in the making of artworks and the appreciation of art. Investigations can focus on close observation of the qualities of the built environment, such as heritage sites and urban and suburban places (eg schools, streets, parks, playgrounds, shopping centres, service stations, factories, churches, wharves and building sites). Considering how environments should remain as cultural landmarks and reflections of the past or how they could be transformed could extend opportunities. Rural and natural environments, including bushlands, gullies, creeks, beaches, rock and coastal formations, desert and rainforest areas and landscapes or seascapes in different seasons and changing weather conditions provide other sources for ideas for artworks.

Other investigations could include exploring significant, familiar and favourite places and spaces and the interior and exterior space of old and new buildings (eg windows, doors, chimneys, gates, hallways, and stairways). Different viewpoints (including long-distance, middle-distance and close-up views, aerial and frontal views, micro and macro views) provide further focus for various investigations as well as how particular places and spaces are affected by changes in artificial and natural lighting. Qualities of mood, atmosphere, distance, and proximity of selected places and spaces offer other options for explorations.

## Events

Celebrations, rituals, everyday events and those of historic significance can be of great interest to watch and/or participate in. These can have a significant meaning to individuals and communities and contribute to their sense of shared histories. Events such as tragedies or natural disasters may suggest the frailty of life, the triumph of the human spirit, or the power of nature. Each of these provides a rich source of ideas for the making of artworks and the appreciation of art. Investigations can focus on significant personal events in the students' own and family members' lives, such as births, birthdays, weddings, deaths and rites of passage. Natural events such as earthquakes, floods and bushfires offer opportunities for responses to the actual events and responses to reports in the mass media.

Community and cultural events can be investigated such as holidays, fetes, shows, parades, religious and other celebrations and sporting events. Events of historical, cultural, religious and personal significance that affect concepts of identity within Australia can also be explored (eg colonisation, National Aboriginal

and Torres Strait Islander Week, also known as National Aboriginal and Islander Day Of Celebration Week (NAIDOC Week), journeys of explorers, dispossession and reconciliation, Australia Day celebrations). Each of these events, and others, can be interpreted in a variety of ways. Other events such as the Olympic Games, the finding of objects from times past, ancient civilisations or outer space offer other options for investigation.

## Forms

Younger students are often interested in exploring the qualities of a form in its own right in artworks (eg the colour and texture of paint applied to paper or the use of playdough to form different shapes). Older children continue to enjoy opportunities to experiment with and learn how to use different media and techniques associated with particular forms, as ends in themselves within their artworks. They also think more about the relationship between the form of an artwork and the subject matter represented.

The forms generally indicate the types of artworks that can be made (eg a painting or drawing). Each of the forms contains particular techniques, media and tools which are sometimes relevant to other forms (eg perspective is relevant to forms such as drawing and painting). While the forms are broadly described, they always have a particular quality in an artwork as the following suggestions for drawing, painting, printmaking, sculpture and other three-dimensional forms, ceramics, fibre, photography and digital forms indicate. Sometimes the forms for artworks may be combined or change over a period of time (eg drawing or photography may be used to investigate the qualities of a favourite place and the artwork is further developed as a painting or a print). At other times the form of the work is decided from the outset. Teachers and students can return to the forms suggested on many occasions from Early Stage 1 to Stage 3 and add to these as suits their local needs and interests. Looking at the forms of artworks and their material qualities further contributes to how students understand their meanings and values and the artists' interests and intentions and orientates students to their participation as audience members.

## Drawing

Drawing is a form in its own right and is also used for sketching ideas and preparing diagrams, designs and plans. Drawings can take the form of quick sketches through to more extended studies. Drawing is often regarded as fundamental to other learning experiences in the visual arts. It offers opportunities to explore such things as personal responses that are expressive and imaginative, the likenesses of things, details, plans and designs. Drawings can be schematic, realistic, abstract, figurative, expressive, and symbolic. Tools and media such as pencils, inks, felt pens, charcoals, chinks, oil pastels, and computer applications and/or combinations of these are used to create different effects. The qualities of drawing on different surfaces and sizes can be explored (eg cardboards, papers and as images on a computer screen). Various drawing techniques and compositional devices can be investigated such the positioning of an object within a picture, angle of view, pattern, surface, perspective, depth, contour, proportion, movement, volume. Tonal modelling techniques such as shading, hatching and crosshatching can be developed to suggest the lightness and darkness of things as well as volume, distance, and depth. Drawing can be combined with other forms such as photography and painting.

## Painting

Painting offers opportunities to explore the qualities of imaginary, naturalistic and realistic images, illusions and decorations. Paintings can be made quickly through to more extended studies. Ideas in paintings can be produced expressively, symbolically, realistically, abstractly, figuratively and decoratively. Different visual qualities of subject matter and things in the world can be investigated and explored in painting in different compositions and from different viewpoints. Qualities such as colour, surface, light, volume, structure, shape, space, texture, perspective and spatial relationships can be explored. Different paint media can be investigated including acrylics, watercolours, inks, dyes and oils. Paint media can be

applied with various-sized brushes, rollers, sticks, sponges and fingers, on surfaces of different sizes. Various techniques can be experimented with, including washes, impasto, scumbling and dry and wet effects, with consideration given to qualities such as fluidity, transparency and opacity. Painting can be combined with other forms such as drawing and printmaking. The surfaces of 3D forms, such as constructions, sculptures and packaging, can be enhanced by the application of paint.

## Printmaking

Printmaking as a form challenges the idea of an original artwork because of its capacity to produce multiple prints. Printmaking can be used for diverse purposes: for limited edition prints, for posters and advertising and for decorative purposes. Ideas in prints can be produced expressively, symbolically, realistically, abstractly, figuratively and decoratively. Surfaces, of varying sizes, can be printed on, such as papers, fabrics and plastics. Various techniques can be explored in printmaking including potato block printing, monoprinting, lino block and relief printing and silk screen printing. Different tools and equipment are used with these techniques including inks, papers, squeegees and screens in silk screen printing, inks, lino tools, rollers, papers and lino blocks in lino printing. Ideas for printmaking are enhanced when consideration is given to the composition and viewpoint as an image is being prepared. Printmaking can be combined with other forms, eg drawing and painting.

## Sculpture and 3D Forms

Sculpture and other 3D forms including constructions, models and installations can be made as expressive, symbolic, decorative and utilitarian works. Sculptural and other three-dimensional works may offer an interpretation of the world and/or be about the properties of the form itself including its physical size and scale. Ideas in sculptures can be produced expressively, symbolically, realistically, abstractly, figuratively and decoratively. The relationship between a sculpture and its site may invite audience participation and create a dynamic presence.

The potential of different materials such as playdough, plasticine, polyclay, plastics, clay, wire, plaster, found objects, metals and wood can be explored. Experiments can be undertaken with joining, folding, moulding, carving, manipulating surfaces and assembling materials to understand the relationships between media, materials and techniques. Sculptural qualities of materials can be investigated (eg exploring qualities of solids, voids, mass, space, spatial relationships, surface, volume, weight, scale and balance). A range of tools and techniques lend themselves to different sculptural and three-dimensional investigations: eg cutting and carving using tools such as scissors, chisels, files, gouges and saws; building constructions in paper, cardboard and boxes that may include different surfaces and found or recycled objects. More utilitarian objects can also be made such as jewellery, masks, puppets, furniture, models, constructions and packages. Sculpture can be combined with other forms such as photography and painting.

