The Arts (2002)

Years 1 to 10
# Sourcebook Guidelines

Introduction

The *Years 1 to 10 The Arts Sourcebook Guidelines* has been developed to assist teachers to implement the Queensland *Years 1 to 10 The Arts Syllabus*.

The sourcebook consists of these guidelines and a set of modules to support learning and teaching across all levels from Years 1 to 10. All materials are available in electronic and print form.

The sourcebook guidelines provide information about:
- the nature of The Arts key learning area
- learners and learning in The Arts
- the scope and sequence of learning outcomes
- planning for learning and assessment
- curriculum evaluation.

The sourcebook guidelines are intended to be used in conjunction with the syllabus, sourcebook modules and initial in-service materials.
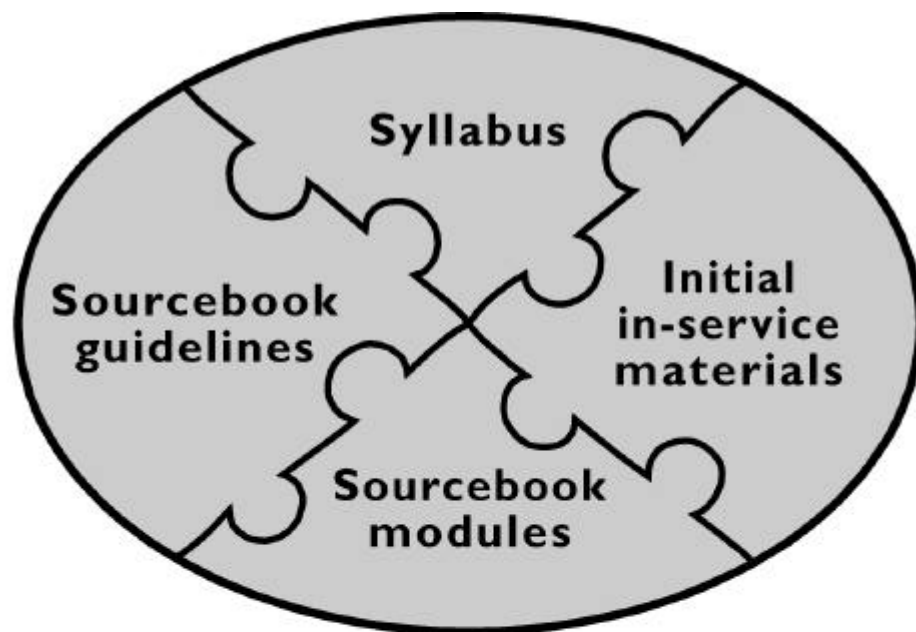
Available:

in print   on CD-ROM   www.qscc.qld.edu.au

Syllabus

The syllabus describes the rationale of the key learning area and its contribution to the Years 1 to 10 curriculum. It provides a framework for planning learning and assessment by identifying core and discretionary learning outcomes that describe what students are expected to know and do with what they know in relation to The Arts key learning area.

Sourcebook modules

The sourcebook modules provide teachers with a range of learning and teaching ideas to assist students to demonstrate core learning outcomes. The modules focus on core learning outcomes from the five strands of The Arts and, in some modules, learning outcomes from other key learning areas.

While the full set of The Arts modules addresses all the core learning outcomes of the key learning area, the modules do not cover all the situations and contexts that students could encounter. Each module demonstrates one way of planning and assessing learning outcomes in a given context. Teachers are encouraged to modify modules to meet the specific needs and interests of particular groups of students and individual students, their own needs and the learning environment.

Initial in-service materials

The initial in-service materials will assist teachers to develop an understanding of the Years 1 to 10 curriculum and the particular key learning area. They will also help them to develop curriculum programs consistent with the syllabus and effective teaching practice. The initial in-service materials will assist teachers to develop an understanding of The Arts key learning area by:
- allowing them to investigate areas of interest in relation to the syllabus and associated curriculum materials
- providing templates, resources and strategies for planning and assessment at individual, class and school levels
- exemplifying planning for learning and assessment
- providing learning experiences that will help them to understand the syllabus and associated curriculum materials and suggesting ways of adapting them to local needs and resources
- providing them with opportunities to consider their ideas and understandings.

The Years 1 to 10 The Arts key learning area has been informed by significant national and international curriculum developments including:
- *A Statement on The Arts for Australian Schools*, Curriculum Corporation 1994
- *Aboriginal and Torres Strait Islander Education and Studies: A Policy Statement and Guidelines for Drama Educators*, National Association for Drama in Education (NADIE) 1995
- *The Arts — A Curriculum Profile for Australian Schools*, Curriculum Corporation 1994
- *Window and Mirror: A Position Paper on Arts Education*, Brisbane Catholic Education Commission 1996
- Existing Queensland curriculum documents published by the Queensland School Curriculum Council, Education Queensland and the Queensland Board of Senior Secondary School Studies.

Nature of the key learning area

The Arts key learning area focuses on active engagement in and reflection on arts making within the five strands of Dance, Drama, Media, Music and Visual Arts. This emphasis acknowledges the value of providing opportunities for students to acquire knowledge, practices and dispositions that can be used to develop self-awareness, aesthetic awareness and the ability to solve problems, make decisions and communicate effectively.

Dance

Through participating in dance activities students are provided with opportunities to develop:
- the ability to use dance as an aesthetic means of ordering movement and structuring gesture
- an understanding that dance is a universal means of expression and communication
- confidence in personal physicality and a positive self-image
- an understanding that dance is a popular form of social interaction and a living expression of culture, spirituality and history
- the ability to rehearse, rework and refine movement sequences
- knowledge and understanding of the contribution dance has made in various cultural, social and historical contexts.

Drama

Through participating in drama activities students are provided with opportunities to develop:
- skills that can be used to present themselves, both personally and in role, in a range of public contexts
- an understanding of the elements and conventions of drama and the ability to apply these to the creation and shaping of their own dramatic work
- an awareness of the aesthetic domain and its relation to dramatic works
- an appreciation of a range of dramatic forms, styles and contexts
- knowledge and understanding of the contribution drama has made in various cultural, social and historical contexts
- the ability to critically reflect on their own and others' dramatic work
- the ability to rehearse, rework, refine material and understand, manage and communicate ideas, feelings and experiences that are part of the human condition.

Media

Through participating in media activities students are provided with opportunities to develop:
- the ability to use the languages and technologies of the media
- knowledge of the processes involved in producing for, and delivering to, audiences
- the ability to manipulate media languages and technologies and manage the processes used to communicate ideas and feelings
- the analysis skills needed to become discerning audiences and consumers
- a critical understanding of who produces the media and for what purposes
- an appreciation of the aesthetics of media and how media constructs perceptions of reality
- an understanding of the relationship between media and the cultural, social and historical contexts within which it is produced and received
- the ability to actively participate in a society that relies on visual images and technology to communicate.

Music

Through participating in music activities students are provided with opportunities to develop:
- an ability to think and communicate in sound
- an ability to rehearse, rework and refine musical ideas and performances
- an awareness of the aesthetic domain and its relation to music
- the ability to critically reflect on their own and others' musical performances
- music literacy and musicianship
- personal satisfaction and enjoyment through experiencing music as a social activity
- the skills and understandings needed to express themselves effectively when performing, improvising and composing
- an understanding of music from various cultural, social and historical contexts.

Visual Arts

Through participating in visual arts activities students are provided with opportunities to develop:
- visual perception, visual language and visual problem-making and problem-solving skills
- the ability to use visual literacy and communication to express ideas, feelings, experiences and observations
- knowledge of the elements, concepts, forms, materials and processes of visual arts and an ability to use them as a means of personal expression
- an awareness of the aesthetic domain and its relation to the visual arts
- an ability to rework and refine visual arts ideas and concepts
- knowledge and understanding of the visual arts in various cultural, social and historical contexts.

Contribution of the key learning area to lifelong learning

The key learning area contributes to a general education by providing students with opportunities to learn in, through and about The Arts. Students engage in activities through which they may develop the valued attributes of lifelong learners identified in the syllabus.

A lifelong learner is described as:
- a knowledgeable person with deep understanding
- a complex thinker
- an active investigator
- a responsive creator
- an effective communicator
- a participant in an interdependent world
- a reflective and self-directed learner.

The sourcebook modules support the development of the valued attributes of a lifelong learner by actively engaging students in learning that cultivates perception, cognition and aesthetic awareness. The activities in the modules assist students to become makers and consumers by developing a critical understanding of the knowledge, processes, skills and dispositions required to think and work in The Arts.

Cross-curricular priorities

The Arts key learning area incorporates the cross-curricular priorities of literacy, numeracy, lifeskills and a futures perspective.

Literacy

Literacy practices include reading and writing, speaking and listening, viewing and shaping, often in combination in multimodal texts, within a range of contexts. The Arts provides opportunities for students to express and communicate ideas and feelings that extend beyond the written and spoken word, by:
- using the human body as the means of communication in dance
- creating meaning in the enactive mode in drama
- using sound and still and moving images in media
- using patterns of sound and notational systems in music
- making images and objects in visual arts.

Students are also provided with opportunities to become literate in the various symbol systems of each of The Arts strands. The symbol systems of each strand are used to construct and express meaning in the following ways:
- Dance uses actions performed by the body in space and time, with particular focus on the dynamic qualities and relationships that occur as a result of the spatial and temporal organisations.
- Drama uses the elements of drama shaped by dramatic conventions and conveyed by individuals in the enactive mode.
- Media uses the media languages of still and moving images, sounds and words constructed through media techniques and processes.
- Music uses structured patterns of sound that combine musical concepts and elements as well as a written language that incorporates notation signs and markings.
- Visual Arts uses combinations of visual language such as line, shape, texture and colour to convey concepts such as contrast, abstraction and composition to structure and to create images and objects.

Through engagement and reflection in arts activities, students can develop literacy competencies by having opportunities to:
- understand that literacy is a means of shaping how people view themselves, their identities and their environments
- interpret, create and respond to the marks, notations, images and symbols used in The Arts strands
- negotiate, construct, communicate, express and interpret meaning by using and understanding the various symbols of The Arts strands
- question the cultural, social, historical and political practices embedded in spoken, written, visual, auditory, kinaesthetic and multimodal texts
- read multimodal texts from a variety of perspectives and to interpret the relationship between the context and the audiences of those texts
- transfer their understanding of literacy to contexts that may not be seen as overtly literacy based.

Teachers provide opportunities for the acquisition of these skills by:
- encouraging students to make informed interpretations and judgments
- encouraging students to structure ideas and communicate meaning in, through and about The Arts
- modelling and teaching aspects of literacy used in arts activities, such as reading and writing scripts, creating artists' statements and writing choreographic outlines and performance notes
- planning activities that develop knowledge, processes, skills and dispositions in each of The Arts strands
- promoting understanding of the cultural, social and historical contexts in which arts works are made.

Numeracy

Numeracy in The Arts involves the use of auditory, visual and physical concepts of space and numerical patterns when representing and interpreting real-life and imaginary situations and objects. This includes understanding and applying number, space, measurement and data.

Through engagement and reflection in arts activities, students can develop numeracy competencies by having opportunities to:
- acquire and apply spatial concepts and numerical patterns
- apply mathematical skills and concepts to practical experiences by planning, counting, measuring, designing, graphing, mapping and calculating
- identify and use patterns and statistics
- transfer their understanding of numeracy to contexts that may not be seen as overtly numeracy based.

Teachers provide opportunities for the acquisition of these skills by:
- choosing appropriate numeracy practices for specific arts purposes
- consciously creating opportunities to teach and use numeracy concepts and vocabulary
- developing students' abilities to communicate with others using appropriate numerical symbols
- helping students to recognise when numeracy practices and dispositions can be applied
- planning learning experiences that develop short- and long-term memory for pattern recognition and manipulation.

