

Queensland response to the draft F–10 Australian Curriculum: The Arts

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1. Introduction

The Queensland Studies Authority (QSA), in partnership with Education Queensland (EQ), Queensland Catholic Education Commission (QCEC) and Independent Schools Queensland (ISQ), appreciates the opportunity to provide feedback on the draft Foundation to Year 10 Australian Curriculum: The Arts.

Queensland supports the development of an Australian Curriculum that will provide consistent and explicit curriculum expectations across the nation.

This response is a summary of the collated Queensland feedback from:

- representative curriculum committees of the QSA
- professional associations
- representatives and advocates for 1400 EQ schools, 290 Catholic schools and 188 Independent schools.

Queensland's consultation has identified a range of strengths, key issues and concerns, and has also provided some suggested ways forward for ACARA's consideration when redrafting the Australian Curriculum: The Arts.

This response has been organised to:

- provide an overview of the strengths, key issues and concerns of the curriculum
- reflect the strengths, key issues and concerns raised about each of The Arts subjects separately:
 - Dance
 - Drama
 - Media Arts
 - Music
 - Visual Arts.

2. Strengths

Participants in the Queensland consultation identified the following strengths in the draft curriculum:

- The Arts learning area as a valued and fundamental part of the curriculum is made explicit. It recognises the importance of learning in The Arts for all students, including the provision of a clear rationale for the need for an arts curriculum for all students from Foundation to Year 6.
- The arts are presented as providing important media for self-expression, communication and interpretation of the world.
- The historical importance of the arts is recognised and aligned with a future focus of the arts in contemporary society.
- Comprehensive opportunities for potential local, regional and global arts experiences are provided.

The Arts rationale:

- clearly articulates the nature, purpose and importance of learning in The Arts for all Australian students. It positions The Arts to engage, inspire and enrich across learning areas and within communities and cultures
- outlines a student-centred approach, identifying students as artists, which is consistent with current pedagogical development. This provides an emphasis on arts learning based on practice (“doing”) with sequential and cumulative development of language, skills, techniques, processes and knowledge
- describes a holistic approach to contemporary arts curriculum while maintaining the unique nature of each arts discipline.

The Arts aims:

- acknowledge the academic importance of the learning area, explicitly valuing creativity alongside knowledge and skills
- include terminology and processes that reflect contemporary views of arts education theories.

The draft curriculum generally provides a clear, comprehensive and well-sequenced approach to the teaching of The Arts from Foundation to Year 10. The organisation of the learning area:

- generally provides a clear, coherent content structure and detail which is potentially accessible for both primary generalist teachers, and specialist teachers in primary and secondary settings
- clearly identifies the key strands Making and Responding as the organisers of content descriptions for Foundation to Year 10 across The Arts subjects, which is consistent with current Making and Responding practices in schools
- encapsulates the crucial interrelatedness of the strands that help to bring together the five Arts subjects while honouring the distinction that each Arts subject has its own approach to Making and Responding. This offers opportunities across Foundation to Year 10 and across The Arts subjects for integrated arts experiences
- uses organisational devices (Figure 1 and Figure 2) to provide a clear snapshot of “learning in, learning through and learning about” across all five of The Arts subjects

- includes useful questions to guide teachers' understanding of various perspectives encountered in arts education and inform implementation
- allows some opportunity for effective integration of art forms and practices (multi-arts) in the primary years by providing sequential strands and relevant and practical links between The Arts and other learning areas. The teacher's ability to embed The Arts subjects across all learning areas while ensuring discrete arts learning is seen as vital to the successful implementation of The Arts curriculum
- provides a coherent view of the key components and features of The Arts curriculum
- provides flexibility of approaches to cater for a range of settings
- includes a glossary that defines key words effectively and encourages the use of correct terminology and language across The Arts subjects
- provides an appropriate and clear statement of the purpose of achievement standards that highlights the distinctive practices of each arts subject
- acknowledges positively and clearly how teachers may embed and teach the general capabilities in The Arts learning area, including strong links to critical literacy, reflection and analysing through critical and creative thinking
- presents explicit expectations for teaching and learning of the cross-curriculum priorities in and through The Arts
- refers to the Early Years Framework for Foundation to Year 2 and the role of purposeful play-based learning.

3. Key issues and concerns

The following key concerns which were raised during consultation should be considered in the revision of The Arts curriculum:

- The expected level of teachers' arts knowledge and arts pedagogical knowledge needed to teach the Australian Curriculum: The Arts are heightened, particularly for primary and non-specialist teachers of The Arts. In many primary schools, classroom teachers are responsible for The Arts subjects and this curriculum would be difficult for them to teach without specialist knowledge. Specialist teachers will be required for bands 7–8 and 9–10.
- There was concern that the content descriptions could not be covered effectively in the time allocation that has informed the writers. The expectations in bands 7–8 and 9–10 require a complex level of understanding that will only be achievable and accessible to students if they have successfully completed the earlier bands.
- The integration of The Arts subjects with other learning areas will be necessary especially in primary schools. This will require careful planning and assessment to ensure that the integrity of the Arts subjects is maintained within the context of other learning areas.
- Schools have differing levels of resourcing for The Arts, especially primary schools. The technological implications of The Arts curriculum may be a challenge for schools to satisfy the expectation of all the Arts subjects across all contexts.
- The availability of age-appropriate resources is a concern as schools are mindful of adult themes and inappropriate language, particularly in areas such as drama where locating age-appropriate content may prove problematic.
- The achievement standards are very broad and lack detail. This is a particular concern in Foundation to Year 2 where there is a marked difference in maturity between a Prep student and a Year 2 student.
- While the use of bands as a curriculum construct provides flexibility, schools have raised concerns about how they will develop balanced programs that address the five Arts subjects and how they will track student achievement across two or three year levels for all five subjects.

Way forward

- Review and reduce the amount of content so that there is a realistic expectation about what is to be covered, especially in Foundation to Year 6 when all five subjects are to be programed.
- Revise the Foundation to Year 6 achievement standards to ensure the expectation of student achievement is realistic for programs delivered by generalist or inexperienced teachers.
- Ensure the constructs in the curriculum support the development of integrated programs within The Arts learning area and across other learning areas, general capabilities and cross-curriculum priorities. This should include using common language and concepts across the five Arts subjects.
- Provide examples of integration opportunities for The Arts and other learning areas in the elaborations.
- Review and clarify terms and expectations for teaching and learning that will support generalist and specialist teachers across Foundation to Year 10.

- Review the technological resourcing implications in content descriptions and provide alternatives where possible.
- Develop a scope and sequence to outline key content and the focus of achievement standards across The Arts for each band.
- Make clear links and consistent detail between the achievement standards and the content descriptions.

4. The Arts learning area

4.1 Rationale and aims

The rigour of The Arts is not fully acknowledged in terms of higher order thinking and complex cognitive skills. This needs to be highlighted further to strengthen the importance of the learning area.

Greater alignment in the rationale and aims to the strands Making and Responding is needed to provide greater clarity for both specialist and generalist teachers.

The overall aims (especially points 1 and 2) are wordy and lack clarity in terms of intent. Too many aspects are captured in each point and the position of knowledge and skills is unclear.

Aesthetic knowledge and problem solving need to be privileged as key aspects of The Arts in the aims.

Way forward

- In the second paragraph of the rationale, consider rewording to:
 - broaden the scope to include a focus on art making
 - reconsider “entertain” as out of place in this sentence: “ ... arts entertain, challenge, provoke responses and express and share ... ” — “engage” would be more appropriate.
- Revise the Aims to provide a simple clear statement of learning through “doing” in The Arts.
- Ensure the interrelationship between the strands Making and Responding is made more explicit through the rationale and aims.