## Ceramics

Clay is a unique, malleable and highly tactile material that can be formed, dried, fired in a kiln, glazed and refired. It is suited to sculptural investigations and other more utilitarian investigations, which involve consideration of surface, form, pattern, structure and applied decoration. Ideas in ceramics can be produced expressively, symbolically, realistically, abstractly, figuratively and decoratively. Various construction techniques can be explored including pinching, rolling, joining and forming in the making of ceramic objects such as bowls, cups, jewellery and sculptural works. Experimentation can occur with moulds and various simple casting techniques, eg slip casting, to create works that may be made as variations on a theme and as multiples. Clay can be subject to different surface treatments including incising, applied decoration, underglazing. Ceramics can be combined with other forms such as fibre and sculpture.

## Fibre

Fibre and associated fabrics provide opportunities for discovering the qualities of pattern, texture, colour, surface and construction in a variety of materials. Ideas in fibre can be produced expressively, symbolically, realistically, abstractly, for the figure and decoratively. Scissors can be used to draft ideas for patterns, cut fabrics and threads and in other sculptural applications. Techniques for joining fabrics can be explored including the use of the sewing machine, gluing, tacking and hemming. Various techniques can be investigated including felting, quilting, weaving, dyeing, applique, tapestry, embroidery, beading, batik, fabric and screen printing or painting. Materials and yarns of different textures, patterns and surfaces can be selected and used in fibre works and more utilitarian works including silks, cottons, felts, wools, calico, leather, plastics, synthetics, papers and recycled fibres. Threads such as cotton, silk, jute and wool can also be used in exploratory ways in fibre works. Other materials such as sequins, papers, feathers and found objects may add to the qualities of the fibre works produced. Fibre forms can be combined with other forms such as painting and sculpture.

## Photography

Photography provides the opportunity to view, construct and interpret the world. Photographic techniques allow for photographic prints to be produced as multiples and as works in a series. Ideas in photographs can be produced expressively, symbolically, realistically, abstractly, figuratively and decoratively. Through framing, camera angles, lighting and focus, photographs can offer a point of view about a place, event, experience or feeling, arouse emotion and provoke comment. Various techniques can be explored such as developing prints, making photograms, colour tinting, collage and montage, selecting and framing an image taking into account composition, angles of view, focus, and the use of tones, textures, contrast and balance. The qualities of selected subject matter can be explored, as can action, sequence and the construction of photographic narratives and documentaries. Other image-based technologies can also be explored such as the photocopier and overhead projector. Photography can be combined with other forms such as digital forms and drawing.

## Digital Forms

Digital forms draw on many of the options available in photography and film and video and mark the convergence and development of various technologies in electronic applications. Digital forms may only appear as 'virtual' works and never exist in a physical space like paintings or sculptures. Ideas can be produced expressively, symbolically, realistically, abstractly, figuratively and decoratively and may also simulate the real. Images can be taken from different sources, manipulated, scanned, photocopied and further digitised. Particular programs offer opportunities to explore the manipulation of images by cutting, pasting, changing colour values of images, animation and special effects. Ideas can be explored from different viewpoints and can make use of special effects with digital cameras and videos to create interest, mood and tension. Digital works also offer opportunities for surfaces and images to be built up in layers on the computer screen. Investigations can take place in computer graphics and animation programs, video and the internet. Artworks drawing on a wide range of subject matter can be made which may integrate image and text, imagined environments can be proposed, designs can be produced for magazines or posters using desktop publishing programs and videos can be scripted and produced using digital media. Digital forms can be combined with other forms such as photography and painting.

## Music

Musical concepts provide a basis for gaining musical knowledge and understanding and are a possible focus for skill development. In music, students learn about musical concepts and how to use and describe them.

Sequential and developmental learning in music depends on students revisiting musical concepts within a range of repertoire and at increasing levels of complexity and understanding. This relies on providing a balanced experience of all musical concepts through performing, organising sound and listening.

The following pages offer some possibilities as to the scope of each of the musical concepts and a sequence of learning that facilitates the development of knowledge, skills and understanding of these concepts. Specific examples of how this can occur in the classroom are provided in the Content section of the Syllabus. Teachers should refer to the section *Implications for Learning and Teaching* for classroom strategies.

Information is also provided on the possible scope of Repertoire. The scope and sequence of these learning experiences will be dependent on the content of the relevant Stage.

## Musical Concepts

### Duration

Duration describes aspects of organised sound in relation to time, particularly rhythm and tempo. The concept of duration includes *beat* (the underlying pulse of the music), *rhythm* (patterns of long and short sounds and silences), *metre* (the grouping of beats into multiples of two or three) and *tempo* (the speed of the pulse/beat).

Central to the concept of duration is a student's ability to recognise and maintain a constant beat. This is the starting point for all learning experiences in working with the concept of duration and continues to play a focus throughout all stages of musical development.

In duration, learning experiences include:

- Performing (singing, playing and moving) to music that has a regular beat. This reinforces the notion that music often has an underlying recurring beat.
- Recognising sounds, silences and patterns of sounds and silences. Through doing this, students realise that music consists of both sounds and silences and these may be long, short, relatively long and relatively short.
- Performing music that has different tempos and changing tempos, recognising that the tempo of the music may stay the same, speed up, slow down or change suddenly.
- Discriminating between beat and rhythm. This reinforces the knowledge that long sounds, short sounds and silences form rhythm patterns and that beats may be divided into two, three or four parts or multiples of these.
- Recognising strong and weak beats and accented beats and that some beats may be regularly accented, so determining the metre of the music.
- Performing music in a range of metres.



## Pitch

Pitch refers to the relative highness or lowness of sounds. Pitch includes melody, harmony and sounds of indefinite pitch (high or low sounds without a definite pitch or note).

In pitch, learning experiences include:

- Distinguishing between high, middle, low and relatively high, middle and low pitch. This reinforces the understanding that pitch may be high or low, higher or lower, relatively high or low, or in between high and low.
- Recognising the melodic contour of pitch patterns. This reinforces the understanding that patterns of sounds may rise, fall or stay at the same pitch level and that the rise and fall of pitched sounds can form melodies which can be described in terms of the contour, or direction, through which various pitches move.
- Distinguishing between definite and indefinite pitch.
- Recognising that combinations of pitch make harmony.

## Dynamics

Dynamics refers to the volume of sound — its degree of softness or loudness.

In dynamics, learning experiences include:

- Distinguishing between loud, soft and relatively loud and soft. This reinforces the understanding that sounds can be loud, soft, louder or softer or relatively loud or soft.
- Discriminating changes in loud and soft, recognising that sounds can change in loudness, getting louder or getting softer.
- Discriminating degrees of loud and soft and recognising that some sounds can be emphasised or accented by being made louder than others.
- Recognising that dynamics provide contrast in music and using such techniques in their own work.

## Tone Colour

Tone colour refers to the quality of a sound produced by a sound source, which may be a conventional instrument, the voice, a made instrument or a found object. The quality of a sound (tone colour) differs according to the material from which the sound source is made and the way the sound is produced (struck, plucked, scraped, blown, hit). For example, a tin whistle (which is blown) will produce a different tone colour from a guitar (which has plucked strings).

In tone colour, learning experiences include:

- Exploring and describing a variety of sound sources (instruments, voices and objects) and the tone colours possible from them.
- Exploring and describing sound production methods (the ways of creating sounds from sound sources) and how these tone colours can be used in the students' own work.
- Classifying sound sources into categories (wood, metal or aerophones, chordophones, membranophones, idiophones, electrophones) and comparing the tone colours of these groups.
- Describing and combining tone colours of various sound sources in their own work and the work of others.