Lifeskills

Lifeskills is a term used to describe the mix of knowledge, processes, skills and attitudes that are considered necessary for people to function adequately in their contemporary and changing life roles and situations.

The syllabus describes four sets of lifeskills that enable students to participate in life roles. These lifeskills, and related life roles, are:
- personal development skills – growing and developing as an individual
- social skills – living with and relating to other people
- self-management skills – managing resources
- citizenship skills – receiving from and contributing to local, state, national and global communities.

Personal development skills

Students have opportunities to:
- develop a sense of self in relation to cultural and social contexts
- develop aesthetic awareness
- develop and apply knowledge, skills and processes
- develop self-confidence
- identify and develop talents and interests
- realise ideas and images and give expression to feelings
- recognise individual strengths and weaknesses, personal bias, attitudes, beliefs and values, and how these are constructed
- develop these skills through interactions in lifelike and real-life situations.

Teachers provide opportunities for the acquisition of these skills by:
- creating an aesthetically stimulating environment
- employing open-ended questions and encouraging a variety of responses and probing them
- encouraging students to critically reflect on arts works made by peers as well as practitioners

- encouraging students to learn about themselves through critically reflecting on interactions with others
- encouraging students to make choices in activities and to work metaphorically, abstractly and conceptually
- promoting a safe, supportive and inclusive environment within which students can take risks
- promoting exposure to a broad range of arts experiences
- encouraging students to identify and reflect on viewpoints that differ from their own
- scaffolding learning so that students experience success.

Social skills

Students have opportunities to:
- communicate effectively with others
- develop and confidently apply social skills in lifelike and real-life situations
- develop creative and divergent thinking
- share resources
- use appropriate cultural protocols in a range of contexts
- use conflict management strategies
- work as part of a team towards negotiated goals
- work cooperatively in diverse groups.

Teachers provide opportunities for the acquisition of these skills by:
- enabling students to explore and appreciate a range of historical and cultural approaches to various situations and challenges
- encouraging groups to share perspectives and consider a range of problem-solving strategies
- encouraging real-life problem-solving and conflict resolution practices
- encouraging students to use technology when communicating
- modelling social skills appropriate to particular contexts and roles
- organising group work to consider issues and identify multiple solutions
- providing a safe and supportive environment in which students can develop and practise social skills using lifelike and real-life situations
- providing opportunities for students to identify and explore differing perspectives.

Self-management skills

Students have opportunities to:
- apply problem-solving strategies
- construct and implement plans
- develop metacognitive skills
- develop time management skills
- generate, manipulate, store, present and access information.

Teachers provide opportunities for the acquisition of these skills by:
- discussing and exploring appropriate ways of using resources and technologies
- fostering effective communication and collaboration
- planning, monitoring and evaluating activities that require flexibility, perseverance and risk-taking
- promoting perseverance and critical reflection when rehearsing and reworking ideas to achieve goals and refine practices.

Citizenship skills

Students have opportunities to:
- acknowledge the cultural practices of people from diverse communities in their interactions with others
- advocate on a personal and collective level
- make decisions that reflect an appreciation and valuing of cultural and linguistic diversity, social justice and ethics.

Teachers provide opportunities for the acquisition of these skills by encouraging students to:
- explore contexts that highlight issues of social justice and ethics
- explore the cultural, social and historical contexts of arts works
- create arts works that promote an awareness of social issues within the public arena
- consider the appropriateness, consequences and likely impact of their choices and actions and to consider alternatives.

Futures perspective

A futures perspective is one that involves practices and dispositions that lead to the identification of possible, probable and preferred individual and shared futures. A futures perspective leads to insights and understandings about thinking ahead and the roles of individuals and groups in envisioning, contributing to and enacting preferred futures.

In The Arts key learning area, students have opportunities to:
- become involved in decision-making processes
- develop aesthetic awareness and conceptual and perceptual abilities
- develop a sense of social justice
- develop skills in lateral thinking that can be used to identify and meet challenges
- envision and enact preferred futures
- explore issues from various perspectives
- explore the range of technologies that impact on and have consequences for individuals, local and global communities and the environment
- understand how arts works influence and are influenced by their environment or context and their purpose
- understand the processes of change.

Teachers provide opportunities for the acquisition of these skills by encouraging students to:
- ask challenging questions
- use technologies to explore problems or issues and devise possible solutions
- explore ethical issues relating to current practices, processes of change and preferred futures
- explore options for preferred futures and multiple pathways to those futures
- make decisions and predict their likely effects
- seek alternative ways of operating.

Learners and learning in The Arts

Learning in, through and about Dance, Drama, Media, Music and Visual Arts provides students with multiple pathways to express and communicate ideas and feelings.

When planning for learning and assessment opportunities, teachers should consider the varying cultural, social, geographic, ethnic and linguistic backgrounds of their students. Teachers should recognise students' prior learning and build on the knowledge, skills and understanding developed through Years 1 to 10.

Characteristics of learners

The general physical, emotional and intellectual characteristics described below are included to enhance understanding of learners at the different bands of schooling. These characteristics provide the framework for the developmental sequence of learning outcomes in the syllabus.

Early primary students

These students are active learners who tend to focus on learning about themselves and the physical and social world they experience. Students learn effectively through imaginative play and real-life and lifelike experiences with the support of peers and adults. They learn most effectively in environments where materials, spaces and time are used flexibly, where they can make choices and develop a sense of control over their learning and where they can work individually as well as with others. These students frequently need an emphasis on gross and fine motor development in their activities.

Students participating in arts learning will generally:
- express ideas and emotions spontaneously in play
- enjoy pretending, imagining and inventing
- enjoy repeating experiences as they gain a sense of increasing proficiency, flexibility and success
- explore a range of ways to express and communicate ideas, feelings and experiences
- need materials and tools that can be manipulated with early to moderate fine motor control
- enjoy activities that develop balance and coordination.

Middle primary students

Students are continuing to learn through direct experiences and are motivated by their imagination and intellectual curiosity. They are developing control of their gross and fine motor movements and are able to concentrate on prescribed activities for longer periods of time. Students work individually and cooperatively and are aware that other people can have different perspectives from their own. They accept challenges to pursue their own ideas. Their explorations also extend beyond their immediate environment to include less familiar physical, social and cultural contexts.

Students participating in arts learning will generally:
- refine and develop existing gross and fine motor skills
- work cooperatively in arts activities
- draw on a repertoire of arts processes and techniques to solve problems

- enjoy using a range of arts forms and processes to express and communicate ideas and feelings
- engage with and interpret arts works from the various social and cultural contexts in their community.

Upper primary students

Students work individually and collaboratively to develop visual, verbal, auditory and kinaesthetic responses to problems. They engage in increasingly complex and challenging tasks and negotiate perspectives with peers and adults. They control and use their gross and fine motor skills. Students are turning their attention to the outside world and are starting to show an interest in issues beyond their home cultures, local communities and contemporary life. They deal with more than one concept at a time, and are progressing in their thinking from the concrete to the abstract.

Students participating in arts learning will generally:
- collaborate and negotiate in group arts activities
- present responses in new and original ways
- be prepared to rehearse to develop technical proficiency and be willing to seek instruction and direction
- carry processes through to end products and exhibit a strong desire to achieve realistic effects
- engage with and analyse arts works from various social, cultural and historical contexts.

Lower secondary students

Students are able to think critically and to deal with abstract concepts, challenges and tasks. They are able to identify and substantiate personal preferences in arts works. They prefer active rather than passive learning experiences and respond positively to opportunities to participate in real-life situations. They work individually and collaboratively and have a strong need to belong to a peer group. Students are able to recognise that there are multiple points of view and to question the cultural and social values they experience. They have a growing sense of moral values and question perceived inconsistencies.

Students participating in arts learning will generally:
- acquire the skills needed to use new forms of expression and exploration within their self-perceived strengths
- assess arts works for the quality of the emotional experience they produce and will often be sceptical of objective judgment
- develop knowledge, skills and processes that allow them to deal with a range of artistic possibilities
- enjoy acquiring more control over materials and technologies
- have a strong commitment to personal projects and be capable of more objective self-evaluation
- work best in a supportive peer group
- understand and appreciate how particular beliefs, values and behaviours have influenced arts works and artists
- critique social, cultural and historical perspectives.

Learning in The Arts

Learning in The Arts involves aesthetic and sensory learning and cognitive, physical and social learning. In each of The Arts disciplines, students focus on the use of their senses and develop breadth and depth in a range of learning styles and modes of thinking. By engaging and reflecting within arts activities, students

develop the skills and abilities needed to use processes that contribute to their physical, cognitive, emotional, aesthetic, cultural, social, moral and spiritual development.

Aesthetic and sensory learning involves:
- engaging the senses cognitively, physically and affectively to enable students to understand the aesthetics of their own cultures and those of others
- enjoying, responding to and making judgments about experiences
- interacting with the sensory aspects of the world
- applying sensory awareness and discrimination.

Cognitive learning involves:
- using complex thinking skills and problem-solving and research skills, some of which are used in all learning and some of which are discipline specific
- developing intuitive, creative and imaginative abilities
- knowing procedures and skills and being able to automatically and rapidly apply thought processes
- using the techniques, symbol systems and processes that are central to each arts discipline.

Physical learning involves:
- control and mastery through repetition and practice
- fine and gross motor skills, coordination and spatial awareness
- muscle memory
- physical skills and techniques relevant to arts disciplines.

Social learning involves:
- interactive skills and confidence in social situations
- group dynamics and negotiating within groups as students work towards a shared goal
- personal feelings and emotional responses when engaging in and reflecting on arts experiences.

Using a learner-centred approach

A learner-centred approach views learning as the active construction of meaning and teaching as the act of guiding and facilitating learning. This approach sees knowledge as being ever-changing, built on prior experience and underpinned by understandings about the diverse cultural and social backgrounds of learners and their development, interests, needs and talents.

Teachers are encouraged to make learning meaningful to students. This can be promoted by:
- encouraging students to be active constructors of meaning
- emphasising the process of metacognition
- involving students in cooperative learning
- adopting inclusive curriculum practices.

Active construction of meaning

Students make sense of their learning in their own ways and at their own pace. They construct personal understanding as they assimilate new experiences and information from different situations and contexts. This personal construction of understanding and meaning is dependent on the prior knowledge and experience of each student and on the ways in which each student participates in learning. For students to be active constructors of meaning, they need to be consciously involved in shaping and managing their learning.

Teachers can assist students in the active construction of meaning by helping them to identify what they know and can do with what they know, and by providing them with opportunities to make connections between new knowledge and that which is already known. Prior knowledge incorporates perspectives, beliefs, values and attitudes that have been influenced by personal experiences and by cultural and social backgrounds. Teachers should acknowledge and build on this prior knowledge when planning activities.

Students can be encouraged to apply their prior knowledge, skills and understandings to new learning. Students can consolidate their learning by hypothesising and testing their understanding of new knowledge in order to become self-directed and independent learners.

Some strategies that promote an active construction of meaning in The Arts include:
- analysing and discussing the various contexts in which arts works are made and presented
- encouraging students to discover and develop their skills, abilities and creative potential as they engage in arts activities
- encouraging students to reflect on and modify their work as they make, practise and rehearse
- fostering community partnerships and community involvement in schooling
- providing activities and experiences that draw on the various sensory modes
- providing activities that have practical and real-life meaning and application for students
- providing varied and open-ended learning experiences that challenge, enrich and extend students
- providing opportunities for students to reflect on the knowledge, values, attitudes and behaviours of themselves and others
- providing opportunities for students to solve problems and make judgments in relation to information or contexts that are new to them.