4.2 Organisation of The Arts learning area

Content structure

There was concern from a number of key stakeholder groups about the content structure statement (p. 4, paragraph 3):

From the beginning of secondary school (Year 7 or 8) students will continue to learn in one or more of The Arts subjects, with the opportunity to specialise in one or more subjects in Years 9 and 10.

Stakeholders felt that this was expressed in a way that suggested a minimalist model and may encourage schools to offer only one Arts subject in Years 7–8. This does not reflect the current practice of offering multiple Arts subjects in the lower secondary years in Queensland high schools. It is often the first time that students experience specialist teachers and is a basis for making informed decisions about future specialisations. It is important that the curriculum reinforces the important place of The Arts in school programs.

The majority of respondents (especially in performing arts areas) were concerned that the content structure was limited to two strands and could appear to over-emphasise the strand Responding at the expense of the strand Making. With just two strands, the creating and presenting components of Dance, Drama, Music and Media Arts are not captured explicitly.

Way forward

- Strengthen the wording on p. 4, paragraph 3 so schools are clear that they can offer all Arts subjects if appropriate.
- Clarify the balance of the strands Making and Responding so they are not seen as a 50:50 split to ensure that the sub-strands (creating and presenting) in the performing arts subjects strand Making are given appropriate learning development.

Making and Responding

- The processes that are included in all Arts subjects should be referred to using consistent terminology. The draft curriculum does not establish a clear connection between the processes of Making and Responding (p. 4–7), the processes used in Figure 1 (p. 5) and those processes used in the content descriptions across specific arts subjects.
- The wording in the Making strand (pp. 5–6) needs to be refined to ensure it is age-appropriate and consistent across all sections of the document.
- The wording in the Responding strand (p. 6–8) needs to be refined to ensure clarity and consistency across all sections of the document.
- Figure 1 requires greater emphasis on arts-making skills and processes. Evaluating is included in Figure 2, p. 7 but would seem to be more appropriately placed in Figure 1.
- Figure 2 lists far too many perspectives. Further explanation is required about the progressive nature of the ideas in Figure 2, e.g. a Year 1 student would not necessarily be working with these ideas all at once from the start of Year 1.
- The lens of viewing The Arts “in and through” needs to be continually highlighted in all sections of the curriculum and support materials.

Way forward

- Ensure alignment of all processes outlined in the document.
- Embed the language in Figure 1 Learning in the Arts consistently across the document and adjust the dot points to be more generic and encompassing for all The Arts. Include evaluating in appropriate phases in Figure 1. Alternatively, reduce the examples in Figure 1 to make it less wordy.
- Broaden the focus of the strand, Making (p. 5, paragraph 3) to consider that students are not always making an art work but are engaging in art making (especially the F–2 band). Reword to “using processes, techniques, knowledge and skills to make and share arts works”.
- Broaden the skills and processes in the resolving/communicating stage to include other arts making skills and processes, e.g. devising, improvising, scripting, editing, rehearsing across all stages of learning.
- Include the word “perspectives” in Figure 2 to make the link to the text on p. 7. Clarify the expectation of Figure 2 across the bands.
- Simplify the perspectives and reconsider inclusion of the term “psychology”. Some perspectives could be combined (social, cultural, historical). Psychology appears inconsistent with other perspectives.

Band descriptions

- Band descriptions are repetitive with very little explicit content relevant to Arts subjects. In most cases only paragraph 3 has been written specific to the band. The band descriptions could be more succinct.
- The identification of the three Year groupings F–2, 3–6, 7–10 (p. 9) contrasts with the subject area identification of bands in F–2, 3–4, 5–6, 7–8, 9–10 (p. 8). This is confusing.
- The concept of play needs to be clarified in F–2 (p. 9).
- There is a significant jump in expectations outlined between the Year groupings 3–6 and 7–10 (pp. 9–10).
- The questions in Years 7–10 (paragraph 3) are not replicated in the earlier Years descriptions. Consistency across this section and across later sections of the document is required. The structure of the last paragraph about Years 7–10 (p. 10) as a series of questions is difficult to read.

Way forward

- Include only content relevant for the band rather than continually repeating information across each band and subject.
- Provide a consistent band structure throughout the document or distinguish between the bands outlined on p. 8 and different Year groupings outlined on p. 9 to avoid confusion.
- Use “intentional play” rather than just “play” and clarify what is meant by “purposeful play”.
- List the questions in the final paragraph of the Years 7–10 description as dot points, and include similar questions appropriate for each year grouping in the F–2 and 3–6.

Diversity of learners

This section seems very familiar and generic.

Way forward

- Include more specific detail about how The Arts can support students with specific disabilities.
- Include modifications as well as adjustments.

General capabilities

- Clearer links between each Arts subject, the general capabilities, cross-curriculum priorities, and other learning areas are needed.
- Greater acknowledgment of the development of literacy skills in the process of making artworks is needed.
- Music is the only Arts subject not identified in its own right in the description of numeracy. This is a missed opportunity.
- The description of critical and creative thinking needs to emphasise the explorative, playful and creative process of putting new ideas together, recognising that creativity should not be presumed in The Arts but needs to be taught.
- The discussion on responding to art is pitched too high.
- The description of ethical behaviour should include discussion about ethical choices.

Way forward

- Strengthen the links between each Arts subject and the general capabilities, cross-curriculum priorities, and other learning areas to guide and assist potential integration.
- Include “oracy” and add a focus on multiple literacies in the literacy section regarding young children.
- Identify subjects equally, e.g. music requires further discussion for numeracy than a brief mention of composing music.
- Rework to include an emphasis on exploration and the creative process to provide detail on how students learn through making and creating.
- Include more discussion about ethical choices, e.g. teachers as role models.

Cross-curriculum priorities

The cross-curriculum priorities appear to be placed randomly. Concepts such as cultures, cultural understanding, traditions, therapies, engagement and belonging, and community should have greater emphasis. Greater acknowledgment of the diversity of countries, cultures and practices would encourage schools to identify cultures and groups that are relevant to their school communities and promote these connections.

Aboriginal and Torres Strait Islander histories and cultures

Aboriginal and Torres Strait Islander history and cultures appear to be included as historical cultural studies. There is a lack of clear direction and guidelines for the teaching of culturally sensitive and appropriate material plus the responsibility required when teaching Aboriginal and Torres Strait Islander histories and cultures.

The suitability of some content for students in senior primary or junior secondary settings should be considered, e.g. some language and concepts in Aboriginal and Torres Strait Islander plays may deal with confronting issues that are not age-appropriate.

Asia and Australia’s engagement with Asia

The description of Asia and Australia’s engagement with Asia appears tokenistic. There is a concern that attaching Asian perspectives to a particular content description may set up an attitude that a perspective is only attached to one particular piece of content.

Sustainability

The concept of sustainability needs to be addressed appropriately with a broader meaning than simply an approach to props, costuming or non-movement components. The issue of sustainability also needs to encapsulate employment sustainability to ensure educators are catering for life-long learning. There is also a need to acknowledge the important role of The Arts in changing people’s views and understanding.

There could be acknowledgment of the green art movement across different arts areas.

Way forward

- Revise the section for greater clarity regarding placement, detail and appropriate links.
- Include greater acknowledgment of contemporary practices and living cultures. The use of written and visual forms and contemporary forms and ways people of these backgrounds express ideas and concepts in diverse arts forms needs to be included.
- Include guidelines for culturally sensitive teaching of content and appropriate protocols with links to suitable resources and support materials.