## Structure

Structure refers to the way in which a piece of music is constructed, such as the number of large or small sections, with whole sections repeated, or with recurring themes or short musical ideas (motifs).

In structure, learning experiences include:

- Recognising patterns that are the same and patterns that are different. This reinforces the idea that sounds may be heard in patterns and that these patterns may recur throughout music.
- Recognising repetition and contrast within music, that repetition of musical patterns may be exact or varied and that this can be incorporated into the students' own work.
- Recognising that music is made up of large sections (verses, choruses, movements) and small sections (themes, phrases, ostinato, motifs).
- Exploring how repetition of musical patterns that are varied provides contrast in the music.
- Recognising small sections within a piece of music.

## Repertoire (vocal music, instrumental music, student compositions and movement)

A piece of music may provide a starting point for students' work in performing, organising sound and listening. Vocal music (such as a rhyme or song), instrumental music (recorded or live), a student composition (or a short idea from a student composition) can be chosen for a specific teaching/learning purpose. A broad range of repertoire from various times, places and cultures provides students with the variety of musical experiences that enable them to develop self-expression, a sense of personal and cultural identity, an understanding of the world around them and an understanding of musical concepts. This should include Aboriginal and Torres Strait Islander music, and music from various times and cultures. Traditional art music repertoire (the 'classics') can be used effectively at all stages of students' development. Through this exposure to a range of repertoire from around the world, students learn to recognise the importance of music in the world and how music has been used. Repertoire could be drawn from Aboriginal and Torres Strait Islander traditional and popular music, classical music from various traditions and eras, folk music from various traditions, contemporary popular music, world music (incorporating multicultural and popular characteristics) and music by and for children (nursery rhymes, children's playground games and songs composed for children).

Repertoire should be drawn from a balance of live performances and recorded music. It is important that recorded music is not overused as students must be encouraged to play and sing themselves. Live performances (such as concerts by professional musicians at school or at a concert venue, or by parents, staff or community members, or by bands, choirs or instrumental groups from the school or another school, or by class members) can provide students with opportunities to experience quality music. Exposure to live performance as a member of an audience is a valuable learning experience that can have significant and lasting effects on a student's understanding of music.

## Vocal Music

Vocal activities based on chants, rhymes, games, songs and children's songs should be a regular part of music learning experiences for students. This repertoire can be used and revisited for a variety of purposes, such as extending students' vocal abilities, assisting students to understand musical concepts, or to provide a model for students' learning experiences in organising sound.

Nursery rhymes and the chants that accompany some children's games are traditional parts of childhood culture and songs in Australia and other cultures. Traditional Anglo-Australian rhymes and songs, children's rhymes from many cultures, contemporary texts and words that the students create themselves are all useful musical material.

Learning experiences with **chants and rhymes** could include:

- making vocal sounds such as tongue clicking or cheek popping, mimicking sounds and nonsense syllables to provide interesting accompaniments to rhymes and chants
- creating movements to reflect words used in a rhyme or poem
- performing nursery rhymes and chants (part-singing skills could be developed in the context of a well-known nursery rhyme)
- using their own music games (games involving rhymes, chants and short songs) from the playground as a starting point for organising sound
- inventing their own rhymes and adding body percussion or instrumental accompaniments
- using vocal sounds to create works with interesting patterns and tone colours.

Learning experiences with **songs** could include:

- exploring different vocal techniques
- exploring musical concepts (such as pitch and tone colour) through the voice
- singing game songs or children's songs from various traditions and times
- using movement to respond to recorded vocal music
- performing music by and for children (eg nursery rhymes, children's playground games and songs composed for children)
- listening to vocal music of various cultures and discussing the effect of particular types of singing
- listening to and singing songs from Aboriginal and Torres Strait Islander communities and reflecting on their purposes
- making up vocal accompaniments to well-known rounds such as *Row, Row, Row Your Boat* or *Kookaburra* by singing repeated fragments (ostinati) that come from the original song
- using vocal sounds in organising sound activities that use call and response techniques
- organising sound by taking a musical idea from a song to create a new song or a contrasting section to a song
- listening to classical and popular songs by male and female composers from various traditions and times, and reflecting on the meaning of the songs and use of vocal techniques.

## Instrumental Music

Instruments used in the classroom may include non-melodic percussion instruments such as tambourines and melodic percussion such as xylophones, instruments from various cultures, student-made instruments such as plastic bottle shakers, and everyday objects and instruments such as guitar, recorder and piano.

Students should be shown techniques for producing quality sound from instruments and the teaching/learning program should cater for varying levels of performance through individual, small-group and whole-class learning experiences.

Learning experiences could include:

- experimenting with instrumental sounds by using a variety of sound-production techniques
- creating ostinato accompaniments on instruments to known instrumental music
- inventing body percussion activities to perform as an accompaniment to instrumental music
- taking turns to improvise an instrumental melody over an ostinato pattern that the class performs
- listening and responding through movement to instrumental music
- listening to music that uses less familiar instruments within various cultural traditions
- listening to and performing arrangements of classical music from various traditions and times
- participating in ongoing instrumental programs such as percussion ensembles, concert bands, school orchestras or musicals as possible extension of learning experiences that arise out of, rather than replace, classroom music programs.

## Student Compositions

Using students' own musical compositions provides a further source of repertoire for learning. These could include class compositions developed from an idea in a student's work and class performance of a student's work, combined with further listening that extends students' understanding of musical concepts similar to those used in their own work.

Learning experiences could include:

- singing, playing and moving to music created by other students
- performing, listening to and discussing their own compositions
- revisiting activities in organising sound to develop longer works or to refine or vary different aspects of student compositions
- using a student composition as the basis of an arrangement that uses different combinations of instruments
- adding extra parts to their compositions
- exploring different musical arrangements to learn that there are many satisfactory ways to solve musical problems and manipulate musical concepts
- creating class arrangements and improvisations.

## Movement

Movement can be used as a stimulus for a variety of classroom learning experiences. Students could use a movement that they create and accompany it with sound or a short musical phrase (organising sound).

Learning experiences could include:

- practising simple actions, body percussion sounds such as clapping, clicking and stamping, or patterned movements and dance steps to enhance rhythmic skill and understanding
- moving to music from various times and cultures (eg multicultural, popular, classical music)
- using movement to explore a musical concept such as structure
- performing traditional dances from various cultures as a means of appreciating the music of these cultures and its musical characteristics and the way dance is used in a cultural context.

# Drama

## Drama

The scope of Drama in making, performing and appreciating is described in terms of drama forms and the elements of drama. The focus of this information is particularly suited to making and performing activities.

### Drama forms

Drama forms reveal how to engage in dramatic action. Relevant forms of drama are improvisation, movement and mime, storytelling, readers theatre, puppetry, mask, video drama and playbuilding. Students can make, perform and appreciate varying levels and/or combinations of these forms at any Stage of drama learning. A variety of other forms, such as clowning and festival celebrations can be included since drama forms and performances have different functions in different cultures. Stage 3 students may specialise in a particular form of drama.

When planning drama, the form can be negotiated at the outset or it can be decided after the dramatic context, situation and roles have been established.