Metacognition

Metacognition is the capacity to observe and analyse one's own thinking and learning processes and to apply these understandings to learning in new situations. Within the context of arts experiences, students are encouraged to develop an awareness of their knowledge and thinking processes and to take control of them. Reflection is an integral part of the learning process and should occur before, during and after the learning experience. This reflection activates the student's metacognition.

Some strategies that promote metacognition in The Arts include:
- assisting students to reflect on their behaviours and attitudes
- encouraging students to critically reflect on their own work and the work of their peers and other practitioners
- encouraging students to recognise their personal strengths and weaknesses
- providing opportunities for students to make personal choices
- providing opportunities for students to plan and monitor their learning
- providing opportunities for students to reflect on, discuss and explain their work and explore options
- providing opportunities for students to work metaphorically, abstractly and conceptually.

Cooperative learning

Cooperative learning and working collaboratively are key aspects of learning. When students work cooperatively with parents, carers, teachers, peers and school and community members, they access diverse knowledge and skills, including direct and vicarious experiences of various social and cultural groups.

Some strategies that promote cooperative learning in The Arts include:
- cultivating a learning environment that supports cooperative attitudes and collaborative practices
- encouraging peer assessment
- promoting self-reflection on personal development of cooperative attitudes and practices
- providing opportunities for group problem solving, investigating and decision making
- providing opportunities to develop and apply social skills in real-life and lifelike situations
- scaffolding students' ability to work in groups of different sizes and membership characteristics
- sharing resources
- working as part of a team to achieve shared goals.

Inclusive curriculum practices

An inclusive curriculum ensures that the learning process is accessible and meaningful to all students. This involves identifying and minimising barriers that limit students' participation in The Arts and prevent them from constructing meanings and gaining benefits from the key learning area.

An inclusive curriculum also makes learning meaningful by including and valuing the diversity of perspectives and experiences that students bring to learning experiences. This diversity should be considered in terms of the interrelated and cumulative impacts of students' social, cultural, linguistic, geographic and economic circumstances, as well as their abilities, needs and interests.

While many of the strategies identified under an active construction of meaning, metacognition and cooperative learning contribute to inclusive curriculum practices, additional strategies that specifically target the minimisation of barriers to student participation should be considered.

Strategies that promote inclusive curriculum practices by recognising and addressing the advantages and disadvantages experienced by some individuals and groups include:
- providing learning experiences and resources that reflect and represent a range of cultures, locations, communities and perspectives
- ensuring learning experiences and resources do not inhibit any students from having access to and participating in The Arts
- providing learning experiences that develop students' acceptance of, and respect for, the diversity of people's intellectual, physical and creative abilities
- creating physical and social conditions that support the wellbeing of students and others while they are participating in learning experiences and demonstrating learning outcomes
- providing technology that enables all students to participate in learning activities
- being sensitive to personal, spiritual, religious and cultural beliefs when dealing with issues
- depicting lifestyles and activities that represent people from a diverse range of communities
- providing learning experiences that develop students' understandings of the impact that racism can have on individuals and groups
- encouraging consultation, interaction and cooperation between schools and the wider community to ensure that learning experiences are inclusive.

Specific strategies that promote inclusive curriculum practices for particular groups of students can be found in the initial in-service materials.

Equity in curriculum

The Arts key learning area supports and promotes the principles of equity. It acknowledges the cumulative and interrelated impacts that students' social, cultural, geographic and economic circumstances have on their schooling experiences as well as on their abilities, needs and interests.

The Arts learning experiences can promote students' knowledge, practices and dispositions regarding equity. A focus for learning in The Arts is the unique and diverse cultures, histories, languages and communities in Australian societies. This enables students to critically analyse art forms, processes, procedures and power relations that have the potential to work for or against individuals, cultures or societies. This, in turn, empowers students to explore and challenge values based on misinformation or stereotypes.

Learning about equity issues through The Arts involves developing the knowledge, practices and dispositions necessary to:
- empower people to participate as equals
- encourage tolerance of and sensitivity to individual differences
- encourage a climate of respect, valuing and understanding both within and beyond the school community
- empower students to develop positive self-esteem and value their life experiences
- value the diversity of knowledge and perspectives within and across a range of cultures throughout history
- explore and critique the historical, social and cultural constructions of knowledge
- explore the impact differing values, morals, ethics and views have on personal roles and relationships
- question social structures that may implicitly or explicitly disadvantage individuals or groups
- challenge, rather than accept or simply know about, social injustice
- explore contemporary social issues and critique and challenge stereotypical constructions
- critique and challenge representations of Aboriginal peoples and Torres Strait Islander peoples and analyse misconceptions and stereotypes
- examine and challenge representations of women and men, masculinities and femininities, and analyse gender constructions, misconceptions and stereotypes
- challenge the injustices of social and economic poverty and understand the power of social and cultural capital
- understand how valued knowledge and power relations affect individuals, groups, communities and societies
- analyse and challenge unequal power relations and knowledge that are valued within and across various groups of people
- question and challenge social contexts that inhibit full participation of particular groups or individuals with disabilities and learning difficulties.

For further information about equity considerations in the development of curriculum refer to the Equity section of the Queensland School Curriculum Council website (www.qscc.qld.edu.au).

Scope and sequence of learning outcomes

Outcomes approach

An outcomes approach to education defines the end product of education in terms of what students know and can do with what they know. It is based on a belief that there are certain things that all students should learn and that these things, expressed as learning outcomes, should be made explicit to all concerned. This approach accepts that learning is progressive and that stages along a continuum leading to the desired outcome can be identified. It emphasises the provision of developmentally appropriate activities that give students opportunities to learn and to demonstrate this learning. This approach places a high importance on relevant, real-life, student-centred contexts, as well as on how and what students learn. These contexts are used to develop the knowledge, processes, skills and attitudes they need for now and for the future, as lifelong learners.

In an outcomes approach to education, the emphasis is on what students learn, rather than on what they have been taught. Progressive monitoring of students' demonstrations of learning outcomes is vital to ensure that curriculum programs can be individualised to meet the particular needs of students.

Principles of an outcomes approach

The principles of an outcomes approach include:
- a clear focus on learning outcomes
- high expectations for all students
- a focus on development
- planning curriculum with students and outcomes in mind
- expanded opportunities to learn.

Clear focus on learning outcomes

This involves:
- focusing on demonstrations of learning outcomes, rather than on the content being used in the activity
- students, teachers, parents, carers and members of the community knowing the learning outcomes that students are working towards
- students understanding the reasons for learning what they are learning.

High expectations for all students

This involves:
- recognising that all students can succeed
- challenging students to achieve high standards by providing experiences that promote learning
- giving students time to produce work of a high standard
- establishing clear expectations of student performance, including criteria, and referring to these when monitoring the progress of student learning.

Focus on development

This involves:
- a knowledge of students' progression along the outcomes continuum
- providing opportunities for self-assessment so that students can monitor their own progress
- a knowledge of the preferred learning styles of students
- the use of a wide range of strategies to cater for developmental differences and the prior knowledge and skills of students
- building comprehensive and cumulative developmental assessment using the techniques of observation, consultation, focused analysis and peer- or self-assessment to monitor student progress and to facilitate further learning.

Planning curriculum with students and outcomes in mind

This involves:
- planning assessment at the same time as planning experiences that promote learning
- using assessment to inform future planning and to provide opportunities for students to learn
- planning activities for students that provide them with opportunities to progress and be assessed in their demonstrations of learning outcomes
- valuing students' backgrounds, interests, prior understandings, experiences and learning styles and considering these when planning activities
- recognising the different ways and settings in which learning and assessment take place
- identifying and overcoming barriers that might limit students or groups of students in their demonstrations of learning outcomes
- maintaining a learner-centred approach to learning and teaching.

Expanded opportunities to learn

This involves:
- giving students opportunities to progress and demonstrate learning outcomes in more than one context
- developing activities, units and programs that are sufficiently flexible to cater for the different characteristics and learning needs of students
- involving students in planning, assessment and evaluation processes.

Learning outcomes

Key learning area outcomes

The key learning area outcomes highlight the uniqueness of The Arts key learning area and its particular contribution to lifelong learning. During the compulsory years of schooling, students engage in and reflect on their experiences in each of the arts to develop the knowledge, skills, techniques, processes and dispositions necessary to:
- create, present and reflect on arts works with confidence, skill, enjoyment and aesthetic awareness
- express ideas, feelings and experiences through the symbol systems, techniques, technologies and processes appropriate to each of the arts
- communicate with an intended audience through the forms and processes of the arts
- understand, critically evaluate and appreciate the impact of the cultural, social, spiritual, historical, political and economic contexts of arts works in the construction of meaning

- respect and value cultural diversity, address equity issues and establish supportive environments to promote their own and others' involvement in the arts as discerning consumers and practitioners
- understand the unique contribution of each of the arts as well as the collaborative nature of many arts practices
- understand that learning in the arts is transferable to their personal and working lives.

Strands

There are five strands in The Arts key learning area: Dance, Drama, Media, Music and Visual Arts. In each of these strands, learning outcomes are organised to describe the knowledge, skills, techniques, technologies and processes specific to that discipline. In all strands, the learning outcomes are interrelated, complementary and interactive. The order is not hierarchical and they should be considered together when planning for learning and assessment.

- **Dance** learning outcomes are organised in terms of choreographing, performing and appreciating.
- **Drama** learning outcomes are organised in terms of forming, presenting and responding.
- **Media** learning outcomes are organised in terms of constructing, producing and responding to meanings.
- **Music** learning outcomes are organised in terms of aurally and visually identifying and responding to, singing and playing, reading and writing music.
- **Visual Arts** learning outcomes are organised in terms of making, displaying and appraising images and objects.

Up to the end of Year 7 (typically Level 4) it is expected that students will be provided with opportunities to demonstrate the core learning outcomes in all five strands. For Levels 5 and 6, core learning outcomes indicate what is achievable in one Arts strand in a minimum of 180 hours. Schools may choose to offer opportunities for students to study more than one Arts strand in depth at Levels 5 and 6. The types of opportunities provided will be dependent on local contexts and available resources.

Levels

Six progressive levels define the sequence of learning outcomes in the syllabus. The level statements summarise the core learning outcomes within that level. Learning outcomes for successive levels are conceptually linked to each other, forming a continuum rather than a number of discrete entities. This continuum is represented in the following diagram.
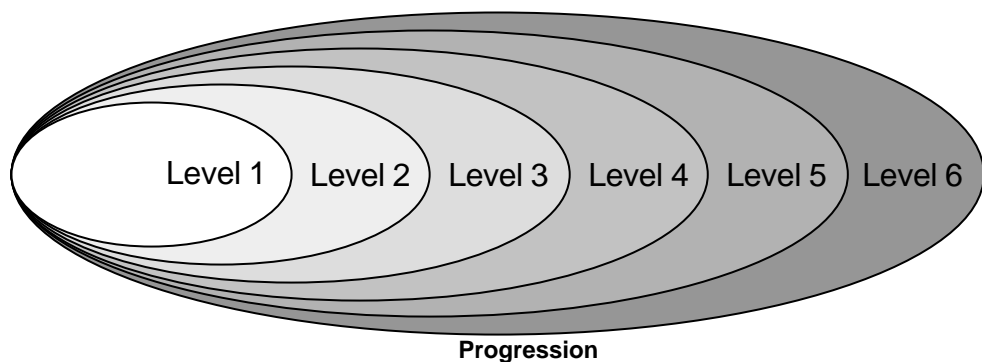
Progression

Progression of conceptual development of outcomes

Within the scope of the learning outcomes, there is a sense of progression from:

- novice to expert
- immediate and familiar to distant and unfamiliar
- consideration of a single aspect to consideration of multiple aspects
- concrete to abstract
- simple to complex concepts
- simple to complex processes
- recognition and description to in-depth analysis.