- Promote and model a structure that allows for cross-curriculum priorities to be viewed and embedded across all content. This is hinted at on p. 17, paragraph 1 but not consistently developed throughout the document.
- Clarify what “sustainability” means for arts practice in terms of age-appropriate content, ideas and opportunities.
- Broaden the discussion of sustainability to include employment sustainability and sustainable art practices for keeping art practices alive.

Links to other learning areas

This section provides an opportunity to reinforce the benefits of working through an arts curriculum framework, i.e. how other learning areas could benefit from learning through The Arts.

- For English (p.19) the first sentence in the second paragraph requires greater clarification and may not lead to authentic arts practice in Drama and Media arts.
- For Mathematics (p.19–20) require more authentic examples are required.
- For History (p. 20) examples are limited and require greater depth and breadth. The discussion could be strengthened in terms of connecting to The Arts.

Way forward

- Rework to include discussion of a reciprocal approach outlining what The Arts can offer other learning areas rather than only what the other learning areas can offer The Arts.
- Clarify implications of Drama and Media Arts being taught in English, including the role of arts (e.g. Drama) in developing students’ skills in verbal and nonverbal communications and presentation of self (p. 19) and the use of literature in The Arts, e.g. bringing stories, play scripts and poetry to life.
- Include more authentic Mathematics examples as links to The Arts.
- Make stronger links between The Arts and History, e.g. learning through The Arts subjects to understand and bring to life historical perspectives, roles and experiences of people in different times and places.

4.3 Content descriptions and elaborations

There is concern that the draft content descriptions across the five Arts subjects may not be manageable in terms of implementation because some content descriptions are too broad, while others are too dense. Further, there are inconsistencies across content descriptions across arts subjects especially in the strand, Responding.

Some key terms in the learning area Overview (pp. 3–22) are not transferred clearly across all Arts subjects. A lack of consistency across the subjects exists in terms of the elements listed, e.g. Dance, Drama and Music list the elements of each clearly while Media Arts lists codes and conventions and Visual Arts lists practices and viewpoints. A common language would support general primary teachers and deepen their understanding of the connections across The Arts subjects.

The draft curriculum recognises that the five distinct Arts subjects are related and “art forms have close relationships and are often used in interrelated ways” (p. 4) but lacks a scope and sequence matrix to show where content descriptions are related across the subjects.

In consultations, primary arts teachers expressed concern that there was not enough explicit content in the document to support teachers. Teaching and learning in The Arts

requires explicit teaching of concepts, elements, skills, techniques and language alongside aspects of play, imagination, creativity, experimentation and exploration. Without this level of detail it will be a challenge to engage principals and teachers in understanding and implementing the document when not familiar with the learning area. The issue is the transition of the words and intent in the document to practice in the classroom.

Way forward

- Simplify and clarify content descriptions as needed.
- Ensure consistency in the level of demand across the five Arts subjects.
- Cross-check content descriptions to ensure internal consistency across Arts subjects, especially in the strand Responding.
- Provide a common language across the five Arts subjects, e.g. using the term “concepts” or “elements” as an umbrella term across each Arts subject would improve cohesion.
- Consider an organising table to show key content and the focus of achievement standards across The Arts for each band.
- Develop a scope and sequence to show where content descriptions are related across The Arts subjects.
- Consider how an online curriculum will best allow the relationship to be seen between Arts subjects at particular bands and content descriptions within one Arts subject at different bands.
- Provide more specific content and elaborations to support implementation for primary generalist teachers who are not familiar with Arts subjects.

4.4 Glossary

The current format of the glossary is hard to navigate and makes it difficult to find subject-specific information. For some definitions the reference is for a particular Arts subject when it could apply to more than one.

Way forward

- Reorganise the glossary into sections with general arts terms and then arts-specific areas for greater clarity.
- Support the glossary terms with diagrammatic representations of key terms (such as those in the Australian Curriculum: Mathematics) to help teachers establish a common understanding.
- List multiple meanings for all terms appropriate to a specific arts subject, e.g. binary and ternary in Dance also relates to Music; rhythm as a principle of Visual Art but the definition relates to Music.
- Some additional words for inclusion:
 - Music: music and rhythmic notation, more specific for musicianship
 - Visual Arts: form, space, time, texture and value, harmony, proportion, balance, unity, emphasis, metaphors, juxtaposition.

5. The Arts subject

5.1 Dance

Strengths

- The Dance rationale clearly and concisely highlights the subject as an avenue for communication and engagement through enriching social, emotional and physical experiences.
- The curriculum recognises the importance of:
 - choreography, performance and appreciation
 - the student as an artist and as an audience member.
- The curriculum provides:
 - aims that clearly describe the intended learning in the subject
 - a clear explanation of the two-strand structure of Making and Responding
 - appropriate elements of Dance with the exception of “form”, which is absent
 - clear, relevant and age-appropriate content descriptions and elaborations that effectively use dance-specific terminology across all bands — although, some refinement is required
 - examples of links to other learning areas.
- Play-based experiences in Dance for Foundation to Year 2 offer opportunities for success for students at this point in their development.

Key issues and concerns

Rationale

There is too much emphasis on a balance between the affective dimension and the higher cognitive understanding and skills evident in the creating and appreciating aspects of Dance.

Way forward

- Add stronger emphasis on the higher order thinking skills.
- Provide an explanation of terms such as technical and expressive skills.
- State clearly in the strand Making that choreographing and performing are balanced.
- Add safe dance practice to the rationale to support the inclusion in content descriptions and elaborations.

Learning in Dance

Form or structure of a dance should be included in the elements of Dance. This is an integral part of choreography, appreciation and performance work. The deconstruction and construction of a dance work is based on an understanding of form. Form helps to make meaning for an audience. This would provide greater clarity for the content descriptions numbered 4.3, 6.3, 8.3, 8.8 and 10.3 which refer to choreographic devices and form.

- Non-movement elements are not clearly represented in the elements of dance, e.g. costume and lighting.
- “Relationships” need further elaboration to include relationship to meaning, communication, audience, movement components and non-movement components.
- There was a concern expressed about the statement —“Students come to understand that all dance movement depends on individual body type and capability” (p. 24, paragraph 3). The impact on students is not clear and could be interpreted negatively.

Way forward

- Add choreographic structure or form to the elements of Dance.
- Include examples of form such as binary, ternary, transitions.
- Include greater acknowledgment of the non-movement components of dance in the elements of Dance.
- Change “things” in the definition of relationships and replace with movements, sequences or sections or a dance work.
- Add to the definition of relationships “the way in which two or more objects are connected to or associated with one another, e.g. dancer to dancer, dancer to object, right arm to left arm”.
- Clarify what the reference to “individual body type and capability” means in terms of safe dance practice.

Cross-curriculum priorities

Aboriginal and Torres Strait Islander histories and cultures

For all band descriptions in Dance there should be further clarification about using the term “perform” in relation to “dance from the traditions of Aboriginal and Torres Strait Islander peoples”.

Sustainability

Elaborations for the content descriptions numbered 2.6, 4.6, 6.6, 8.6 and 10.6 attempt to address the concept of sustainability. This priority needs to be clarified further than just as an approach to non-movement components in Dance, i.e. props, costumes or setting.

Way forward

- Include greater emphasis on:
 - obtaining permission from relevant elders or communities and the need to respect cultural sensitivities related to Aboriginal and Torres Strait Islanders’ dance
 - how to “make” and “respond” to Aboriginal and Torres Strait Islanders’ dance appropriately from the Aboriginal and Torres Strait Islander perspective.
- Broaden sustainability references to include environmental and social values that encourage and promote sustaining arts forms and practices.
- Suggest adding “exploring different roles when developing a performance to encourage sustainability in the subject of dance and/or The Arts” (bands 7–10).

Foundation to Year 2

Band description

There is no reference to the *Early Years Learning Framework*.