### Improvisation

Improvisation involves creating action by spontaneously enacting a fictional situation that is based on everyday or imagined experiences. It is generally unrehearsed and unscripted. When improvising, the direction and ending of the action are not usually predetermined. Improvisations undertaken by small groups interacting in role can run from a minute to three minutes or much longer. When a large group is improvising, the role interactions and development of the narrative or situation could extend to between five and ten minutes followed by out-of-role reflective discussions. When discussions about role, topic, feeling-responses and narrative are considered, participants may extend the improvisation. Refining the action of an improvisation can be referred to as rehearsed improvisation. The teacher will sometimes take on a role in the improvisation to help establish the focus and tension of the drama or other elements. Roles which can be adopted by the teacher include a messenger, the one who doesn't know, the intruder, one who is lost, a traveller, a friend or the wise one.

### Movement

Movement involves nonverbal communication across space to portray roles and situations. Body awareness through movement is fundamental to the portrayal of role, for example, portraying 'tiredness' and using non-clichéd expression. Movement can also be used to convey abstract ideas and feelings such as 'the wind' or 'anger'. Music and sound may be used as a stimulus to structure works in movement. A safe space for movement is essential. Warm up and cool down movement activities can be undertaken as Dance learning. Movement is a requirement for mime, mask and clowning.

### Mime

Mime is a silent enactment involving visual communication through gesture and action. It is distinct from movement in that mimed expression is conveyed within minimal space. When travelling through space is required in mime, using the 'mime walk' slows the action down. Dramatic moments from stories, everyday action of people and role and in-role interactions can be developed through the use of mime. Mime is a requirement for mask and clowning.

## Storytelling

Storytelling involves the oral presentation of a story by individuals or groups such as in chorus or tandem telling. It includes the telling of known stories as well as stories developed by the students. Storytelling is not to be confused with story reading. Objects, artefacts, pictures or sounds can be used to facilitate the creating of a story. Stories for telling can be adapted from a literary source, a current event or from the collective imaginings of the participants. Teacher or students can tell stories. The storyteller can also invite participation through word, gesture and sound. Stories can be told and enacted in the conventional narrative pattern of orientation, complication and resolution, the story pattern could be open-ended or it can be developed with preludes, sequels or parallel descriptions. Stories can be used as part of the action in an improvisation or in playbuilding. Conventions of storytelling are vocal expression, pace, pause, gesture, starting and ending techniques and rituals. Storytellers establish an interactive relationship with their audience.

## Readers theatre

Readers theatre involves a rehearsed reading for an audience. Through gesture and language, participants build, sustain and resolve dramatic tension within the context of the drama. Drama conventions include reading aloud, vocal expression, silent pauses and a direct actor-audience relationship. Reading aloud may be sourced from various types of texts including novels, plays, poems, stories, big books, newspapers or adaptations of these. Young students can participate in readers theatre using a story they know well incorporating mime, dialogue and narration. The teacher could also take the responsibility of the narrator. Narration may also be presented by groups of students.

## Puppetry

Puppetry is a form of drama in which the performer brings to life an inanimate object and then creates a role for the puppet in a dramatic situation. Puppeteers communicate dramatic meaning by manipulating language and movement of the puppets. Glove, shadow, string and rod puppets are the most common. Culture can be represented through puppet manipulation such as the traditional Wayang Kulit shadow puppets. Puppets may be used in paired or group role-plays to communicate meaning in other drama forms, such as improvisation and storytelling. Role-playing in puppetry can also make use of multi-media or computer-generated techniques. A conventional puppet theatre can be used sometimes. Three-dimensional material manipulation to construct small or large-scale puppets can be undertaken as Visual Arts learning. Viewing a diverse range of interactive puppetry performances, large festival puppets, screen and animated puppetry provides valuable learning experiences in this drama form.

## Mask

Mask is a drama form in which the face is fully or partially covered as a way of representing a character. A full-mask has eye and nose openings. A half-mask covers the top half of the face and does not hide the mouth or nostrils. The half-mask allows its wearer to speak. Masks can be neutral (smooth neutral features in white or earth colours) or can represent distinctive character features. Body movements and gestures are significantly exaggerated by a masked-character to adequately convey meaning to others. Character stereotypes can be manipulated through the interactions of masked-characters. Sometimes all characters in a dramatic work wear masks and at other times there is only one significantly contrasting masked-character. Material manipulation to construct masks can be undertaken in Visual Arts.

# Drama

## Video drama

Video drama is identified as a form when drama is devised for videoing. Filmed dramatic action generally embodies rehearsed improvisation or scripted presentation. Video drama could be framed as part of a 'live' classroom drama experience such as setting the scene, flashbacks, taking on a role or an extension of the dramatic situation. Once the action is captured on video, it can be replayed as 'evidence' to focus and enhance the meaning of the drama. Students collaborate and negotiate the artistic and technical aspects of the video production such as the narrative (or counter-narrative) construction, scripting, acting, audio and camera techniques to produce dramatic meaning. A two-minute video drama can also be produced as a single entity. The qualities of video drama are acknowledged before Stage 3 learning when screen drama (film, television, computer games or video) is used as a common reference-point to discuss, appreciate and value drama in the classroom.

## Playbuilding

Playbuilding involves sustained exploration over a number of weeks to create and devise a coherent drama about a topic or issue. It involves some or all of the following: selecting a topic or issue, discussing meanings embedded in the topic, improvising, discussing, identifying roles, identifying drama forms and strategies, using artefacts, objects or music to develop the drama, reflecting, researching, rehearsing and sometimes recording dialogue and movements. As a result of this process, scenes are developed, selected and sequenced to communicate a coherent dramatic meaning. The dramatic text developed during the playbuilding process can be entirely original and devised collaboratively or it can include excerpts from playscripts and other texts such as video and computer-assisted images. Sequences can also be created without relying solely on dialogue. When students create their own playbuilding scripts they range from a simple outline of the dramatic action, to more detailed scripts that provide dialogue, action and information on aspects of production. Playbuilding is valued as part of the process of drama making and appreciating and it may lead to a performance to an audience outside of the classroom such as at a community festival.

## Elements of drama

The elements of drama determine why the dramatic action is shaped in a particular way to create meaning. They include dramatic tension, contrast, symbol, time, space, focus and mood. These elements are fundamental to making, performing and appreciating across all Stages of drama learning. The action of the drama involves an interrelationship between drama forms and the elements of drama within a dramatic context.

When planning drama, some elements can be pre-established, such as focus and tension, or they can be managed during the dramatic action, such as symbol and mood, to develop role commitment and convey dramatic meaning.

The table opposite displays how the elements of drama can be featured in all aspects of a drama that investigates the topic of stranger-danger. It describes a dramatic adaptation from the fairy tale *Snow White* when a 'stranger' offers an apple to 'Jenna'.



## Aspects of the drama

A hungry 'Jenna' is surprised and half-afraid to see an unfamiliar woman/man (teacher-in-role) in the bush with some food.

There is a contrasting lack of movement when 'Jenna' meets the 'stranger' as she had previously been singing and dancing with the friendly 'bush creatures' (other students-in-role). 'Jenna' and the 'stranger' are contrasting ages.

A large shiny apple presented by the 'stranger' symbolises possession and power.

As daylight draws to a close, the 'stranger' offers 'Jenna' the apple three times.

The meeting of 'Jenna' and the 'stranger' is located in the middle of the bush away from other people. The space is designed so that the 'stranger' is sitting on a stool, 'Jenna' is standing and further behind her are the friendly 'bush creatures'.