Although there is continuity and progression in learning outcomes across levels, each outcome is qualitatively different from the outcomes at the levels before and after. This sequencing across levels assists teachers to plan activities that cater for students' abilities. The core learning outcomes within these levels represent the essential learnings for students during the compulsory years of schooling.

Core learning outcomes

Core learning outcomes describe what students know and can do with what they know. They provide a framework for developing a rich and diverse range of activities that meet the needs, interests and development of students.

The syllabus indicates that students can be expected to demonstrate core learning outcomes at particular year levels. For example, by the end of Year 5 students are typically demonstrating Level 3 core learning outcomes. As students will typically take one or two years to progress from a learning outcome at one level to the corresponding learning outcome at the next level, there is considerable time and opportunity for students to demonstrate the learning outcomes.

Discretionary learning outcomes

Discretionary learning outcomes describe what students know and can do with what they know beyond what is considered essential at a particular level. They are intended to broaden understandings and provide opportunities for students to pursue interests and challenges beyond the requirements of the core learning outcomes at the level.

Discretionary learning outcomes are of a different order from the core learning outcomes. It is not expected that all students will demonstrate them. Individual students or groups of students may demonstrate them in one context only and in a shorter time frame.

Foundation Level learning outcomes

The syllabus provides level statements at Foundation Level that have been developed for students demonstrating a level of understanding before that of Level 1. Teachers may use these to develop specific learning outcomes that are tailored to the individual needs of students with disabilities and related to their individualised curriculum programs.

Some examples of Foundation Level learning outcomes are provided at the beginning of the elaborations of core learning outcomes for each strand. These examples can be modified or added to, to meet the specific needs of individual students. In each strand, the Foundation Level outcomes are organised in the same way as the core learning outcomes in Levels 1 to 6.

Sequence of core learning outcomes with elaborations for Foundation Level and Levels 1 to 6

The tables on pages 22 to 91 contain elaborations to help teachers understand the intent of core learning outcomes and the relationship between the level statement, learning outcomes and core content at each level in each strand. The elaborations indicate possible contexts through which students might demonstrate learning outcomes and inform the development of activities.

Elaborations for Foundation Level

To assist teachers to understand the intent of the level statements for Foundation Level and develop learning outcomes, elaborations and examples of learning outcomes have been included.

The following diagram illustrates the layout of the elaborations for Foundation Level.

Level statement
Provides a conceptual framework for developing learning outcomes at Foundation Level.

Example learning outcomes
Examples are prov ided to illustrate the types of learning outcomes that could be developed from the level statement for students with disabilities who are demonstrating a level of understanding at Foundation Level 1.

Content
Possible content for Foundation Level is identified.

Explanatory notes
Explains the level statement and the identified content. Provides examples of experiences for students.

Examples of typical responses
Provides examples of what students may do that would indicate they are demonstrating individualised learning outcomes.

Information to assist teachers
Advice about possible connections to other strands, possible links to cross-curricular priorities, possible considerations for learning environments and suggested resources.

Level statement		Example learning outcomes		
Content		F.1 F.2 F.3		
Explanatory notes	Examples of typical responses	Possible connections	Possible links	Considerations for learning environments

Activities contained in the sourcebook modules can be adapted to meet the needs of students with disabilities once teachers have determined the specific learning outcomes for these students.

Elaborations for Levels 1 to 6

The core learning outcomes for Levels 1 to 6 have been elaborated to assist teachers to understand what students are expected to know and do in relation to the key learning area.

The tables that follow present elaborations of each core learning outcome in levels for each strand. The elaborations:
- explain the core learning outcomes
- explain the relationship between the learning outcomes and the core content at each level
- provide examples of what students may do in order to demonstrate the learning outcome
- incorporate terms such as describe, discuss and interpret which include all forms of verbal and nonverbal communication, including signing and the use of communication aids.

The following diagram illustrates the layout of the elaborations for Levels 1 to 6.

Level statement
Summarises the learning outcomes at each level and provides additional information that contributes to the interpretation of the learning outcomes.

Core content
Identifies core content for each strand.

Core learning outcomes
Statements of what students know and can do with what they know.

Explanatory notes
Explains the learning outcome and shows the relationship between the learning outcome and core content.

Examples of typical responses
Provides examples of what students may do that would indicate they are demonstrating the learning outcome.

Level statement		Core learning outcome	
Core content		Explanatory notes	Examples of typical responses
Core learning outcome		Core learning outcome	
Explanatory notes	Examples of typical responses	Explanatory notes	Examples of typical responses

It is important that interpretation of the learning outcomes allows all students to demonstrate their understandings. This can be done through a variety of means. Examples are included in the elaborations.

Tables of elaborations

The following tables of elaborations are organised in strands and levels.
Information is available as follows:

Dance   pp. 22–35
Drama   pp. 36–49
Media   pp. 50–63
Music   pp. 64–77
Visual Arts   pp. 78–91

Dance — elaborations

Elaborations of the level statement for Foundation Level

Level statement
Students begin to develop awareness of dance as an expression of the whole person in addition to learning functional motor skills. Students communicate and take turns in shared movement experiences with peers, teachers and carers. They recognise and react to dance experiences.

Content — Students experience dance through the following components:

Space	*Time*	*Energy*	*Action*

Awareness of dance as an expression of the whole person:
Students:
- participate in dance activities that develop:
  - cognitive aspects (developing communication and expression through dance)
  - emotional aspects (building trust and confidence)
  - physical aspects (gaining muscular and skeletal strength and coordination and an awareness of the body as an instrument of communication).
- explore and respond to stimulus material that is appropriate to their needs and interests
- communicate and express feelings and experiences in dance activities involving the combination of space, time, energy and action.

Space:
  - moving through spatial levels of low, medium and high
  - making shapes with the whole body or with isolated parts of the body
  - moving in different directions, e.g. forward, backward, diagonally, in circles
  - negotiating different pathways e.g. moving around, under, over, through.

Time: moving at different speeds e.g. fast, slow, slowing down, speeding up.

Energy: moving with different qualities e.g. weak, strong, suspending, falling.

Action: movements that travel (crawl, roll, slide) and stay on the spot (shiver, collapse, wriggle).

Communicate and take turns in shared movement experiences with peers, teachers and carers:
- participate in dance activities that involve:
  - using body language to communicate or express thoughts, feelings and ideas (inner state), how they relate to others and the events or happenings experienced
  - experiencing movements such as being supported, cradled, rocked or held
  - reciprocating movements such as counterbalance on a seesaw
  - controlling movements that use strength such as pushing, pulling experiences.

Recognise and react to dance experiences:
- use action words and words associated with feelings
- experience dance activities through visual, tactile and auditory senses
- recall and describe the content of the dances they experience.

Students may (with varying levels of support):
- associate certain movements with particular sounds
- create shapes with their bodies to represent a favourite object
- demonstrate awareness of contrast in levels, directions and speed such as low and high, forward and backward, slow and fast
- demonstrate awareness of strength by controlling the energy of movements with the appropriate amount of effort
- develop awareness of others involved in dance activities by responding to the movement of others
- use facial expression and body language to express emotion in response to images or tactile experiences
- make suggestions about ways of moving across a space, negotiating a chosen route with a partner or using a range of actions
- offer constructive comments on how a dance could be improved
- practise and repeat a pattern of movement to be performed independently
- recall a dance experience
- show willingness to participate in a dance experience by giving verbal, signed or physical signals
- explore locomotor movement through space by transferring weight onto different body parts
- use lengths of fabric, props, items of clothing or medical equipment such as wheelchairs to emphasise a movement or create new movements.

Examples of learning outcomes developed from the Level Statement for Foundation Level — Dance
The interests and abilities of students may influence the choice of activities e.g. a group of students with high support needs or multiple impairments may use space differently or use a different space from other students.

F.1   Students make movement responses to language and music cues.
        Students demonstrate an awareness of large and small movements.
        Students create movements in response to various stimuli such as music, emotions and events.
        Students choose appropriate props for the kinds of dance in which they may participate.
F.2   Students explore and demonstrate their feelings through body language or facial expression when dancing.
        Students demonstrate basic body control skills when dancing.
        Students demonstrate movement patterns with contrasting movement qualities.
        Students move freely around people and obstacles.
F.3   Students demonstrate a willingness to participate in dance activities by initiating a positive response.
        Students identify movements they recognise such as jump, roll or swing.
        Students express how they felt when they danced by using facial expressions, signing or verbal responses.
        Students identify places where they have experienced dance.

Possible connections to other strands of the curriculum:	Possible links to cross-curricular priorities:	Considerations for learning environments:
• Arts: Drama; Media; Music; Visual Arts • English: Cultural — making meaning in contexts; Operational — operating the language system; Critical — analysing and evaluating texts • Health and Physical Education: Enhancing Personal Development • LOTE: Communication • Mathematics: Number; Spatial Concepts and Visualisation • Science: Energy and Change • Studies of Society and Environment: Time, Continuity and Change; Place and Space; Culture and Identity • Technology: Information; Materials; Systems.	• Literacy: following directions and responding to instructions; communicating in familiar and unfamiliar situations and locations. • Numeracy: memorising and repeating patterns. • Lifeskills: regulating behaviour appropriately in a range of situations; accepting positive feedback and reinforcement from others; learning how to access community resources; developing control over body movements; developing meaningful gesture. • Futures: recognising cause, effect and consequences; learning confidence in a range of lifelike situations; becoming aware of recreational and vocational possibilities e.g. wheelchair dancing and other dance groups for people with disabilities; learning to address attitudinal barriers to participating in the arts; learning to use technologies that will support participation in visits to public arts spaces.	• Classroom: select the placement of furniture and equipment with regard to dance activities; minimise visual and auditory distractions within the classroom and in the surrounding environment; employ specialised equipment such as communication devices to facilitate expression in dance; adjust the physical location of the teacher/carer relative to the student so that communication is facilitated by proximity; minimise background glare, noise and interruptions. • Wider community: make sure the space and size of pathways is suitable for students in wheelchairs or using walking frames. See 'Planning for learning and assessment' for further assistance and suggestions.

Support materials and references
Peter, M. 1997, *Making Dance Special*, David Fulton Publishers, London.

Sequence of core learning outcomes with elaborations — **Dance Level 1**

Level statement
Students use dance components to communicate their experiences and observations of the world around them. They become aware of others in the space as they perform and create. Students work individually and with others. They discuss their personal response to their own and others' dance. Students demonstrate safe warm-up techniques in preparation for movement.

Core content

Space	*Time*	*Energy*	*Form*
• direction	• fast and slow	• low level to	• literal interpretation
• levels		high level	• repetition
• shape			

Action	*Function*	*Analysis*
• locomotor and	• exploration	• identification of
non-locomotor		personal responses
movements		to dance

DA 1.1 Students use dance components to explore communication through movement.

Dance components:
- Space:
  - travel in different directions such as forward, backward, sideways, along diagonals
  - move through low (ground level), medium (standing level) and high (head height, in the air) levels
  - make different shapes with the body such as circular shapes, angular shapes, long or short shapes, big or small shapes.
- Time:
  - move at different speeds such as fast and slow, getting faster or slower.
- Energy:
  - move with different amounts of energy such as high energy, low energy, varying levels of energy.
- Action:
  - everyday movements that travel (locomotor), such as run, crawl, jump, slide and roll and movements that stay on the spot (non-locomotor) such as sit, lie, curl up, gesture.