Content descriptions

Making

- CD 2.1 — inclusion of the Asia and Australia's engagement with Asia cross-curriculum priority in the second Elaboration is tokenistic.
- CD 2.2 — the second elaboration does not acknowledge the expressive component as outlined in the content description.
- CD 2.3 — students are required to connect a series of movement but the language and understanding of form or structure has not been developed explicitly.
- CD 2.3 — the third elaboration is unclear as to what is meant by "arranging movements based on socially and culturally sensitive feedback".
- CD 2.4 — refers to fundamental dance movements but does not make these explicit.
- CD 2.6 — the description connecting Dance to other Arts subjects could more explicitly recognise the strong link between Music and movement. This is inconsistent with Music elaborations where the link between music and dance/movement is strong.

Responding

- CD 2.8 — access to professional dance works to appreciate as well as students' own works and that of peers is needed.
- CD 2.9 — the third elaboration refers to critical theories and institutions but these Media Arts terms are not defined for Dance.

Way forward

- Make stronger links to the Early Years Learning Framework in the F–2 band.
- Add "form" as an additional element of Dance and make connections to the element throughout the content descriptions.
- Reword the second elaboration for CD2.1 to read "texts about a country in Asia".
- Add as an elaboration for CD2.1 "recognising and experiencing a variety of tempos found in Asian Dance", e.g. the contrasts of movement, style and tempo in Javanese and Balinese dance.
- Clarify elaboration for CD2.3 referring to "socially and culturally sensitive feedback".
- Clarify "fundamental dance movements" in CD2.4.
- Strengthen the link between Music and movement in CD 2.6.
- Define critical theories and institutions referred to in CD2.9.

Years 3–4

Band description

Only speaking is acknowledged as the form of response in the band description.

Content descriptions

Making

- CD 4.1— the use of "imagine" is unclear. The second elaboration requires further explanation for generalist teachers.

- CD 4.1— the third elaboration needs further explanation about the response students are expected to make to these sensations and feelings.
- CD 4.2 — this content description is not fully realised in the elaborations, e.g. expressing ideas is not evident in the second, third and fourth dot points.
- CD 4.3 — the final elaboration refers only to using contrast in a dance from the Asia region.

Responding

- CD 4.8 — specific reference to professional dance works in terms of their appreciation work is required.

Achievement standard

There is a need to address analysis and skill development in the strand, Responding in the achievement standard (as developed in CD 4.7).

Way forward

- Add other modes/methods of communicating to the band description.
- In CD 4.1 delete “imagine”. Provide examples to clarify the intent of the second and third elaborations.
- Broaden the exploration of contrast to introduce aspects of manipulating the elements of Dance, exploring fusion of cultural dance (such as dance from the Asian region) and contemporary dance styles.
- Clarify the reference to “others’ works” in CD 4.8 to include professional models.
- Include “evaluate the success of their and others’ dances” in the achievement standard.

Years 5–6

Band description

Complex expectations are outlined for Years 5 and 6. There is a significant “jump” in expectations from Years 3–4.

Content descriptions

Making

- CD 6.1 and 6.2 — motifs and gestures could be introduced to assist the dancer to communicate meaning and allow for abstraction undertaken in later bands. Elaborations would need to outline motifs more clearly.
- CD 6.3 — include other choreographic devices in the elaborations.

Responding

- CD 6.8 — the use of “sustainable technologies” is unclear.

Way forward

- Review the expectations for this band against Years 3–4 to provide appropriate sequence and ensure a smooth transition between the bands.
- Include other choreographic devices such as introducing and developing motifs, gestures and basic abstraction to reflect a theme or issue.
- Clarify “sustainable technologies” in CD 6.8.

Years 7–8

Content descriptions

The elaborations in this band appear to be aimed at specialist teachers and therefore require greater clarification.

Making

- CD 8.1 — The second elaboration requires further linking to the content description.
- CD 8.1 — Include the choreographic device of motif.
- CD 8.4 — The musculoskeletal system should be introduced in this band (currently introduced in the Years 9–10) to be consistent with the final paragraph of the Years 7–8 band description.

Responding

- CD 8.7 — The elaborations lack a focus on evaluation.

Achievement standard

A focus on evaluating is missing from reflecting, offering and accepting feedback.

The sense of working in small groups should be added to highlight the development and competency in displaying ideas and performance skills.

Way forward

- Clarify terms such as “style specific” and “skill proficiency” to enhance presence and mood.
- Use the term “motif” in elaborations when referring to “investigating how a single literal movement or signature move can be manipulated”.
- Add the term “evaluating” to CD 8.7 and the achievement standard.
- Add reference to the musculoskeletal system.

Years 9–10

Band description

There is an absence of self-directed learning and exploration of different roles for this band.

Achievement standard

Standards for this band need to address the increased level of complexity of skills and working with small group or duo. This would assist with developing the necessary skills needed to encourage improved performance skills leading into Years 11 and 12.

Way forward

- Clarify the term “performance skills”.
- Include more self-directed learning.
- Include (in content descriptions and achievement standards) small group and duo work to highlight skill competencies and to further develop performance skills.

5.2 Drama

Strengths

The curriculum provides:

- a clear foundation and direction in the rationale about the nature and importance of learning Drama for all Australian students
- a clear and appropriate explanation of learning in the strands Making and Responding
- generally age-appropriate and accessible content descriptions and elaborations
- appropriate clarity and pitch in the achievement standards
- opportunity for experiences which integrate the subjects, e.g. a drama unit containing play building may also be supported by storyboards from the Media Arts subject, as well as designing from Visual Arts subject
- an important focus on the aesthetic experience of being a drama maker, viewer and responder.

Key issues and concerns

Rationale and aims

The rationale requires further clarity to strengthen intent, rigour and consistent use of terminology across the subject.

The drama aims do not link clearly to the initial Arts aims at the start of the document and require further refinement.

Way forward

- Reshape the opening sentence to make it more succinct, i.e. “Drama is an expressive form that has purpose”.
- Include stronger links to literacy and literature.
- Strengthen the rigour by outlining why students benefit from Drama beyond enjoyment and excitement.
- Add “sharing” with an audience to making drama.
- Add the word “reflect” at the end of paragraph 2.
- Add “imaginative” to real and fictional worlds.
- Use consistent terminology throughout the document, e.g. in the strand Making — use presenting or sharing rather than “staging drama”. Staging is a process not identified in other parts of the document.
- Rework aims to be consistent with the general Arts aims.
- Highlight Drama learning upfront and “aesthetic knowledge” as a key focus.
- Replace controlling with “managing, manipulating, applying and analysing” (Aim 2).
- Consider connection and engagement as more appropriate terms than “joy” (Aim 3).
- Replace “traditional and contemporary” with “different drama forms” (Aim 4).

Learning in Drama

The learning description requires greater clarification and consideration.

Way forward

- Clarify the difference between “presenting” and “performing” in the opening sentence in the glossary, or use just one term. “Presenting” is the preferred term.
- List the processes of Making and Responding in dot points for easier reading (paragraph 2).
- Replace enjoying with “appreciating” to align clearly with other processes (paragraph 2).
- Reword “Responding” to acknowledge being a participant as well as an audience member (paragraph 2).
- Ensure consistent use of the term “perspectives” in paragraph 3 (p. 46) with use of perspectives in Figure 2.
- Provide stronger acknowledgment of the interrelated way Responding informs the Making (forming and presenting) processes.
- Create a separate sentence that acknowledges the roles of different digital and communications technologies for creating, accessing, complementing, sharing and communicating drama. The inclusion of technology after design (paragraph 3, p. 46) infers specific uses to do with performance.
- Simplify the last sentence to indicate how Drama can be used to promote and enable learning in other areas.