The 'stranger' offers the apple to 'Jenna' repeating three times, 'You look very hungry and lonely, why not take this shiny red apple to eat?'

The offer is so enticing; 'Jenna' can't help but gesture her acceptance by outstretching her hand.

A sinister mood is created as the 'stranger' pleads for 'Jenna' to take the apple three times and each time the 'bush creatures' join in as a chorus urging 'Jenna' to decline.

## Elements of drama interpretation

This is an example of **dramatic tension**. Tension engages the drama participants to give meaning to the action. Surprise, the unexpected, mystery and conflict create tension in the drama.

The **contrast** of opposites is used to create dramatic meaning. Contrast movement with stillness, sound with silence, darkness with light, loud with soft and physical characteristics of character interactions such as size, shape and height. Other character contrasts include emotional responses through facial expression, body posture, voice, gesture and movements of different age groups and gender.

**Symbol** involves the use of objects, visuals or persons to represent meaning beyond the literal. Culturally accepted icons such as religious icons, flags, foods, songs and other objects can be endowed with a particular significance in the drama. Symbolic gesture and movement enhances the meaning of the drama.

**Time** refers to duration (past, present future), to era (generation, season, age) and tempo of the dramatic context to enhance the meaning.

**Space** refers to where the drama occurs and the manipulation of this space, its shape and size in the classroom or performance area. Space can enhance or limit what occurs in the action of the drama.

**Focus** is a moment in the drama that directs attention to something to make it significant. Role groupings, an action, a sound, gesture, movement, costume, an artefact half-hidden or a pause are some ways to achieve focus.

**Mood** is the overall feeling, tone or atmosphere of the drama; in this case it is gloomy.

# Dance

## Dance

The scope for dance in performing, composing and appreciating is described in terms of the elements of dance and contexts and the relationships between these. Sequential and developmental learning in dance involves students revisiting the elements of dance within a range of dance contexts and at an increasing level of complexity and understanding as indicated in the Foundation Statements on pages 20–21 and Content Overview on pages 70–77. This relies on providing integrated learning experiences in performing, composing and appreciating.

### Elements (action, dynamics, time, space, relationships and structure)

The elements of dance provide the scope for learning about the use of the body, movement and compositional principles in all kinds of dance from a range of contexts. Students learn about and learn to use and describe the elements through performing, composing and appreciating dances.

The elements of dance are intrinsic to all learning activities, always present, and provide opportunities to develop a deep understanding of dance. Sequential development throughout K–6 depends on providing a balanced experience of all the elements through performing, composing or appreciating.

#### Action — What?

*Action* refers to the physicality of the dancing body.

Useful questions to develop understanding of this element might include:

*What can the body do? What activity is taking place?* developing understanding of the range of possibilities including locomotor action (travel by walking, running, jumping, stepping, rolling, sliding), non-locomotor (twist, gesture, bend, stretch, tilt, balance).

*What body shapes can be seen?* developing understanding of symmetrical and asymmetrical body shapes in motion or still (curved, stretched, angular, wide, twisted, narrow).

*What part of the body is moving?* head, torso, limbs, joints, front, back, side, spine, arms, legs, feet, knees, elbows, fingers, wrists, neck, shoulders — using body parts in isolation and in coordination with other body parts.

#### Dynamics — How?

*Dynamics* refers to the quality of the dance movement, including the effort made. Useful questions here might include: *How can the body move? How is the movement carried out? How is the body using weight, force, flow, energy and spatial qualities?* Consideration is given to the quality of the movement and the effort or dynamics involved. Students can learn about dynamics as one of the elements of dance by using the following examples:

- moving to music with sustained and smooth quality
- moving and stopping suddenly, showing tension, following teacher's direction with hand-held percussion
- moving firmly with strength and power or lightly with a fine and delicate quality
- moving to appropriate accompaniment, showing contrasts of energy
- moving directly to people, objects and locations
- moving with a meandering quality to people, objects and locations
- exploring combinations of qualities such as moving lightly and directly.

## Time — When?

*Time* refers to particular qualities ranging from fast to slow use of the body in time and including pace and speed. These qualities include the musical element of duration, with the use of beat, rhythm, tempo and metre. Students can learn about time as one of the elements of dance by using the following examples:

- using music or the body as the impetus for rhythmic movement to show contrasting use of pace
- moving to show acceleration and deceleration as the body travels through space
- moving to show gradual changes or sudden changes in speed
- moving to show contrasting use of tempo
- maintaining stepping to a beat or underlying steady pulse while travelling in the space
- performing to show sensitivity to a range of rhythmic patterns and phrases
- performing to demonstrate physical interpretation of metre.

## Space — Where?

*Space* refers to the personal and general space used by the dancing body and is the third element of dance. Useful questions to develop understanding of space might include: Where can the body go? Where does the dance take place? Students can learn about space as one of the elements of dance by using the following examples:

- investigating the personal space their body takes up by making small and large shapes
- sharing general space by stretching and curling to make large and small shapes in groups
- moving using a range of pathways: straight, curved, meandering, zigzag
- moving using different directions: up and down, forward/back, from side to side
- moving close to, towards, away from and far from others and objects
- using eye focus to communicate spatial clarity and intention
- performing movement at high, medium and low levels, across the floor and into the air.

## Relationships — Who?

*Relationships* refers to the way the body relates to individuals, groups and objects and is the fourth element of dance. A useful question here might be: With whom and what can we dance? Students can learn about relationships as one of the elements of dance by using the following examples:

- moving contrasting parts of the body in relation to each other (eg finger to foot)
- performing a short piece of dance alongside half the class, with the others as audience
- performing with a partner
- performing their own movement as a member of a group
- performing the same movement as other members of a group
- keeping in time with a group, thereby maintaining the relationship between members
- performing with sensitivity to other dancers, objects, the location and an audience.

## Structure

Along with the other elements of action, dynamics, time, space and relationships, *structure* gives unity and form to dance according to the dance maker's intention. Structure provides opportunities to learn about the use of repetition, contrast, variety and transitions in dances. Dances might contain the repetition of certain actions, body shapes or rhythms to provide unity. Dances are made from movement patterns (motifs), sequences or phrases varying in their significance and importance. Contrast in dynamic qualities, directions and levels might provide interest in the dance. Transitions are used to maintain fluency by

# Dance



linking phrases and sections to make a unified whole. Structure relates to the way dances are the same, similar or different. Students can learn about structure in dance by using the following examples:

- repeating certain actions or sequences to give unity to the dance
- using contrasting actions or dynamics to provide variety in the dance
- making use of the dance space in a variety of ways to provide interest in the dance
- highlighting certain actions by enlarging, exaggerating or diminishing them
- using clear transitions to maintain fluency and link phrases or sequences imaginatively
- repeating rhythmic patterns at certain points in the dance to provide continuity
- performing movement at the same time as other dancers or as a contrast to others.

## Contexts

Dance *contexts* provide opportunities to draw on material from a variety of sources to learn about dance. Teachers should draw on diverse contexts to provide a broad and balanced dance experience appropriate to the interests, resources and expertise of the school and community.

Consideration should be given to providing students with opportunities to experience dance ideas from culturally diverse sources, times and places, including contemporary, personal, community, Australian and global identities. It is recommended that all students experience Aboriginal and Torres Strait Islander dance in some form during K–6. Dance is integral to the expression of Aboriginal cultural identity.

The range of dance activity in Australia provides a rich source for performing, composing and appreciating dance in the K–6 classroom. By experiencing dance from a range of contexts, students will develop their understanding of the many ways in which dances can be made, performed and responded to.