Explore communication through movement:
- combine dance components in various ways to communicate an idea or feeling
- form:
  - shape a group of movements to communicate an idea or feeling
  - join movements together to literally interpret or replicate an experience, emotion, object, creature or sensory impression
  - repeat single movements to communicate an idea or feeling.
- think about and discuss the movements used and likes and dislikes about ways of moving.

Students may:
Use dance components identified for Level 1.
- Explore shape and size by using their own bodies to create the shapes and sizes they see around them e.g. students may make large, round shapes like beach balls; long, tall shapes like the school flag pole; or spiky shapes like some plants.
- Copy the motions of moving objects/people/animals e.g. create swishing movements like an elephant's trunk; jump long distances and up high like a kangaroo; create floating movements with their arms in the air like floating clouds.

Understand that movement is a form of communication.
- Communicate how they felt on a sad occasion by combining movements that use low levels (ground), low levels of energy and non-locomotor movements in personal space.
- Create some movements that communicate their knowledge of or likes/dislikes about a character in a book being read to them by using repetition and varying energy levels e.g. a busy character using sharp, fast percussive movements; a dreamy character using sustained, slow, floating movements; a boisterous character using large shapes with high energy and high levels.

DA 1.2 Students demonstrate awareness of self and others when performing.	
Demonstrate awareness of self and others: • demonstrate awareness of self and others when moving in the performance space by considering where they are in relation to others — are they too close and knocking into each other or too far away and removed from the experience? **Performance considerations:** • use different speeds of movements or different amounts of energy to communicate a feeling or idea through performance • perform own, peers' or teacher's choreography • perform informally (for peers in the classroom) or formally (for an invited audience of students, parents or another class) • use the dance components of space, time and energy to perform actions (locomotor and non-locomotor movements) • warm up (before) and cool down (after) during any lesson that involves performing and choreographing movement. This could include walking, skipping and jumping to raise the heart rate followed by slow, simple stretching such as reaching for the ceiling or floor and circling hands and feet.	**Students may:** Demonstrate respect for other students' dance sharing. • Sit quietly and watch when peers share their dances. • Applaud at the end of a dance if appropriate. Adjust the space, time and energy of movements to avoid others and objects in the dance space. • Show awareness of personal space by: taking care not to knock others; modifying movements such as jumping or stretching an arm when there are others or objects in the space; moving freely when travelling in different pathways such as under, over or around others. • Show awareness of general space by: maintaining distance to others in a large area; moving freely when others are travelling in opposite directions in the space. • Spontaneously perform in a playful, exploratory manner anywhere in a given space. • Perform locomotor movements to express emotion e.g. happy emotion — movements that are light (energy), quick (time), high (levels) and travel in different directions within the space, taking account of other dancers. • Perform group movements that accompany songs learnt during music lessons e.g. *Ring-a-ring-a-rosy, Old Macdonald, Twinkle Twinkle, Kangaroo.*
DA 1.3 Students describe their personal responses to their own and others' dance.	
Describe personal responses: • discuss movements when choreographing and performing dance, as well as when watching others choreograph and perform • respond to dance in various ways such as drawing, talking or moving. **Others' dance:** • dance from various sources, such as live performance and choreography by peers and invited dance artists; visiting a live performance; and video recordings or television programs.	**Students may:** Communicate ideas and feelings about dances experienced. • Talk about dance that has been created in the classroom, viewed on video or seen in live performance by: copying some of the movements that were liked and discussing why e.g. I saw this movement (child spins) and I like it because it makes my arms swing out; copying some of the movements that weren't liked and discussing why e.g. I saw this movement (child jumps) but I don't like jumping, I like running. • Respond to viewed dances by communicating likes or dislikes through dance e.g. show through facial expression whether a dance was liked or disliked; demonstrate favourite movements. • Draw some shapes that were created in the dance by people's bodies. • Use simple dance language to describe everyday locomotor and non-locomotor actions e.g. roll, leap, stand, sit and shake.

Sequence of core learning outcomes with elaborations — **Dance Level 2**

Level statement
Students deliberately select and order dance components in the creation of sequences to express feelings and relationships and to communicate narratives. They communicate the intended meaning of movement sequences through facial expression and body language in performance. Students work individually and with others. They recognise and identify dance components when they respond to dance. They respond through various communication methods, such as writing, talking, moving or drawing. Students demonstrate safe warm-up techniques in preparation for movement.

Core content *Space*

• pathways through space • personal and general space	*Time* • duration • metric accent	*Energy* • falling • percussing • swinging	*Form* • binary • contrast • narrative
Action • locomotor and non-locomotor movements	*Function* • personal expression	*Analysis* • recognition and description of dance components and visual and aural elements	

DA 2.1 Students select dance components to create movement sequences that communicate feelings, relationships and narratives.

Select dance components to create movement sequences:	**Students may:**
Consider what needs to be communicated through dance and reflect those considerations through the choice of dance components such as: • Space: moving in different pathways through personal space (in close proximity to others or objects) and general space (spread out in the space) such as upward, downward, around, under, over and through. • Time: making movements last for different lengths of time, such as making four movements last 4 counts or 16 counts, and using the accent of the music or accompaniment to guide the movement, such as using the strong accent in the music to jump and the lighter accent to spin. • Energy: varying the effect or look of movements by changing the movement qualities e.g. change a walk to a stomp using percussive movement qualities or change an arm punch to a swing using swinging movement qualities. • using actions that travel (locomotor) and stay on the spot (non-locomotor) and make choices about what actions best suit what is being communicated through dance e.g. joy could be communicated by running or by jumping on the spot. **Communicate feelings, relationships and narratives:** Communicate feelings, relationships and narratives in movement sequences by introducing forms such as: • Contrast: using high and low levels, weak and strong energy, fast and slow time or curved and angular shapes. • Binary: a dance with two sections that deal with opposite ideas such as night and day, hot and cold. • Narrative: telling a story through dance so that it has a beginning, middle and end.	Understand and apply dance components identified for Level 2. • Select floor patterns such as travelling forward, backward, diagonally and in a zigzag to reflect the route from their school to their home. They combine locomotor movements such as running with non-locomotor movements such as shaking to interpret the mode of travel e.g. a bus that moves swiftly along the road, but shakes and shudders at a stoplight. • Communicate an understanding of contrast by showing the difference between curved shapes and angular shapes e.g. create shapes that look like smooth, rolling waves and the sharp angles in machines. Communicate feelings, relationships and narratives through deliberate selection of dance components. • Communicate an understanding of different energy levels by showing the difference between percussing and swinging movements e.g. create a short sequence of eight movements that depict the different energy qualities an elephant uses when it moves, such as stomping (percussing) when it walks, swinging its tail and trunk and relaxing to the ground to lie down (falling). • Create sequences in binary form to communicate understanding about night and day or hot and cold e.g. section one could be created and performed to 16 counts of music incorporating movements that look like they are melting in the heat and section two could be created and performed to 16 counts of music incorporating movements that look like they are shivering and freezing in the cold. These sequences also demonstrate an understanding of contrast. • Choose four aspects of their day and create a narrative dance e.g. create movements that represent (i) getting out of bed, (ii) catching the bus, (iii) learning at school and (iv) going home.

DA 2.2 Students perform short sequences that communicate feelings, relationships and narratives.

Communicate through performance:
- explore use of facial expression and body language during performance. Students perform a sequence several times with different facial expressions and body language and discuss how these changes affect the meaning of the dance.
- explore how dancers use space and proximity in various ways to show relationships with each other and with an audience
- use dance components in performed movement sequences to communicate emotions and ideas e.g. movements using low levels and sustained energy to express sadness, lethargy or mystery
- explore how combinations of dance components can be applied to convey a variety of moods, emotions, relationships and ideas.

Performance considerations:
- warm up (before) and cool down (after) during any lesson that involves performing and choreographing movement. This could include walking, skipping and jumping to raise the heart rate followed by slow, simple stretching such as reaching for the ceiling or floor and circling hands and feet.
- perform own, peers' or teacher's choreography
- perform informally (for peers in the classroom) or formally (for an invited audience of students, parents, or another class).

Students may:
Use facial expression and body language to communicate feelings, relationships and narratives.
- Use facial expression and body language to communicate a feeling or mood associated with the sequence being performed e.g. smiling and performing movements while facing the audience to communicate happiness or joy or looking down to the ground and turning away from the audience to communicate sadness.

Perform simple combinations of locomotor and non-locomotor movements.
- Perform simple combinations of movements in silence, to teacher's counting or to musical accompaniment.
- Rely on visual and verbal prompting for movement from teacher or other dancers.
- Demonstrate an understanding of simple rhythmic patterns by maintaining movement in time to the music e.g. walking in time to the music or staying frozen for a set number of beats.
- Perform combinations of movements along uncomplicated floor patterns and move freely through the space e.g. running and skipping in circles, jumping forward and backward and rolling side to side, whilst in the same space as others, being careful not to come into contact with anyone else.

DA 2.3 Students identify dance components when responding to their own and others' dance.

Identify dance components:
- discuss the dance components in students' own dances and identify these components when used in live or videoed dance performances by other dance artists
- identify components of space, time and energy from the Levels 1 and 2 core content
- recognise movements that are changed by the use of different dance components e.g. jumps that travel or stay on the spot
- discuss how dance components are used to create meaning, change meaning and convey different meanings.

Responding to own and others' dances:
- respond to dance in various ways such as drawing, talking or moving
- view a range of dances. This could include watching performances of choreography in the classroom, viewing performance by other classes or watching video, television or live performances.

Students may:
Recognise and describe the space, time and energy of selected movements in a dance.
- Talk about movement in dances they have seen in relation to their own dance e.g. I really liked the swinging arm movements in the dance we saw on video so I used it in my own dance.
- Identify dance components in their own and others' dance e.g. she was crouched low on the ground (levels), in a small shape (shape) to show she was hiding, or he ran very fast (action and time) from one corner to the other (direction) to hold onto his imaginary kite.
- Identify form in their own and others' dance e.g. my dance had two parts — one was about my favourite character in the book we are reading in class, the other part was about a character I did not like.
- Begin to describe movement in terms of space, time and energy e.g. swaying softly (energy), on the spot (space) very slowly (time).

Sequence of core learning outcomes with elaborations — **Dance Level 3**

Level statement
Students combine and manipulate dance components when creating sequences or modifying intended meanings of existing movement sequences. They perform movement sequences from beginning to end with accuracy. They demonstrate awareness of audience through use of appropriate focus. Students work individually and collaboratively for a familiar audience and specific purpose. They interpret and evaluate their own and others' dance using various communication methods, such as writing, talking, moving or drawing. Students demonstrate safe warm-up techniques in preparation for movement.

Core content

Space	*Time*	*Energy*	*Form*
• symmetry and asymmetry	• variety of time	• sustaining	• canon
• group formations	signatures such as	• suspending	• movement motifs
• relationships between people	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ and $\frac{6}{8}$	• vibrating	• ternary
and objects in the space			

Action	*Function*	*Analysis*
• locomotor and	• recreation	• interpretation of a choreographer's
non-locomotor		use of dance components and
movements		visual and aural elements

DA 3.1 Students modify intended meanings of movement sequences using dance components.