Band descriptions

Throughout the document:

- forms or styles of drama and theatre are not discussed
- purpose and context are not considered with regard to styles or framing the action within a specific context
- safe practices should be broadened beyond movement.

The content for the Years 7–10 is generalised and needs greater breadth and depth. Content descriptions and elaborations lack links to professional organisations, artists and authentic dramatic experiences. The aesthetic dimension is not explored in appropriate complexity for older students.

By subsuming the processes of “forming” and “presenting” into one strand, Making, there are concerns that the value of scriptwriting and acting from scripted text in comparison to responding experiences has been reduced.

Way forward

- Rework band descriptions to include purpose and context in relation to different forms and styles of drama.
- Add voice and age-appropriate aspects of ethics, ideas and respect for others in safe practices for drama.
- Provide more specific examples in the elaborations for Years 7–8 and 9–10.
- Highlight explicitly both the “forming” and “presenting” aspects of the strand Making.
- Ensure writing of scripts is explicit in the content descriptions and elaborations to acknowledge the creating or forming process of drama more explicitly.

Foundation to Year 2

Band description

The band description needs further clarification.

Content descriptions

Making

- CD 2.1 — the term “act out” needs to be reconsidered.
- CD 2.2 — there needs to be stronger acknowledgment of the use of students’ own stories, traditional stories and literature from sources other than those from the Asian region. Dramatic play needs to be included.
- CD 2.3 — it is unclear whether collaboration is the emphasis in this description. “Fictional spaces” are missing yet are highlighted in the rationale.
- CD 2.4 — needs additional contextualising for clarity.
- CD 2.5 — the introduction of improvisations may be too challenging for this band.
- CD 2.5 — the features of the skill development need further elaboration.
- CD 2.5 — “story drama” and links to literature may be more appropriate than “process drama” in this band.

Responding

- CD 2.8 — the description is unclear and should focus on watching, listening and responding and valuing the work of others.
- CD 2.9 — the description needs to highlight the appreciation of other peoples’ cultures and include a contemporary focus.

Achievement standard

The use of the term “dramatic play” needs clarification in the elaborations to outline the importance of the teacher entering into the fictional world with the students. There also needs to be consistent use of terminology and clarification of the forms of drama to be included in the standard.

Way forward

- Include terms like “play”, “imagination”, “story” and “spontaneity” to reinforce play-based learning, story drama and imaginative play.
- Add “responding to professional or work by others in addition to their own and their peers’ drama” (paragraph 3).
- Add reference to work that could be student or teacher led.
- Rather than using the term “acting out” use “explore”.
- Reword CD 2.2 to: “Explore feelings, ideas and stories through dramatic play student or teacher led OR Explore personal feelings, ideas and stories”.
- Include “dramatic play” in the elaborations and achievement standard.
- Reword CD 2.4 to: “Collaborate with others to create imagined, fictional and or real situations or spaces”.
- Include fictional spaces.
- Add “sharing” to enacting stories (CD 2.4, 2.5).
- Rework elaborations to ensure consistency across drama forms — dramatic play, roleplay and story drama.

- Include “story drama” and “dramatic play” in the glossary.
- Include specific skill development examples in the elaborations, e.g. accepting the fiction and convention of teacher-in-role, the convention of improvisation (including making offers, accepting offers, extending).
- Rework to clarify intent of description CD 2.8.
- For CD 2.9:
 - change “toys” to “props” — first elaboration
 - rework third elaboration to have contemporary rather than historical view of Indigenous cultures.
- Reword achievement standard to include:
 - “respond to” rather than comment
 - “communicate” not “express” or “express, explore and communicate”.
 - “story drama” and “roleplay” as well as “process dramas”.

Years 3–4

Content descriptions

Making

- CD 4.1 — there is concern that improvisation and scripted drama may not be appropriate for Years 3–4. Teachers should not be encouraged to just find a play and perform it which may be more appropriate for English but does not acknowledge explicitly the important process of students creating and forming drama as a significant aspect of making experiences in this Arts subject.
- There are specific examples about Asian culture but no reference to Australian and European cultures, literature, or stories. The Asian examples included are not dramatic forms, appear tokenistic and are not appropriate for the age group unless being used as pre-texts and stimulus. Some educational sectors may also prohibit access to these types of resources.
- CD 4.2 — there are too many Drama elements in one content description.
- CD 4.3 — this needs to be more succinct and the example in the first elaboration reconsidered. The third elaboration example is much stronger. In shaping drama, students should learn about dramatic form and scripting techniques including layout of scripts, dialogue and stage directions; the use of narration, dialogue and enactment.
- CD 4.4 — this description needs to be more succinct.
- CD 4.5 — this needs to reconsider the terminology used and audience context.
- CD 4.6 — this reads as if all subjects and other learning areas need to be done together at the same time.

Responding

- CD 4.7 — this requires greater focus on “evaluate” and consideration of other modes for reflection.
- CD 4.8 — this needs to consider terminology used and identification of drama forms.
- CD 4.9 — this could be expanded to include more appropriate examples.

Achievement standard

The achievement standard may present some challenges for generalist primary teachers. The standard needs reshaping as it appears more like a list of activities or elements rather

than a focus on the learning process, forms of drama and what students would be learning about in Drama.

Way forward

- Reconsider or remove the media examples of anime, manga or games such as Jan-ken-pon or Pokemon. These are not age-appropriate and can be blocked to student access in some educational sectors.
- Provide an example of scripted drama in the elaborations to model this example of Making used appropriately.
- Reconsider the number of Drama elements used in CD 4.2 and reword the first elaboration to start with “creating dramatic action and meaning ...”
- Reword CD 4.3: “Introducing and managing dramatic tension in improvised and devised drama”.
- Revise elaborations in CD 4.3 to:
 - change example of stealing cake to one of using an incident from a drama, storybook, the news or history
 - include dramatic form and scripting techniques in elaborations.
- Reword CD 4.4 to: “Offer, accept and negotiate situations in a dramatic situation”.
- Broaden wording in CD 4.5 to a variety of audiences and add elaboration to discuss rehearsal and memorisation.
- Reword CD 4.6 as: “Explore the links between dramatic contexts and other art forms”.
- Revise elaborations in CD 4.6 to:
 - begin with dramatic tension and mood (first elaboration)
 - include examples from other Australian curriculum learning areas
 - focus on co-creating or participating in extended roleplays.
- Reword CD 4.7 to:
 - add evaluate to description/elaboration
 - recognise reflecting in different forms — verbal, written, physical and visual.
- Reconsider CD 4.8 to:
 - add “identify and reflect”
 - change “themes” to ideas
 - add “forms of drama”
 - make explicit where drama terminology is to be introduced and taught before students are required to use it.
- Reword CD 4.9 to include examples of specific Asian theatre forms and Australian drama forms, e.g. mime, pantomime, clowning, bush poetry.
- Achievement standards:
 - include improvised and interpreted texts beyond student-devised texts
 - reword “resolving” to “managing” dramatic tension
 - add “view” as well as make and present drama
 - include specific drama terminology and forms of drama
 - clarify further drama of different times and places.

Years 5–6

Band description

The description needs expanding to include more specific detail.

Content descriptions

Making

- CD 6.1 — this could be more succinct and subsume imagining in the creating process.
- CD 6.2 — it is unclear which definition of “focus” is being used.
- CD 6.3 — this needs to be more succinct.
- CD 6.4 — consider that sustaining roles may be more appropriate for CD 6.1.
- CD 6.5 — this content description should be broadened.
- CD 6.6 — there is general agreement that this content description across all bands needs reconsidering/reshaping.