## General Principles for Planning, Programming, Assessing, Reporting and Evaluating in Creative Arts K–6

Planning, programming, assessing, reporting and evaluating in Creative Arts K–6 involves consideration of the individual learning needs of all students and the creation of a learning environment that assists students to develop knowledge and understanding and skills in the artforms and achieve the outcomes of the syllabus.

Student achievement of the syllabus outcomes is the goal of planning, programming and assessing. Reporting is the communication of that achievement. The sequence of learning experiences that teachers provide should build on what students already know within the artforms and should be designed to ensure that students will progress through the staged content that is adapted to school contexts. As students participate in a range of learning experiences, teachers make judgements about their progress. Observations of students, discussions with students and samples of their work, collected, documented and recorded, can provide information about what students know and understand and can do in the artforms.

Evaluating is the process of making judgements about the effectiveness of teaching programs, policies and procedures.

### Planning

Planning is the process of creating an overview of the content to be taught during students' primary years of schooling. The overview should be derived from the content of the artforms and outcomes. Planning and the development of an overview should take into account the learning environment of the school and students' learning needs. The purpose of planning is to assist in developing shared understanding, good organisational practices and effective programming.

Planning needs to be done at whole-school, stage and class levels as well as at the individual level. The principles below underpin effective planning.

- Acknowledge the prior learning of students and identify students' learning needs in each stage.
- Refer to the *Overview of Learning in Creative Arts, Foundation Statements, Outcomes and Indicators, Content and Scope in the Artforms*.
- Ensure that students have access to a balanced program that enables them to learn in and about the artforms.
- Develop shared beliefs and understanding in the school community about teaching and learning in Visual Arts, Music, Drama and Dance.
- Identify and use the resources available within the school and the wider community.
- Refer to policies or perspectives adopted by the school authority or system.
- Develop and make use of a school Creative Arts policy. This should include reference to how the school will provide opportunities for students to learn in Visual Arts, Music, Drama and Dance.
- To assist planning, teachers are referred to the support documents.



## Programming

Programming is the process of selecting and sequencing learning experiences for a class, groups and individual students to develop understanding and skills in the artforms and achieve the outcomes of the *Creative Arts K–6 Syllabus*. It is recommended that units of work form the basis of programs in the creative arts derived from the overviews of learning, outcomes and content in each of the artforms. Units of work may have a short duration or may extend over four to five weeks. Some examples are included in the Support Document.

The principles below underpin effective programming:

- Programming should cater for the diversity of student learning needs at a particular stage.
- Programming should ensure that the content of Creative Arts is addressed in accordance with the description in the syllabus.
- The sequencing of learning experiences should enable students to achieve the outcomes.
- Programming should include learning experiences that will develop students' confidence, enthusiasm, enjoyment and independence in learning in the artforms.
- Programming should include reference to the different values and perspectives in learning experiences where appropriate.
- Programming should enable the continued development of students' knowledge and understanding, and skills in Visual Arts, Music, Drama and Dance.

## Points to Consider When Programming

- What is the purpose of this unit and which artforms are focused on?
- What content is to be selected?
- How does the selection of content relate to the learning and teaching strategies and further advice about scope in the artforms?
- Which outcomes will students be working towards in relation to their individual needs?
- How can the learning experiences be sequenced to consolidate learning and provide opportunities for each student to achieve outcomes at each stage? What are the indicators of student learning you would expect to observe?
- Which resources will be used in particular units of work? Resources can include classroom and other spaces suitable for learning activities and material resources such as paints, clay, pencils, musical instruments, costumes, objects and other props; and other resources such as live and recorded performances, excursions to galleries, museums, concerts and other performances. Resources can also include slides, videos, internet sites, audio tapes, prints and posters, original artworks and artefacts.
- What authentic links can be made between the artforms or with other key learning areas?
- How can learning be assessed during this unit of work? Assessment should seek to build judgements about students' achievement in the artforms.
- What sort of evidence can be observed, collected, and recorded? How can this evidence be analysed?
- How may interviews be used to assist in identifying what students have learnt both during the teaching/learning process and after work is complete?
- How may observation of individual students be used to inform assessment?
- How may more able students be used to assist less able students in achieving?
- How successful was this unit of work? Were all students' needs catered for?
- Did students enjoy the unit of work?
- Were students provided with opportunities to achieve the outcomes?
- What directions can be pursued as a result of the learning experiences offered in this unit?





## Assessing

Assessing is the process of collecting, analysing and recording information about student progress towards achievement of syllabus outcomes. An important purpose of assessment is to design appropriate learning programs for all students. The principles below underpin effective assessment.

- Assessment is integral to teaching and learning. It should be based on the learning outcomes in Visual Arts, Music, Drama and Dance that specify what students know, understand and are able to do in the artforms.
- A variety of assessment strategies should be used to give students opportunities to demonstrate in an authentic manner what they know and understand about the nature of the artforms and content that is connected to the unit of work they have experienced, as well as what they can do.
- Assessment procedures should relate to the knowledge and skills that are taught within the school program and to the syllabus outcomes.
- Assessment must be reliable in that it consistently produces results that accurately reflect the students' capabilities. It must be valid in that it actually measures what it is intended to measure. The focus of assessment should be clear to the assessor.

Assessment processes should:

- be consistent with overall school goals and general policies
- arise from the everyday classroom learning experiences of students
- enhance the self-esteem and motivation of the individual student
- recognise and value the diverse abilities, backgrounds and experiences of students
- be closely related to the syllabus content and be based on the syllabus outcomes.

Collecting assessment information involves:

- systematically observing students during activities
- interacting with students to gain a deeper knowledge of what they know, understand and can do
- analysing work samples by using indicators.

## Forms of Assessment

### Formative Assessment

Formative assessment is the practice of building a cumulative profile of student achievement. This usually takes place during day-to-day classroom activities and involves informal interaction and systematic observation. The intentions developed for particular units of work through the indicators may be used to guide teacher observations. While it may also include more formal assessment procedures, formative assessment can provide a broader profile of the student than just formal testing. It is a valid and valuable part of overall assessment.

### Summative Assessment

Summative assessment is the practice of making judgements about student achievement at certain relevant points in the learning program, such as at the end of a unit of work, or at the end of a term or year of schooling.

Formative and summative assessment complement each other and both should be used to form a comprehensive profile of student achievement.



## CHOOSING ASSESSMENT STRATEGIES IN CREATIVE ARTS


### Teachers can:

- In Visual Arts**
- make judgements about the qualities of finished works and works in progress based on the intentions of a unit of work, outcomes and indicators
  - observe and discuss how students have used certain techniques and explored subject matter related to the intentions of the unit, outcomes and indicators
  - have students deliver short oral presentations about their own work or the work of others focusing on eg details, areas of interest, intentions
  - have students collect information from exhibitions eg their own responses to works, reviews, identifying different interpretations.
- 
- In Music**
- listen to, observe and discuss students' musical performances, individually or in small groups related to the intentions of the unit, outcomes and indicators
  - listen to and discuss students' simple compositions, created individually or in small groups related to the intentions of the unit, outcomes and indicators
  - have students deliver short oral presentations or written responses to examples of music they have listened to, either live or recorded.
- 
- In Drama**
- observe and discuss students' drama making in groups related to the intentions of the unit, outcomes and indicators
  - discriminate the range of meanings conveyed through drama works in progress and drama performances
  - have students deliver short oral presentations or written responses to drama works they have viewed, either as live, videotaped or virtual performances.
- 
- In Dance**
- observe and discuss students' dance performances, individually or in small groups related to the intentions of the unit, outcomes and indicators
  - observe and discuss students' dances or movement sequences related to the intentions of the unit, outcomes and indicators
  - have students deliver short oral presentations or written responses to dance works they have viewed, either as live, videotaped or virtual performances.
- 

## Reporting

Reporting is the process of providing information, both formally and informally, about student achievement. Generally, reporting should indicate the artforms that students have engaged in over the period rather than provide generic information about students' arts experience. Reports can be presented in a spoken or written form. The principles below underpin effective reporting in the Creative Arts.