Modify intended meanings of movement sequences: • explore the aspects of choreographed movement sequences that make the meaning clear e.g. the particular movements, the use of space, time or energy, the use of facial expression and body language. **Use of dance components:** • dance components such as: – symmetry (balanced) and asymmetry (unbalanced) – group formations: small or large groups of dancers in lines, circles, diagonals, clusters, squares throughout the space – relationships of students in the space to other students and objects: e.g. students in close proximity may suggest friendship; if they are more spread out it may suggest a less close relationship – energy: explore altering meanings by repeating the same movement phrase but changing the energy (core content Levels 1 to 3) – movement motifs: a repeated shape that is either frozen or moves and represents a stimulus such as happiness. • ternary form: a dance with three sections (i) a movement phrase, (ii) a different movement phrase, (iii) a return to the first movement phrase • canon: a choreographic device where different people perform a movement sequentially at different times. It is similar to a round in a song such as *Row, row, row your boat*, but uses movement in place of or along with lyrics • focus on one individual dance component such as space e.g. asymmetry. Students could learn a series of movements and improvise to create new ones by making all the movements appear asymmetrical (unbalanced).	**Students may:** Understand and apply dance components identified for Level 3. • Create a dance in ternary form to express understanding of the cycle of day and night e.g. (i) a section with movement motifs that represent the sun, (ii) a new section with movement motifs that represent the moon, (iii) a return to the first section. • Use canon to depict understanding of the ceaseless motion of the ocean e.g. Group 1 begins performing 16 counts of movements that reflect the motion of the waves. Group 2 begins the same sequence of movements after 8 counts. Change the meaning of identified movements or movement motifs. • Change the meaning of movements in dances students may have created or learnt in the following way: – identify some movements that have particular meanings e.g. the movements in this dance are about friendship because everyone skips in a circle holding hands and the dancers do a 'handshaking' movement as if to greet each other – decide how to modify the meaning of the movements e.g. instead of the 'handshaking' movement being used for a greeting, we could change the way the movement is done by crouching down on a low level and standing back to back, so that it becomes a secret handshake for our class.

DA 3.2 Students perform rehearsed movement sequences with focus and accuracy.	

Perform rehearsed movement sequences:
• practise choreography and perform it for others
• learn and practise each other's choreography or sequences taught by the teacher. Practise individual steps, combinations of steps and whole sequences. Practise at a slower speed without music, to build confidence, then practise with music. With music at a low level, use verbal prompts to support students while they perform movements.
• warm up (before) and cool down (after) during any lesson that involves performing and choreographing movement. This could include walking, skipping and jumping to raise the heart rate followed by slow, simple stretching such as reaching for the ceiling or floor and circling hands and feet.
 	
Perform with focus and accuracy:
• focus on looking at the audience, using facial expression and body language to communicate with them and adjusting performance according to audience response when performing for a formal or an informal audience
• accurately reproduce movements in a sequence when performing
• with guidance, critique how they execute their movements e.g. when doing a jump — how high should it be?
• provide feedback to each other (peer assessment) e.g. I think Shane could have stretched his arms so that they were straight and not bent.
	Students may:
	Recall practised movement sequences.
	• No longer rely on visual and verbal prompting from teacher or other students, but commit movement sequences to memory by practising individually or with others by:
	  − practising difficult steps or phrases until a movement is mastered (accuracy)
	  − practising the whole dance from beginning to end, consciously making adjustments to movements practised earlier, to the use of space in relation to others, to performing movements with control and to keeping in time with the accompaniment (focus and accuracy)
	  − focusing on communicating with an audience during performance
	  − where appropriate, facing the audience in order to communicate with them
	  − enlarging movements and body language and make sure facial expressions can be clearly seen.
	Perform combinations of locomotor and non-locomotor movements accurately.
	• Perform more complex combinations of movements than in previous levels, including:
	  − quick changes in direction (running in one direction then walking swiftly in another) or level (moving quickly from sliding or rolling on a low level to jumping at a high level)
	  − greater coordination and strength (finishing a leap on one leg and not overbalancing or performing a series of quick arm movements one after the other whilst walking or skipping).

DA 3.3 Students interpret their own and others' dance.	
Interpret dance: • make statements that describe what they perceive the dance to be about • make supported statements of interpretation by recognising dance components from the Levels 1 to 3 core content and making connections to their interpretation e.g. the dance is a welcoming dance because the dancers are performing waving movements that face the people they are welcoming, they have smiles on their faces and the words of the song they are dancing to are 'welcome to my party' • explore and share the types of recreational dance the students participate in within the community. The students may teach each other these dances.	**Students may:** Infer meaning from dance. • Interpret or state what a dance is about. • Support the interpretation with reference to identified movements e.g. the dance was a welcome dance because of the waving movements, shaking hands and happy faces. • Comment on other possible interpretations of the dance e.g. I think the dance is about happiness in the harvest season, but it could also be about growth because they repeat a movement that looks like it could be a wheat plant growing.

Sequence of core learning outcomes with elaborations — **Dance Level 4**

Level statement
Students use improvisation to create new and original movements. They improvise with a practised movement sequence to communicate their own interpretation of the purpose and function of the dance. Students work individually and collaboratively for a specific audience and purpose. They interpret and evaluate dance using appropriate terminology and making reference to dance components. Students use various communication methods, such as writing, talking, moving or drawing. Students demonstrate safe warm-up techniques in preparation for movement.

Core content

Space	*Time*	*Energy*	*Form*
• focus	• variety of time signatures such as $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ and $\frac{6}{8}$	• combination of dynamics	• climax • improvisation • variation

Action	*Function*	*Analysis*
• stillness	• education	• evaluation of a choreographer's use of dance components, visual elements and aural elements

DA 4.1 Students use improvisation to create new movement for a specific purpose.

Improvisation to create new movement:
- explore creating spontaneous, unplanned movement individually or in pairs. When confidence and trust are developed, improvise movement within a large group setting.
- create new movement in order to communicate or express something
- use dance components such as:
  - stillness: moments when dancers are perfectly still in the space
  - combining dynamics: mixing the force with which a movement is done and the movement quality e.g. strong (force) percussive (quality) movements
  - focus: (i) where the attention of the dancer is concentrated and (ii) where the attention of the audience is drawn.

Specific purpose:
- student identified: to create a dance with various sections that differ in their subject matter using movements that reflect the subject matter (see 'variation' below)
- teacher identified: to create a dance that involves movements that identify who you are as individuals and welcomes new students to the school.

Forms:
- climax: the moment of highest intensity and interest.
- variation: incorporating movement phrases with differing subject matter e.g. a section about school, followed by a section about holidays, followed by a section about favourite hobbies.

Students may:

Understand and apply dance components identified for Level 4.
- Explore a stimulus such as war and peace using the following dance components:
  - create shapes that are symmetrical, use smooth, curved lines (shape) and move in quick (time), light (energy) ways to depict peace and harmony; create shapes that are asymmetrical, use hard, angular lines (shape) and move in slow (time), powerful (energy) ways to depict war and turbulence
  - use group formations to modify the focus e.g. if the focus is in the centre of the space where everyone is gathered to suggest unity, change the group formations of students in the space so that they are scattered in small groups, each group on a different level (space) to change the focus and suggest disharmony.

Respond to a range of stimulus material through improvisation.
- Improvise by speculating about the appearance of movements if the space, time or energy were changed e.g. exploring how a social barn dance would look if choreographed in square floor patterns or at very fast speeds or with strong percussive energy.
- Respond to spoken words or images by improvising with a peer e.g. When words such as strength or force are spoken, the students may move as if they are lifting or pushing a heavy object; when images of political power are displayed the students may create a motif that depicts someone standing over someone else.

Choreograph dance to reflect a specific purpose.
- Create a dance for a specific purpose, such as to educate about an issue, by incorporating a climax into the movement sequence e.g. students may use narrative form to tell the story of the plight of the boat people fleeing their country.

DA 4.2 Students perform movement sequences with improvised sections.	
Perform sequences with improvised sections: • practise choreographed sequences, created by students, peers or teacher • identify a moment in the dance where it would be appropriate to break away from structured choreography and perform some improvisation e.g. when people are scattered in groups, use improvisation as a way for each individual to come back and create one group • improvised sections may appear differently each time or with slight variations • improvisation is often a very personal experience. Allow students to volunteer to perform their improvisations to others, rather than selecting a student or group of students. • warm up (before) and cool down (after) during any lesson that involves performing and choreographing movement. This could include walking, skipping and jumping to raise the heart rate followed by slow, simple stretching such as reaching for the ceiling or floor and circling hands and feet.	**Students may:** Improvise within a known, practised movement sequence. • Use improvisation during performance to personalise a section of a dance e.g. students may learn and practise a dance to welcome new students to the school, but for 32 counts in the middle of the dance improvise movements that reflect the students' own personalities. • Improvise different ways of getting down from a high level to a low level (space) or of moving from one group formation to several smaller groups. Perform locomotor and non-locomotor movements with accuracy and clarity. • Maintain the integrity of a movement regardless of the timing of the accompaniment or the space in which it is performed e.g. although students may be close together and moving quickly to the music, they still fully stretch their arms out to the side.
DA 4.3 Students analyse elements of dances from various cultural and historical contexts.	

Analyse elements of dance:
• focus on a short section of a dance, rather than attempt to analyse an entire dance
• analyse:
  – cultural and historical contexts
  – dance components (space, time, energy, action)
  – visual elements (dancers, props, lighting, costumes, setting)
  – aural elements (things that can be heard)
  – the intent (saying what the dance is about).
Cultural and historical contexts:
• cultural contexts of students and the school community. Make links with the local community and invite members to share their dance with the students or obtain video recordings of dances. Follow appropriate protocols when studying dance from various cultures.
• cultural and historical contexts related to Studies of Society and Environment classroom activities
• ways in which dance informs and educates about cultural and historical contexts, e.g. dances performed by early settlers in Australia were shaped by folk traditions they brought with them, as well as their social class and life experiences
• movements that are performed, costumes worn, performance space used and accompanying music
• ways dance components are used in these contexts.
	Students may:
	Describe, interpret and evaluate short sections of selected dances.
	• Describe the dance components of the section including:
	  – action — movements such as skipping, walking, clapping, hopping
	  – space such as levels, directions, group formations
	  – time such as dancing to a steady 4/4 beat
	  – energy such as strong, percussive movements
	  – visual setting such as the props, costumes and lighting
	  – aural setting such as the music, voices, silence.
	• Interpret what is happening in the dance by referring to the movements, aural setting and visual setting to support the interpretation.
	• Evaluate the section e.g. it was enjoyable to watch because I understood what was happening and I could see the dancers enjoying themselves.
	Identify how aspects of specific cultural contexts are represented through dance.
	• Identify costumes, setting, music and specific movements that are particular to a historical or cultural context, such as the clothing worn when line dancing or the music that accompanies Balinese dance.

Sequence of core learning outcomes with elaborations — **Dance Level 5**

Level statement
Students adapt dance components and consider function and purpose of dance when choreographing movement sequences. Students model specific techniques from genres such as classical ballet, contemporary dance or popular dance. Students work individually and collaboratively for specific purposes. They reflect on dance across a range of contexts and comment on how the meanings of movements change or differ from one context to the next. They communicate through various methods such as writing, talking, moving or drawing. Students create and perform suitable exercises that articulate the value of warm-up for injury prevention.

Core content

Space	*Time*	*Energy*	*Form*
• traditional performance space	• irregular metres	• manipulation of dynamics	• embellishment • rondo • transitions

Action	*Function*	*Analysis*
• genre-specific technique	• artistic purposes • ritual • social purposes	• application of an analysis model to selected sequences of movements within a dance work

DA 5.1 Students adapt dance components to reflect the functions and purposes of dance in a range of cultural and historical contexts.

Adapt dance components to reflect functions and purposes:
- consider the space for the choreography — walk around the perimeter of the space, identify where prompt and opposite prompt are, get a feel for the size of the space, view the space from the audience's perspective
- consider the flooring of the space — is it conducive to jumping, rolling or sliding. Adapt the use of genre-specific technique and energy to suit the dance surface.
- explore the manipulation of dynamics by improvising movement quality
- explore dance forms of:
  – embellishment — manipulation of movement motifs by adornment of the dancers' movement
  – rondo — a form with three or more movement themes which return periodically to the main theme
  – transitions — actions or sequences that link movement phrases or major sections of a dance
- consider the function of the dance — ritual, social or artistic — and adapt the components accordingly e.g. adapt character dance technique to reflect a more social folk dance function.