Responding

- CD 6.7 — this needs to be developed in greater depth.
- CD 6.8 — this needs clarifying as there is the combination of two separate aspects — creation of tension and stylistic features.
- CD 6.9 — this needs reshaping as it is too wordy. Elaborations could include more detail and further consideration.

Achievement standard

Drama terminology is identified but not made explicit throughout descriptions or elaborations.

Way forward

- Add “devising drama, including scripted and scriptwriting, scenario development and development of personal presentation skills”.
- Reconsider 6.1: To develop tension, drive the dramatic action and meaning.
- Remove “imagine”, “facial expressions” and “gesture” from CD 6.1. Consider adding to “through interpretation of Australian scripts and Reader’s Theatre scripts”.
- Clarify the use of focus in CD 6.2, delete “atmosphere”, “language” and “voice” and finish with just “in drama”. Reorder elaborations to begin with “ideas and meaning” rather than the other elements.
- Reword CD 6.3 to: “Offer, accept and extend dramatic contexts to shape action in student devised drama”. Provide examples of drama forms through elaborations, e.g. monologue, realism, naturalism, parody.
- Change CD 6.5 to: “Plan, rehearse, refine and present devised and scripted drama for a variety of audiences”.
- Reconsider for CD 6.6 whether Visual Arts or Media have developed appropriate skills in set design and building. Build on the reference to masks from the previous elaboration, e.g. use of masks in different performance styles or cultures, such as commedia, Balinese dance/drama.
- Reword CD 6.7 to: “Analyse and evaluate their own dramatic experiences”. Include in the elaborations a more critical view than “enjoying” drama.
- Reword CD 6.8 to: “Identify, describe and analyse how dramatic tension is created”. Reword “stylistic features” as “conventions”.
- Change CD 6.9 to: “View different drama styles and compare it to their own”. Include

appropriate drama forms, e.g. monologues, realism, clowning, parody. Consider shadow puppetry/wayang kulit which would be more accessible to do and view than Vietnamese water puppets.

- Achievement standard:
 - reword “stylistic features” to “conventions”
 - add “consideration of tension, dramatic action and conventions”
 - delete “facial expression” and “gesture”
 - add “analyse” to “identify and describe stylistic features”
 - delete “familiar” before “audiences”
 - delete “issues” — replace with “meaning”.

Years 7–8

Content descriptions

The content descriptions do not explicitly focus on contemporary and historical contexts as outlined in the Achievement standard.

Making

CD 8.1, 8.2, 8.3, 8.4, 8.5 and 8.7 are wordy and require further clarification.

Responding

CD 8.8, 8.9 and 8.10 are wordy and require further clarification.

Achievement standard

The achievement standards appear to be missing key aspects of Drama learning.

Way forward

- Reword CD 8.1 to: “Develop role and/or character to communicate context and purpose in a particular dramatic style”. Use “dramatic style” (not “theatrical style”) consistently and add to glossary.
- Reword CD 8.2 to avoid repetition: “Frame the action by manipulating the elements of drama”.
- Reword CD 8.3 to: “Develop drama to explore a range of contexts through realistic and non-realistic styles”.
- Reword CD 8.4 to: “Interpret, rehearse and present scripted drama to convey dramatic meaning. Rework elaboration to include a reference to text and subtext and their importance in scripted drama”.
- Reword CD 8.5 to: “Develop and demonstrate acting skills in a variety of performance styles and conventions”. Add clarification of acting skills in elaboration, i.e. voice and movement.
- Reword CD 8.7 to clarify “corrective rehearsal processes” in the elaborations.
- Reword CD 8.8 to clarify the focus of the description.
- Change CD 8.9 to: “Analyse and evaluate how the elements of drama have been communicated to create dramatic meaning”.
- Reconsider CD 8.10 in terms of the high expectation of this content description.
- Achievement standard:
 - include: “communicate dramatic meaning”, specific styles and conventions; drama terminology
 - use “interpret” rather than describe to add greater rigour.

Years 9–10

Content descriptions

In Years 9 and 10, “theory” becomes a much stronger focus. The practical performance aspect of this subject needs to be reinforced.

Making

- CD 10.1, 10.2 and 10.3 are complex and need further clarification.
- CD 10.4 — this description is similar to 10.3 and to Year 7–8 descriptions.

Responding

Responding in CD 10.8, 10.9 and 10.10 should include more emphasis on using dramatic language in responses.

Way forward

- Ensure the focus of “doing” in Drama is reinforced throughout the content descriptions.
- Reword CD 10.1: “Enact attitudes that demonstrate an understanding of the given circumstances”.
- Reword CD 10.2:
 - replace “diversity” with “a range”
 - remove symbol
 - clarify the term “complex” including a definition in the glossary.
- Reword CD 10.3 to: “Shape and control dramatic action in realism and non-realism”.
- Reword CD 10.4 for greater differentiation from CD 10.3 and CD 8.4 (in the Years 7–8 content descriptions).
- Refer to dramatic language in elaborations for CD 10.8, 10.9, 10.10.

5.3 Media Arts

Strengths

The curriculum provides:

- a very clear understanding of the Media Arts subject through the rationale that acknowledges that media is an constantly developing and evolving art form
- a strong futures perspective that is to be commended, with important references to a range of media forms
- a clear explanation and appropriate breadth and depth in the strands Making and Responding. Making is well defined as a Media Arts pedagogical approach that acknowledges higher order thinking skills.
- a clear and appropriate conceptual framework to studying Media Arts in terms of student learning and engagement consistent with current practice in Queensland schools
- appropriate language for both specialist and generalist teachers
- opportunities to integrate Media Arts with the other learning areas, particularly English
- a clear description of the intended learning in the subject through the Aims
- clear definitions of the key concepts, codes and conventions of Media Arts with the exception of definition for languages
- a good progression of learning through the bands with a range of relevant and engaging elaborations that clarify the intentions of the content descriptions, particularly those associated with music and still images
- a comprehensive overview to the nature of learning in the Media Arts in the early years
- alignment and support for negotiated learning in Foundation to Year 2
- explicit references to safety and ethical behaviour in Years 9–10
- sufficient depth for students to pursue further learning in other Media Arts subjects in Years 11 and 12 through the inclusion of contemporary issues in the Years 9 and 10 content.

Key issues and concerns

Rationale and aims

The references to media in the second paragraph need to be broadened.

The aims of Media Arts could link more consistently with the overall Arts aims.

Way forward

- Use “print media” which is more inclusive than the specific “newspapers”.
- Review the overall Arts aims and Media Arts aims for consistency.
- Use “sense of curiosity” which acknowledges the sense of play for the early years but use, “the confidence to create for more rigour for older students”.
- Clarify the nature of “evolving media cultures” by referring specifically to social media.

Learning in Media Arts

- The five key concepts clearly form the basis of the curriculum but could be made more explicit for teachers to assist interpretation of the content. These concepts form the basis of all the content descriptions and could be highlighted more clearly throughout the document.
- The critical processes that students engage with when they respond in Media Arts are not sufficiently outlined and do not highlight the unique way that students operate in this strand compared to other Arts subjects.
- The definition of “languages” does not describe this key concept adequately.
- There is no explicit reference in the elaborations to Aboriginal and Torres Strait Islander perspectives, especially in bands 5–6, 7–8 and 9–10.
- The Media Arts can be integrated with other learning areas, particularly English. Stronger connections to other learning areas are recommended.
- The main area of concern relates to safe practices when using digital technologies. This matter is a challenge, particularly in secondary schools, regarding the use of social media and networks.
- For F–6, CD 2.4–5, 4.4–5 and 6.4–5 have been combined but without explanation.