- Ensure that reporting on achievements makes reference, over time, to the different artforms and their components and the students' development of knowledge and understanding, skills, values and attitudes in these. For example, in:
  - Visual Arts: making and appreciating
  - Music: performing, organising sound and listening
  - Drama: making, performing and appreciating
  - Dance: composing, performing and appreciating

- 
- Reporting should provide a diagnosis of areas of strength and need, including those in which the students might be given additional support.
  - Reporting information needs to be clear and appropriate to the audience.
  - Various forms of evidence of achievement can be used eg video tapes and audio tapes of group work or individuals working, use of worksamples over time eg artworks, ideas under development, notes on students' interactions in performance work, including their group work, particularly in music, drama and dance.

The form of reporting should be suited to communicating progress of achievement. Reporting may provide opportunities for students' self-reporting. Reports may suggest ways that parents can help at home, such as encouraging children to listen to different types of music and respond to music through movement activities; encouraging children to develop their own dance sequences; providing props and costumes for imaginative play and role-plays; and providing children with different drawing materials for investigating the world around them.

The form of a parent report should take account of parents' levels of literacy in their first language and/or English and levels of fluency in spoken English. Teachers may consider having reports translated into a home language. Interviews are often an appropriate way of reporting to parents.

## Evaluating

Evaluation is an ongoing process. Information for use in evaluation may be gathered through a range of sources including:

- student assessment
- teachers' own reflections on their teaching practices
- written records such as questionnaires, diaries, submissions or records of meetings
- discussion with general staff members, teaching staff, parents and community members.

Teachers need to gather, organise and interpret information in order to make judgements about the effectiveness and appropriateness of

- plans for the teaching of specific units
- teaching programs
- teaching strategies and practices
- assessment strategies
- resources
- staff development programs.







## Glossary

This syllabus generally defines and explains significant terms as they are used. This glossary, organised in the artforms, includes further selected terms from the syllabus to assist teachers in understanding particular terms used in the artforms.

### Visual Arts

**assemblage** An artwork that is made by constructing found objects generally in relief or three-dimensional works.

**collage** From the French meaning gluing, pasting or sticking where photographs, newspaper cuttings and other objects such as fabrics are arranged and pasted onto a surface.

**composition** The synthesis, organisation, structure and pictorial arrangement in an artwork such as a painting, drawing, print or photograph. Composition includes reference to how an image is composed or how the subject matter is considered in the arrangement of a work. Students need to be given opportunities to explore different compositional arrangements in their artworks and to consider how it affects the meaning of their work.

**digital artworks** Types of artworks made with digital technologies such as a digital video recorder and/or scanner and computer. These works can exist as still or moving images. Sometimes the works produced may be printed as flat works, like a photograph, at other times they are available only as virtual artworks, existing in virtual space eg on the internet. Digital works and video works often make use of time in the construction of sequences and narratives. They are sometimes referred to as four-dimensional or time-based works as compared to two-dimensional works (eg drawings, paintings) or three-dimensional works (eg sculptures).

**fine motor skills** Refers to the strengthening of the small muscles in the hand which are used in fine movements. These skills are demonstrated in hand–finger movement and control, and hand–eye coordination. While the Visual Arts provides an excellent opportunity for young students to develop fine motor control, these skills are not exclusive to any one KLA or subject area. For example, the development of students' fine motor skills are also important in designing and making activities in Science and Technology. Other activities that promote the development of these skills include correct grip, pressure and control in handwriting, and students' participation in structured play sessions in Early Stage 1 programs.

Fine motor skills are developed with the actions of gripping, holding, cutting, squeezing, kneading,

pounding, rolling, pulling, patting, slapping, shaping, pinching, bending, twisting, crumbling, tearing, folding, curling, weaving and pasting. These actions are inherent in many making activities in visual arts. Fine motor skills are also developed when students work with tools, media, materials, scissors, brushes, pencils, crayons, charcoal, clay, papier-mâché, fine and thick textas, glue sticks, sponges, rollers, combs, toothbrushes, spray bottles, eye droppers, straws, foil, tissues, cellophane, crepe, and found materials. The use of these tools, media and materials are also emphasised in making activities in visual arts. Fine motor skills can also be developed when students work on a variety of surfaces including paper, wet paper, textured and coloured papers, cardboard, newsprint, fabric, whiteboards, foam and perspex.

**foreshortening** A technique used in painting, drawing, photography etc to make the image (eg a figure, an object) look three-dimensional, suggesting something about its perspective and depth. In some instances foreshortening can lead to distortion of areas that are in close view (eg a hand, a foot).

**impasto** Refers to the thickness of paint and its application using brushes, knives or other implements to enhance the textural richness and surface of a painting. Impasto mediums can be added to classroom paints to give them extra thickness.

**incising** A technique often used in clay and sculpture of cutting into or carving into a surface to make marks and change the nature of the surface.

**installations** Kinds of artworks that may be located or installed in a particular space or environment and at a later time may be removed.

**limited edition prints** An edition of prints or photographs where the block, plate, stencils, or negatives are used to make a certain number (eg an edition of five prints from a lino block or silk screen). Such an approach encourages consideration of 'originals' in the visual arts.

**monoprint** A single print made from a drawing or painting using a sticky ink or paint on glass, perspex or metal, which is then pressed onto paper.





**montage** An artwork in which photographic and printed images are layered and juxtaposed, similar to a collage. Often has contemporary applications in digital works.

**monumental** A quality sometimes seen particularly in sculpture and architecture where a work is produced to celebrate a religious or other event, person or idea. The work may be characterised by a sense of, for example, grandeur, permanence, triumph or strength. The materials used may contribute to the monumental quality of the work (eg stone, concrete, bronze).

**perspective** Concerned with conveying an illusion of space or a three-dimensional appearance on a two-dimensional surface or a spacial extension into depth, whether on a flat surface, such as a drawing or painting, or in a relief sculpture. To achieve this effect, objects may be reduced in size at a distance, and parallel lines may converge as in single or two-point perspective (linear perspective). Associated terms include vanishing point, picture plane, horizon line, ground line. There are a variety of ways that perspective can be achieved. Students may attempt to create naturalistic and 'realistic' effects by learning how to use perspective as part of their own representational activity. This generally occurs at

around late Stage 2 to Stage 3.

**readymades** Types of found and everyday objects used to make art, particularly sculptures.

**representation** Refers to depicting an idea or an aspect of the world in a particular way. It involves a mental operation on the part of the artist/student where certain qualities of an idea/aspect of the world are referred to and used to produce another idea (eg in a painting of an object or a person). An artwork is a representation of an idea/aspect of the world. Students become increasingly interested in representational issues, particularly in Stages 2 and 3, and seek to make their works look 'real'. To achieve such effects they need to develop skills in using different techniques. The making of an artwork as a representation is uncertain before it is made, involves evaluative action and needs to be made sense of both by the artist/student and audience within the conventions of the form (eg a painting, a drawing).