Cultural and historical contexts:
- cultural contexts of students and the school community. Make links with the local cultural community and invite members to share their dance with the students or obtain video recordings of dance if available. Follow appropriate protocols when studying dance from various cultures.
- historical background of culturally specific dance forms which reflect the personal and family histories of class members
- dances that are developed for one purpose and adapted for another purpose e.g. a social folk dance, adapted for performance to an audience.

Students may:
Apply and adapt dance components identified for Level 5.
- Devise movement phrases and sequences that suit music with irregular time signatures e.g. the student may choreograph to 7/8 time music, but add moments of stillness or repeat or embellish movements when adapting the choreography to suit a piece of music.
- Manipulate dynamics to change the meaning of movements throughout a dance e.g. create a movement with percussive, movement qualities and use it again but with sustained movement qualities so the meaning of the movement appears to change.

Choreograph dance that demonstrates understanding of the functions and purposes of dance.
- Devise sequences that reflect a social function using rondo form e.g. (i) whole group dance, (ii) small groups, (i) whole group, (iii) individuals, (i) whole group.

Adapt dance components to reflect cultural or historical contexts.
- Use genre-specific techniques to represent a historical context such as court dance.
- Use genre-specific techniques to reflect a cultural context such as Indian temple dance.
- Use genre-specific techniques in ways that reflect the intent of the dance being created e.g. students may use popular social dance movements to welcome visitors to the school, creating a welcoming, fun atmosphere.

DA 5.2 Students model genre-specific techniques when performing movement sequences.

Model genre-specific technique:
- practise techniques from genres such as ballet, modern dance, jazz dance, tap dance and traditional cultural dances
- participate in technique classes focusing on executing correct technique and maintaining correct alignment
- develop confidence in performing genre-specific technical skills
- develop an awareness of the strengths and limitations of each student's body
- use mirrors and teacher and peer correction to help students feel and execute correct alignment
- warm up (before) and cool down (after) during any lesson that involves performing and choreographing movement. Include movements that link to the genre-specific technique being learnt during the lesson. The genre-specific component of a warm-up is an ideal place to encourage students to think about their alignment and the way movements are executed in a particular genre.
- use or ignore the music during performance according to the context of the sequence e.g. in some instances when performing contemporary dance the performers may have to ignore the music.

Students may:
Demonstrate understanding of safe dance practices applicable to the dance components identified for Level 5.
- Control alignment when performing genre-specific techniques in the following ways:
  - when moving using turnout of the legs or parallel position of the legs, ensure knees are in the same alignment as feet
  - maintain correct posture for genre-specific techniques
  - support the back by maintaining pelvic stability
  - sustain correct use of genre-specific techniques throughout performance e.g. maintain turnout and arm positions in ballet technique for a whole sequence.

Demonstrate genre-specific techniques within students' physical capabilities.
- Adapt movements according to personal physical strength such as avoiding straining when lifting legs higher.
- Develop the energy and stamina needed to perform a physically challenging dance sequence.
- Confidently perform social dance moves such as grapevine patterns while maintaining accuracy of technical skills.

DA 5.3 Students articulate how meanings of movements may change according to various cultural and historical contexts.

Articulate how meanings of movements change:
- apply an analysis model to various dance works in order to:
  - identify movement motifs used by a particular choreographer and discuss whether the interpretation of the motif changes from dance work to dance work
  - identify similar movements used by choreographers from the same era e.g. both contemporary choreographers, or different eras e.g. early modern and post-modern, and discuss the interpretation of the movements
  - identify similar movements used by choreographers from various cultures and discuss whether the cultural context changes the interpretation of the movements.

Cultural and historical contexts:
- explore and analyse the artistic, ritual and social purposes of dance from a range of cultural and historical contexts
- evaluate dance from various cultural and historical contexts and use an analysis model to identify culturally or historically specific aspects of movement.

Students may:
Identify and interpret movement motifs from selected dances.
- Compare and contrast the movement content of two different dance works by the same Australian choreographer, one from his/her early career and one from his/her current work. Identify similar movement motifs and discuss how the motifs may change due to time or the context of the dances.
- Compare sections of two different choreographers' dance works, from the same country, genre and era. Identify similar movement motifs and discuss how the meaning of the motifs changes as a result of each choreographer's philosophy and dance background.

Demonstrate understanding of the influence of various contexts upon the appearance and application of movements within dances.
- Identify components of two different dance works by two different choreographers working in different cultural settings. Identify similar movement motifs and discuss how the meaning of the motifs changes according to the cultural context in which they exist.
- Make supported judgments when evaluating dance by referring to the dance components, but also to the background to the work, such as the choreographer's philosophy, the historical, cultural or social context in which the work emerged and the stimulus for the work.

Sequence of core learning outcomes with elaborations — **Dance Level 6**

Level statement
Students explore combinations of dance components and reflect on current dance practice in the creation of dance. They adapt technical skills and demonstrate expression and interpretation during performance. Students modify their performance of dances for different environments and purposes. Students articulate understanding of their own physical abilities in relation to performance. Students recognise and acknowledge personal preferences when analysing dance. Students analyse dance using an analysis model. They communicate through various methods such as writing, talking, moving or drawing. Students work individually and collaboratively for specific audiences and purposes within various contexts. They create safe warm-up exercises that draw connections to technique used in performance.

Core content

Space	*Time*	*Energy*	*Form*
• non-traditional performance space	• mixed metre	• manipulation of dynamics	• abstraction • accumulation • retrograde

Action	*Function*	*Analysis*
• genre-specific technique	• empowerment	• application of an analysis model to a whole dance • justification of personal preference

DA 6.1 Students draw on ideas from current dance practice to create and adapt sequences.

Draw on ideas from current dance practice:	**Students may:**
• view current dance works, live or recorded, and listen to current practising choreographers speak about the influences, inspirations and stimulus for their work • view contemporary performance in non-traditional performance spaces e.g. site-specific works • consider current dance practice from a wide range of genres such as ballet, modern dance, musical theatre, popular dance and traditional cultural dance • participate in choreographic workshops that focus on creating dance and draw on the style of current choreographers • invite local dance practitioners to work with the students in a collaborative manner to create a contemporary dance work, thereby allowing students to see and participate in the choreographic process of a current dance practitioner • learn sections of sequences by choreographers from past eras • adapt sequences by choreographers from past eras using a range of choreographic devices and movements to reflect contemporary issues and themes • improvise using sequences by choreographers from past eras as stimuli. **Forms:** • abstraction — a process that distils the essence of an image, feeling or idea, culminating in a non-realistic representation • accumulation — where a phrase is extended by subsequent additional movements whilst returning sequentially to the original phrase. (AB ABC ABCD) • retrograde — performing the movement motif backwards.	Apply and adapt dance components and forms identified for Level 6. • Identify changes in time signature throughout a piece of music (mixed metre) and create sequences that recognise the changes, using the accent of the music to highlight a movement. • Challenge the energy with which movement is usually executed in a genre-specific technique e.g. question whether a plié always has to be done with smooth, sustained energy. • Use choreographic devices such as accumulation, abstraction and retrograde to create a new movement sequence e.g. modify a classical ballet sequence through the use of accumulation so that the traditional classical movement patterns are no longer identifiable. • Use abstraction and embellishment to create more sophisticated movement motifs that communicate viewpoints about relevant political, cultural or social issues • Manipulate genre-specific techniques to match the abilities of other dancers. • Modify choreography to suit non-traditional performance spaces e.g. modify the way rolls or leaps are performed if the dance takes place on a grass surface or incorporate protective clothes such as kneepads. Research current dance practice — stimulus and philosophy. • Investigate movements, choreographic techniques and approaches, use of visual, aural and oral elements and performance space evident in the work of contemporary dance artists and select relevant aspects that inform students' own developing choreographic approaches. Reflect current dance practice in their own choreography. • Create new motifs inspired by techniques and approaches used by contemporary dance artists from a range of genres.

DA 6.2 Students perform in a range of genres, adapting their dance to suit various performance situations.

Perform in a range of genres:	**Students may:**
• perform dance from a range of genres such as ballet, modern dance, musical theatre, popular dance and traditional cultural dance • perform choreography from a range of sources, such as self, peers, teachers, visiting choreographers or members of the local dance community. **Adapting dance to suit performance situations:** • consider the performance space e.g. size, flooring, ceiling height and ground surface of an outdoor venue and adapt the space, time and energy with which movements are performed to reflect those considerations • adapt the space, time and energy of movements to accommodate costumes that may restrict movement • adapt the space (directions, group formations, personal and general space) to accommodate a change in the number of dancers (if some are absent or more join the dance).	Demonstrate understanding of safe dance practices applicable to the dance components identified for Level 6. • Control deliberate falls and movements that are 'off centre' or being performed in a non-traditional space such as a park or at the school tuckshop. • Replicate and modify performance styles of particular choreographers and performers and adapt movement to suit physical capabilities e.g. realising their body is not strong enough to jump as high as required, so creating the illusion of height through lifting the eye line and projecting upward. • Pay attention to detail with regard to positions of the hands and feet and placement of the head, in order to enhance genre-specific technique. Adapt physical skills to suit the performance context. • Adapt technical skills to anticipate changes in direction of movement or changes in music particularly when adapting for a change from recorded to live music. • Use stylistically appropriate body language, facial expression, time, space and energy to communicate interpretation of role in performance e.g. when performing traditional classical character roles or communicating mood or character in a modern dance work.

DA 6.3 Students analyse current dance practice from various contexts using an analysis model.

Analyse current dance practice from various perspectives:	**Students may:**
• apply an analysis model when viewing current dance works (live or recorded) and listening to choreographers discussing the influences, inspirations and stimulus for their work • consider the interpretation of various genres in current practice e.g. ballet, modern dance, musical theatre, popular dance and traditional cultural dance • identify the roles of dancers in the creative processes used in current dance practice and the ways in which they are empowered by those processes • consider cultural and historical contexts of dance and how they impact upon current dance practices, e.g. the work of Bangarra Dance Theatre. **Analysis mode for appreciation:** • Adshead's analysis model is a popular appreciation model. It involves the following four stages: • (i) description, (ii) discernment of form, (iii) interpretation and (iv) evaluation. • although Adshead's model is suggested, teachers are not limited solely to its use.	Research current dance practice within national and international contexts. • Compare and discriminate between dances by current dance practitioners from differing cultural backgrounds to gain an understanding of different choreographic processes, philosophy and stimuli, as a result of cultural, social or political backgrounds. Apply an appreciation model to selected dances. • Use an analysis model to write or speak about dance in a way that integrates the stages e.g. when discerning the form, interpret why the form was used and evaluate its effectiveness, rather than dealing with the three sections separately. • Describe how movements appear, are used or are executed in dances from various contexts by commenting on the technical aspects e.g. 'the jump used a great deal of energy to get off the ground and when the dancer landed he made sure he landed with bent knees so as not to injure himself.' • Make reasoned judgments about dance by supporting evaluation with a description of the dance components and background information about the choreographer's philosophy, the historical, cultural or social context in which the work emerged and the stimulus for the work.

Drama — elaborations

Elaborations of the level statement for Foundation Level

Level statement
Students begin to develop an awareness of drama as an imaginative exploration of feelings, ideas, stories or events through the enactment of role. Students communicate their experiences by taking on roles within student-structured and teacher-provided frameworks. Students recognise and react to drama experiences.