Way forward

- Reinforce key concepts through use of italics.
- Strengthen the strand Responding.
- Rewrite the definition for “languages” for greater clarity.
- Embed explicit examples of Aboriginal and Torres Strait Islander perspectives into the elaborations.
- Provide more examples of opportunities for integration in other learning areas in the elaborations.
- Provide explicit guidelines for safe practices regarding use of social media and networks.
- Clarify why CD 4.4 and 4.5 are combined. This only occurs in Media Arts.

Foundation to Year 2

Content descriptions

Overall, the content elaborations need greater clarity and consistency to reflect the content descriptions.

Making

- CD 2.1 — the elaborations could broaden multimodal beyond digital cameras.
- CD 2.6 — the first elaboration of simply filming or photographing dramatic play is not a strong example for this description and could be misleading to teachers.

Way forward

- Provide elaborations that include a greater range of new media forms, e.g. refer to a non-specified free online animation program, social networking, online communication, blogs, wikis and collaborative online spaces.
- Include:
 - other technologies in elaborations for CD 2.1, e.g. iPad.
 - a greater range of ideas that provide a sense of creating, arranging and manipulating

moving images and examples of connections to other learning areas in the elaborations for CD 2.6.

Years 3–4

Content descriptions

Making

- CD 4.6 — the elaborations contain no reference to other learning areas.

Way forward

- Add examples for connecting Media Arts with other learning areas.

Years 5–6

Content descriptions

Making

- CD 6.9 — the intent of the content description is appropriate but the second elaboration is more suitable for band 7–8.

Way forward

- Rework the second elaboration for CD 6.9 so that it is appropriate to this age band.

Years 7–8

Content descriptions

Making

- CD 8.2 and 8.4 — these descriptions appear very similar.

Way forward

- Rework CD 8.2 and 8.4 for greater differentiation.

Years 9–10

Content descriptions

Making

- CD 10.1 — this description relies on excellent resourcing. Students demonstrating a choice will need to select different technologies. Elaborations discuss lighting (expense and safety concern) and other aspects like the manual use of lenses/aperture which may not be possible in most schools.

Way forward

- Reconsider the expectations placed on resourcing to present what is reasonable and appropriate for this band.

5.4 Music

Strengths

The curriculum provides:

- a clear, sequential direction in the rationale
- band descriptions that generally cover the breadth of the subject
- an exciting and highly appropriate focus on musicianship
- a clear explanation of the two-strand structure of Making and Responding for music
- flexibility and emphasis on play-based learning in the F–2 band, providing a good connection between music and movement
- opportunities for students as performers and composers and as part of an audience
- “music for a lifetime” as an important intended learning outcome
- clarity and appropriate pitch in the achievement standards.

Key issues and concerns

Rationale

The rationale needs to identify the academic rigour and intellectual value of music study. The use of the term “musicianship” needs to include musical literacy such as reading and writing music notation.

While the rationale provides the key elements of music, it does lack specific details about the role and contributions music makes to students’ lives and its significance in human cultures past and present.

Way forward

- Make links to numeracy and multiple literacies.
- Make explicit the reading and writing of music notation.
- Reinforce the contribution of music.

Learning in Music

- Further clarification and refining of the strands Making and Responding in Music is required. In general, music teachers felt the two-strand structure did not sufficiently highlight performance as an essential skill throughout bands.
- Content descriptions and elaborations are described generically and list activities (e.g. sing, play) rather than specific knowledge, skills and understanding. This makes the subject appear superficial and lacking in depth and breadth. There is also no discernible sequence between bands and no acknowledgment of building upon the knowledge, skills and understanding between levels.
- Content descriptions are too wordy with music-specific words given less prominence.
- The draft curriculum makes the development of higher order thinking in music (e.g. critical thinking, analysis and composition using the language of music) explicit in Years 9 and 10. This creates a false assumption that students in the earlier bands are unable to think critically and analyse.
- Listening is linked to Playing in the content descriptions, making the document read more like an instrumental program than focusing on critical reflection.

- There is concern that the first two content descriptions in the strand Making are too similar for all bands.
- CD 4.5, 6.5, 8.5 and 10.5 refer to symbols and types of notation but do not specify which are to be taught. There is a danger that students will either be repeating their learning about specific music symbols or miss out completely. This learning would also provide an opportunity to highlight the increasing development of music knowledge, skills and understanding across the bands.
- The heavy use of digital technologies will impact on school resourcing and affect schools that are not set up with effective and reliable IT systems.
- There is concern that there is an emphasis on Asian engagement when most of our musical traditions come from Western heritage. The availability of suitable resources to provide students with variety and range when covering the Australian and Asian components will provide a challenge.

Way forward

- Include “thinking in sound” in the strand, Making.
- Clarify “aesthetic knowledge” as applied to music (third paragraph).
- Adjust pitch to include the three concepts — melody, harmony and tonality.
- Use “expressive devices” rather than dynamics and expression.
- Add “metre” to the definition of duration.
- Simplify definition of texture to read “in music” rather than “in a musical work”; similarly for structure change to “of music” rather than “of a piece of music”.
- Alter definition of timbre to “characteristic qualities of sound” rather than “a particular tone colour or quality”.
- Add instrumentation and harmony to the elements.
- Create an additional strand between Making and Responding called “performing” or, alternatively, make explicit the distinct composing and performing aspects of the strand, Making especially for Years 7–10.
- Rework to focus on higher order thinking skills in music prior to the Year 9–10 band.
- Provide specific sequential musicianship skills. Specify a clear continuum for learning by adding references to specific musical knowledge, skills and understanding to increase the depth and breadth of learning across all bands.
- Simplify content descriptions. Begin with the music-specific terms followed by the cognitive processes.
- Rework content descriptions to make explicit reference to listening rather than just within the elaborations.
- Ensure greater differentiation of the first two content descriptions in the strand Making across the whole document.
- Specify symbols and notation requirements for all bands. (This would also support the independent but related instrumental music curriculum which is implemented in Queensland state schools).
- Reconsider aspects of notation that could be introduced for Foundation to Year 2.
- Reconsider IT expectations and resourcing implications for the content descriptions for all bands.
- Provide a balance of both western and eastern influences.

Foundation to Year 2

Content descriptions

Making

- CD 2.3 — recognising the notation of durations is an integral part of building a strong musical foundation in this phase and it is missing from the content description.
- CD 2.3 — this description could include the recognition of simple durations.
- CD 2.4 — this description requires explicit examples of songs for this stage of schooling.
- CD 2.4 — the fourth elaboration could be amended to allow for students to demonstrate musical quality in their movement.
- CD 2.6 — dance examples are used predominantly in the elaborations. Balance across the other Arts subjects is required in the elaborations with the last elaboration needing refinement to avoid tokenism.

Responding

- CD 2.7 — it is not clear in the first elaboration whether “symbols” refers to music symbols, such as quavers, or symbolic representations of music through other means, such as drawings.
- CD 2.8 — wording needs to be broadened to allow for multimodal responses.
- CD 2.9 — this description could be broadened to allow students to be exposed to a variety of sound sources.

Achievement standard

Learning and using music terminology appears in the Foundation to Year 2 achievement standard but is not reflected across the content descriptions and elaborations.

Way forward

- Add a focus on duration in CD 2.3.
- Include knowledge of traditional songs and nursery rhymes as explicit examples and replace the word “stamping” for “stepping” their feet to the rhythm or the beat in CD 2.4.
- Consider more specific examples from other Arts subjects to exemplify and broaden the stimulus possibilities for the last elaboration in CD 2.6. Suggest using a variety of stimulus to tell a story through music, such as an object, book or other visual arts works, e.g. exploring shapes and animal tracks through paintings.
- Clarify the term “symbols” in the elaboration in CD 2.7.
- Clarify CD 2.8 to include the terminology expected in this band. Change “talk” to “communicate”.
- Include a variety of sound sources in CD 2.9, e.g. both live and recorded music.
- Achievement standard:
 - include more explicit reference to music terminology in content descriptions or remove this focus from the achievement standard.