**scrumbling** A technique used in painting where paint is applied in a thin broken layer of opaque paint over an existing colour. The undercolour shows through to create interesting tonal and colour effects.


**virtual artworks** See digital artworks.

## Music

**beat** The underlying steady pulse in music.

**canon** A form of musical structure in which several parts imitate each other, starting one after the other. Similar to a round but may start a fifth or an octave apart.

**chord** Two or more pitches that sound together. The most common chord is a triad: three notes each a third apart; for example, a C chord consists of the notes C E G.

**coda** A section that rounds off or ends a piece. Identified by the symbol 

**compositional intention** Refers to the intent, in organising sound, to create a specific mood or feeling, and the way this is achieved.

### compositional processes

- *experimenting* involves playing with sound or with some aspect of familiar material, such as a phrase from a speech rhyme or song
- *imitating* draws on good models for exploration and is an important precursor to improvisation
- *improvising* involves spontaneously inventing musical ideas or responses
- *arranging* involves making decisions about an existing work or adapting familiar musical material by experimenting with given ideas – for

example adding parts to an existing song, deciding which instruments are best suited to particular parts

- *composing* involves creating an original work that may develop from existing musical ideas or models and may form the basis of future experiences in improvising and arranging.

**form** Refers to structure of a piece of music. Common forms are binary form (two part — AB), ternary form (three part — ABA), rondo form where the main theme alternates with contrasting episodes (eg ABACA), or the verse and chorus form of popular songs.

**harmony** Two or more pitches sounded together.


**melody** A series of pitches, ie a tune.

**metre** Refers to the grouping of the beat. The beat can be grouped in any combination. Common groupings are 2, 3, 4 and 6; however, 5, 7, 8, 9 are also found. The time signature (eg  $\frac{3}{4}$ ) indicates the grouping.

### notational systems – graphic and traditional

Notation refers to the way that music can be written or printed so that it can be performed by other people. *Traditional notation* uses the five line/four space grid to indicate the pitch, and





symbols that indicate the duration of the sound. *Graphic notation* refers to any arrangement of visual symbols that represent sounds (eg pictures, shapes ).

**ostinato** A constantly repeated pattern of rhythm and/or pitch.

**patsch** Slap thighs in time with rhythm or beat.

**percussion** Percussion instruments are instruments that are struck. They can be non-melodic or melodic. Non-melodic percussion instruments are those without definite pitch (eg woodblock); melodic percussion instruments are those with definite pitch (eg xylophone).

**phrase** A short segment of a melody.

**pitch contour** Pitch contour (sometimes referred to as melodic contour) describes the pattern that a series of pitches make as they create a melody. Pitch movement may move up or down in steps or leaps or may stay the same. Mapping the contour,

or direction, of the pitch is an important aspect of aural development.

**rhythm** Patterns of long and short sounds and silences found in music.

**round** A part song in which the voices sing the same melody but enter one after the other.

**score** A music copy that shows the whole of the music, as distinct from individual 'parts' which only show the music for one instrument or voice.

**soundscapes** Soundscapes use a variety of sounds and sound sources (including, but not only, voices and instruments) to create a scene, express an idea, create a mood or feeling. Sometimes these can be made from sounds found in the environment and these can be termed *environmental soundscapes*.

**tempo** The speed of the beat. Music may be relatively fast or slow and may become faster or slower.

**time signature** Refer to metre.

## Drama

**artefacts** An item, object or relic imbued with special significance and shared meaning in the drama.

**contrast** The contrast of opposites is used to create dramatic meaning. Contrast movement with stillness, sound with silence, darkness with light, loud with soft and physical characteristics of character interactions such as size, shape and height. Other character contrasts include emotional responses through facial expression, body posture, voice, gesture and movements of different age groups and gender.

**counter-narrative** A narrative that can run parallel to and in contrast with the main narrative to add interest and an additional dimension to the drama.

**derole and deroling** Stepping out of role.

**devisers of drama** The makers of the drama.

**enroling** Helping to get into role.

**episodic structure** Often (but not necessarily) a narrative based on the chronology of a story or events or historical frames.

**focus** A moment in the drama that directs attention to something to make it significant. Role groupings, an action, a sound, gesture, movement, costume; an artefact half-hidden or a pause are some ways to achieve focus.

**mantle of the expert** Students are assisted to develop confidence and belief in role by being endowed with expertise on, or knowing all about the subject of, the drama.

**mood** The overall feeling, tone or atmosphere of the drama.

**place** Where the drama is set, also referred to as the fictional setting.

**ritualised activity** Shared activities that may have specific codes or involve aspects of ceremony. Ritualised activities have a rhythm in the way they are carried out. They can help to deepen the dramatic tension and to build belief in context.

**role interactions** Exchanges that take place between characters in role through the action of the drama.

**screen material and screen drama** Drama of the moving image as seen on film, television, computer and computer games screens. Screen drama can be used as a common reference point to discuss, appreciate and value drama in the classroom and it can be used as a way for students to actively express their dramatic ideas and feelings.

**situation** The topic, idea or issue conveyed in the action.

**space** Refers to dramatic space and performance space, where the drama occurs and the manipulation of this space, its shape and size in the classroom or performance area. Space can enhance or limit what occurs in the action of the drama.

**symbol** Involves the use of objects, visuals or persons to represent meaning beyond the literal.



Culturally accepted icons such as religious icons, flags, foods, songs and other objects can be endowed with a particular significance in the drama. Symbolic gesture and movement enhances the meaning of the drama.

**tableaux** Can also be called a still image, freeze frame, a frozen picture or moment or a depiction. This is like creating a statue or photo where characters are completely still in a pose representing a particular scene or a specific moment from a drama. Tableaux can be used to begin or end a drama or can be extended by asking

students to develop action and dialogue leading into (and/or continuing from) the depiction. Students could also develop a series of freeze frames which follow each other in a logical or perhaps narrative sequence. The tableaux technique can be used to show the feelings of characters or an incident and others can be invited to suggest changes in movement or positioning which would enhance the picture.

**time and timing** Refers to duration, tense (past, present, future), era (generation, season, age) and tempo of the action of the drama.

## Dance

**body action** Can be categorised under headings such as locomotor (travelling from one place to another) or non-locomotor, and includes gestures, jumping, turning, twisting, balancing, stretching, bending, curling and falling.

**body shape** Possible shapes of the body, include stretched, curved, angular, wide, twisted, narrow, long, small and large. The implications of symmetrical and asymmetrical body shapes for composition and performance are also essential to dance.

**canon** Two or more people dancing the same movement sequentially, one after the other.

**gesture** Movement which does not involve transference of weight (eg nod, punch, kick, reach, point, lift, contract, release, wave, droop, incline).

**kinesthetically** With the feeling of the body in motion or stillness. By being aware of kinesthetic sensations students can perceive what is happening to the body and use this perception to motivate movement.

**motif** A key movement pattern or feature in the dance, usually repeated.

**sectional changes** Changes between units or phrases of movement in response to a new idea, motive or intention.

**transition** Movement which occurs between key phrases or which links sections.

**travelling** The transference of weight to move across and through space/distance: walk, run, hop, gallop, slide, roll, crawl, rush, creep, slither, dart, stagger, jog, prance, shuffle, jump, leap, fly, climb.