Years 3–4

Band description

Further clarification of the band description is required.

Content descriptions

Making

- CD 4.4 — this description includes the development of “skills and techniques” but the elaboration only lists some skills (e.g. sing in tune, keep in time).

Achievement standard

The achievement standard is not specific enough to maintain the integrity of the music subject and is open to interpretation for this band.

Way forward

- Include the reading and writing of music.
- Provide a clear definition of the term “simple composition” (paragraph 3).
- Include techniques such as respiration, phonation, vibrato, etc.
- Include more specific detail in terms of knowledge, understanding and skills in the achievement standard.

Years 5–6

Content descriptions

Making

- CD 6.3 — this description specifies that students “manipulate the elements of music”. However, it does not specify whether students at this stage address all or some of the elements.

Achievement standard

There is an error in the first sentence: “By the end of Year 6, students rehearse perform songs and instrumental pieces”.

The achievement standard needs more detail.

Way forward

- In the achievement standard:
 - add the missing conjunction “and” to the first sentence
 - consider how students work (e.g. singing in parts, playing independently)
 - include more specific detail in terms of knowledge, understanding and skills.

Years 7–8

Content descriptions

Making

- CD 8.2 — the second elaboration “recognising ethical, cultural and environmental issues” is unclear.

Way forward

- Clarify in the elaborations for CD 8.2 the connection between elements, influences and issues.

Years 9–10**Content descriptions**

At this age, students should still be “experimenting” with sounds and silences across genres and processes (listening, performing and composing) within this art form.

There is concern that some of the skills being asked of Year 9 and 10 students are far too advanced and being pitched a little too high.

Performance skills at this level might be limited technically. There needs to be acknowledgment that expressivity might not be achieved (at a satisfactory level) by many students due to time limitations.

Student success in this band (as in all bands) is highly dependent on the amount of time available and the skill sets of the music teacher. Without enough time, the students will not be able to achieve appropriate performance skills.

Making

- CD 10.1 — this description is long and convoluted.
- CD 10.2 — the focus of this description on composing and arranging music should be reflected throughout the music content descriptions.
- CD 10.4 — this description requires rewording for succinctness.

Way forward

- Ensure experimenting is explicitly stated and emphasised in both the content descriptions and in the achievement standard.
- Reconsider the standard and expectations required for this band.
- Simplify descriptions to reflect elaborations more clearly.
- Rework the focus of writing, composing and arranging throughout the document.
- Reword CD 10.4 to: “Perform expressively in a range of styles ... ”

5.5 Visual Arts

Strengths

The curriculum provides:

- a broad spectrum of visual arts in the rationale using positive language of empowerment, engagement, exploration, imagination, collaboration, and innovation
- clear and relevant content descriptions and elaborations using accessible and succinct language. Strong links are made between Visual Arts and History
- broad developmental indicators across F–10 bands which allow for flexibility in delivery
- language regarding processes and perspectives and societies and cultures (i.e. communicating, resolving, reflecting) that is consistent with current senior syllabus documents in Queensland
- the elements and principles of design to be taught and clearly explains the two-strand structure: Making and Responding
- generally appropriate achievement standards. High standards for teaching visual arts across the bands are set and developmentally increase in complexity
- excellent reference to safety issues
- explicit references to art tools, materials, processes and forms to reinforce the increasing complexity across the bands
- an introduction to important understanding and skills in Foundation to Year 2 for photography conventions and critical art literacy, and highlights ethical issues regarding copying of others' work.

Key issues and concerns

Rationale

The rationale is inconsistent with the other Arts subjects. The rationale is more descriptive of the social and emotional experience with visual arts rather than providing detail about learning (visual arts knowledge, understanding, skills and techniques). There is little evidence of sequential learning or tangible building blocks for teachers. The focus is on developing art not about art learning.

There should be greater emphasis and explanation of visual language.

Although the Visual Arts subject makes excellent links to history, culture and traditions there needs to be stronger reference to problem solving and critical thinking.

Not all schools have access to a range of resources about Aboriginal and Torres Strait Islander peoples. It is a challenge for teachers to locate local information about the traditional custodians of the land as little is available in print or on the web. Writers need to be made aware that within some Aboriginal and Torres Strait Islander communities there are things that female art teachers and art teachers in general are not allowed to teach.

Way forward

- Reshape rationale to provide more detail about what students do, what they use and what they learn (especially F–6).
- Identify specific enablers rather than opportunities to investigate (refer to the Media Arts rationale).
- Provide examples of the art forms, e.g. painting, drawing, printmaking, sculpture, video, soundscape, installation, projection, ceramics.
- Rephrase “to their personal worlds and other worlds they encounter” (p. 113, paragraph 1) to “meanings and messages relevant to them”.
- Define “visual language” in both the Rationale and Practices and Viewpoints to clearly describe what it is and what students will do with it.
- Make specific connections to the cross-curriculum priorities.
- Clearly define and clarify the term “craft”.
- Reconsider expectations for Aboriginal and Torres Strait Islander peoples and provide detailed information on protocols and accessibility.

Learning in Visual Arts

Viewpoints and practices are too general and lack specificity. Elements and principles are lost in the text above viewpoints and practices (p.114). They are not explained or explicitly highlighted.

Way forward

- Highlight the elements and principles more clearly for consistency across all Arts subjects.
- Provide clearer explanation of the terms “4D forms” and “aesthetic practice”.
- Clarify the word “viewpoint” as this could mean vantage point, perspective or opinion.

Years 5–6

Content descriptions

The need to use appropriate terminology from early years is acknowledged. However, the language for the Year 5–6 band is more verbose than the earlier levels, e.g. “repurposing”. The elaborations need to provide more support for generalist primary teachers.

Making

CD 6.3 — incorrect use of word: “practises” should read “practices”.

Way forward

- Address more comprehensively the practices and viewpoints to ensure they are sequential across the learning bands.
- Clearly define and describe processes and skills that a student is expected to achieve at this band.

Years 7–8

Content descriptions

Making

- CD 8.2 — the addition of the term “craft” in this band needs further clarification. It is not included at earlier bands or in Years 9–10.

Achievement standard

The achievement standard is very broad and lacks detail. In general, it was felt that the Visual Arts achievement standards for Year 6 and 8 are very similar, and the demands in Years 7 and 8 were too high.

Way forward

- Clearly define the word “craft” and reconsider this inclusion only in this band.
- Achievement standard:
 - rework standards for consistency and appropriate expectations.

Years 9–10

Band description

The band description covers the breadth of the subject. It appears this band expects the students to be working autonomously by the end of Year 10 in only the strand Making — the same expectation is needed for both strands.

Way forward

- Ensure “working autonomously” applies to both strands Making and Responding in Year 10.

Content descriptions

Making

- CD 10.2 and 10.4 appear to be very similar.

Responding

- CD 10.8 — both written and aural analyses need to be valued.
- CD 10.9 — this description reads as if all areas must be addressed: “Australian, the Asian region and the world”.

Achievement standard

Although the achievement standard has clarity and appropriate pitch not all the skills are defined sufficiently.

Way forward

- Rework CD 10.2 and 10.4 to differentiate the Making experiences.
- Reword CD 10.8 from “critically discussing” to “critically analysing”.
- Clarify CD 10.9 in terms of expectations.
- Achievement standard:
 - provide the specific processes and skills a student is expected to achieve at this band.

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