Content — Students experience drama through the following components:

Elements	*Conventions*	*Forms and styles*	*Performance skills*	*Audience*	*Purpose*

Awareness of drama means recognising that one is 'doing' drama or 'observing' drama as well as that drama can be stories presented by others. This awareness is developed through engagement in drama activities. Students need opportunities to participate in drama and observe others participating in drama and to participate as part of an audience in response to presentations by performers either in school or in a public space such as a theatre or hall.

Opportunities for taking on role can be provided by:
- participating in teacher-narrated stories
- teacher-selected roles in response to student interests
- free play in a playspace which contains a selection of role-defining props or costumes
- interacting with the teacher-in-role
- simulations of real-life events.

Exploration of feelings in role such as anger, surprise, fear, sadness, happiness.

Exploration of ideas in role such as on/off, start/stop, hot/cold, use of materials appropriate to a selected situation.

Exploration of stories in role such as characters or situations from picture books or familiar stories.

Exploration of events in role such as birthdays, sports carnivals, travelling by bus.

Students communicate their experiences by:
- including others in the drama experience
- participating in the drama
- acknowledging that others are watching
- continuing in the drama when others are observing
- signalling feelings about the drama.

Students recognise and give appropriate reactions to drama experiences by:
- showing a sense of play by participating in the atmosphere generated by the drama activity
- engaging in the make-believe for the duration (or part thereof) of the activity
- showing anticipation of an event in the drama activity
- recalling a drama experience (or elements of the experience).

Students may (with varying levels of support):
- accept roles initiated by the teacher: 'Alison can deliver the mail today'; 'Michael can be the shopkeeper. We'll buy our lunch from him.'
- choose between objects, materials or actions in response to the needs of the characters or events within the drama
- communicate ideas and feelings such as like/dislike, good/bad, funny, angry
- follow an unfolding storyline during a drama activity
- initiate and play out roles derived from familiar stories
- initiate and play out roles inspired by a costume or prop from the playspace or props box
- initiate drama activities by signalling a desire to participate in drama
- make an active response to teacher-in-role (See Glossary on the CD-ROM) such as shaking an outstretched hand
- make choices by selecting from alternatives offered by the leader of the activity
- make verbal or signed interactive responses to teacher-in-role such as using an alternative communication device or system
- react to drama presentations by actions such as smiling, nodding, responding to performers' requests
- reproduce a pattern of movement, sound or words learnt in a drama activity on another occasion
- show a sense of play while participating in the atmosphere generated by the drama activity
- show an awareness of tension within the drama activity by trying to hurry or help complete a task
- show awareness of teacher-in-role as an 'other'
- show willingness to cooperate with others in drama
- stop playing in role when drama time has concluded
- use imagination to pretend objects exist, such as miming eating an ice-cream
- use objects symbolically while in the drama such as accepting a box covered in sparkly paper as a 'magic' box
- use real objects within the drama such as a real shopping list or photograph.

Examples of learning outcomes developed from the Level Statement for Foundation Level — Drama
The interests and abilities of students may influence the choice of activities e.g. a group of students with high support needs or multiple impairments may use space differently, or use a different space from other students.

F.1   Students take on familiar or lifelike roles facilitated by the teacher.
      Students initiate familiar or lifelike roles.
      Students take on roles in response to props or costumes.
      Students enact familiar stories or events.
F.2   Students interact with teacher/carer/peers while in role.
      Students communicate ideas and feelings to others while in role.
      Students demonstrate a willingness to play out roles in front of others.
      Students show an awareness of audience.
F.3   Students participate as an audience.
      Students communicate ideas and feelings about the drama experience.
      Students react to drama experiences.
      Students show awareness of when they are operating within make-believe and when they are not.

Possible connections to other strands of the curriculum:	Possible links to cross-curricular priorities:	Considerations for learning environments:
• Arts: Dance; Media; Music; Visual Arts • English: Cultural — making meaning in contexts; Operational – operating the language system; Critical — analysing and evaluating texts • Health and Physical Education: Enhancing Personal Development • LOTE: Communication • Mathematics: Number; Spatial Concepts and Visualisation • Science: Life and Living; Energy and Change; Earth and Beyond • Studies of Society and Environment: Time, Continuity and Change; Place and Space; Culture and Identity; Systems, Resources and Power • Technology: Information; Materials; Systems.	• Literacy: communicating in familiar and unfamiliar situations and locations; following directions and responding to instructions; focused listening to stories; attending to a variety of situations; linking sign to action; demonstrating understanding of meaning. • Numeracy: memorising and repeating patterns. • Lifeskills: regulating behaviour appropriately in a range of situations; accepting positive feedback and reinforcement; accessing community resources; addressing attitudinal barriers to participation in The Arts; understanding cause and effect; initiating and responding appropriately to interpersonal interactions. • Futures: using technologies that will support participation in visits to public arts spaces; recognising cause, effect and consequences; learning confidence in a range of lifelike situations; learning that drama is a recreational and vocational possibility for people with disabilities.	• Classroom: modify the space and size of pathways for students in wheelchairs or using walking frames; employ specialised equipment such as communication devices to facilitate expression in drama; adjust the physical location of the teacher/carer/relative to the student to facilitate communication by eye contact and proximity; minimise background glare, noise and interruptions. • Wider community: students can participate in community drama groups and activities; attend performances and community events; watch dramas, comedies and documentaries on film and television; prepare for and follow up on performances by listening to the story, playing some of the roles, reflecting on the performance and exploring similar circumstances and events. See 'Planning for learning and assessment' for further assistance and suggestions.

Support materials and references
Kempe, A. (ed.) 1996, *Drama Education and Special Needs*, Stanley Thorne, Cheltenham, UK.
Peter, M. 1995, *Making Drama Special: developing drama practice to meet special educational needs*, David Fulton Publishers, London.

Sequence of core learning outcomes with elaborations — **Drama Level 1**

Level statement

Students, individually and with others, begin exploring dramatic elements and conventions when participating in dramatic play. Stories may originate from personal experience, imagination, fiction and heritage. Their drama is shaped both by child-structured and teacher-provided frameworks. They share dramatic action in informal settings and begin to develop a sense of audience. Students describe drama experiences, identifying ideas and feelings.

Core content

Elements	*Conventions*	*Forms and styles*	*Performance skills*
• place	• accept the role	• dramatic play	• participate in role
• role	• whole and small group roleplay		• participate with the group in a classroom setting
	• finish the given story		

Audience	*Purpose*
• informal — peers and teachers	• exploration
	• play

DR 1.1 Students create and accept roles while participating in dramatic play.

Create roles:
- initiate and play role/s in play corner or playground
- initiate and play role/s in response to an object or dress-up clothes
- initiate and play role/s in response to stories read in class
- initiate and play role/s in response to real-life incident/s
- signal stepping in and out of role by changing voice, posture, or gesture.

Accept roles:
- interact with the teacher-in-role who remains within the dramatic situation
- participate in conversations and interactions with others while in role
- re-enact a story or event as teacher narrates
- signal stepping in and out of role by changing voice, posture or gesture.

Roles:
- pretending to be someone other than oneself.

Dramatic play:
- create alternatives within a given story structure
- finish a given scene within a story
- independently form small groups to play in the playspace, classroom or playground
- participate in whole group roleplay as structured by the teacher
- play in role in a designated playspace within the classroom
- sequence a story showing beginning, middle and end
- use imaginary locations in play e.g. turning a mound into a mountain, a climbing frame into a castle, a chalk outline into a border of an island or country
- explore place by participating in roleplays set in varying locations.

Students may:

In independent dramatic play:
- choose clothing or objects from the dress-up box to signal role e.g. a crown for royalty, a camera for a tourist, a clipboard for a reporter
- create and accept roles in response to a location set up by others in the 'home corner' such as a dream factory, a science laboratory, a newspaper office
- create and accept roles such as shopkeeper, librarian, customer, pilot, doctor
- set up a 'playspace' to represent a location such as a shop, library, airport, hospital
- start and stop the 'playing' as appropriate.

In teacher-structured dramatic play such as whole group and small group roleplay:
- agree to help the teacher solve a problem such as persuading grandmother riding hood to install security bars
- interact in conversations with teacher and peers while in role, so that turn-taking and attentive listening occurs
- operate in an accepted role and with an awareness of place as they finish a story or continue a narrative when the teacher leaves it unfinished
- operate in an accepted role within the designated place such as being astronauts within the space shuttle; following paths through the bush as bushwalkers; everyone sitting in the correct location for an imaginary bus ride
- signal enroling or deroling by changing voice, posture, gesture or costume e.g. signifying the role of the librarian by putting on a badge and speaking in a quiet voice and signalling deroling by taking off the badge and using the natural voice.

DR 1.2 Students share drama with others by participating, listening and watching.

Share drama:
- continue in the drama with an awareness that others are watching
- share the dramatic action developed in DR 1.1 with an informal audience of peers and teachers.

Participating:
- participate in interactions and conversations with the teacher-in-role
- take on the roles of individuals with specific knowledge or expertise such as a group of reporters or archaeologists when engaging in whole group roleplays
- take part individually, in small groups and in whole group roleplays
- use simple props, objects, materials or costumes while in role
- individually present a 'statue', a still image or a 'frozen moment' in a drama
- react by moving to a teacher narration
- reproduce or innovate on chants, rhymes and games.

Listening and watching:
- display appropriate forms of appreciation by smiling, applauding, agreeing, reacting
- maintain concentration within the time frame of a presentation
- respond to each other's work respectfully
- separate audience space and sharing space
- take turns.

Students may:
Show willingness to share drama with teacher and peers by:
- when in the 'playspace':
  - continuing with the dramatic play when they notice an observer
  - placing their body so that others can see what is happening.
- when participating in whole group roleplay structured by the teacher:
  - agreeing to go along with the dramatic fiction and participate in role
  - respecting other students' dramatic sharing by listening and watching
  - showing that they are aware of a selected location as a space where they will 'share' performances.
- when watching performances by visiting artists:
  - applauding at appropriate moments
  - focusing attention on action by participating in singing or clapping along, offering advice, joining in as requested.

DR 1.3 Students describe ideas and feelings experienced during the making and shaping of their dramatic play.

Describe ideas and feelings:
- contribute to teacher/student discussion during and after dramatic play
- list words which describe feelings experienced during the drama
- participate in class and small group discussion about the developing dramatic play
- record written or oral short responses
- relate feelings to specific moments in the drama
- share ideas and feelings about the drama, individually and in groups
- talk about how they felt during the drama
- transform ideas and feelings into other forms such as painting, drawing, dancing, movement.

Experienced during the making and shaping of their dramatic play:
- identify the times spent participating in dramatic play
- recognise feelings experienced during dramatic play
- recognise ideas which evolve during dramatic play.

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

Students may:
- identify and communicate key moments of the drama such as 'I liked the part where the magic carpet took us to the jungle' and 'I liked it when Mrs Roberts put on the scary voice when she was the giant' in response to teacher questions
- say how they felt during dramatic play by using language such as 'I felt very brave and proud when we found our way out of the jungle' and 'I felt I knew lots of things when we were in role as archaeologists'
- express ideas used in the drama such as 'It was a good idea to put the throne up high because it made the emperor seem like the boss'.

Sequence of core learning outcomes with elaborations — **Drama Level 2**

Level statement

Students, individually and with others, explore and use selected elements and conventions while in role. Stories are drawn from fables, traditional tales, picture books, storybooks and personal experiences. Students make choices about language, space and objects while building dramatic action within whole group roleplays appropriate to the selected form or style. They use simple props and costume to establish role. They re-enact events for informal audiences of peers and small groups. They use developing performance skills in voice and movement to be seen, heard and understood by others. Within teacher-guided responses, students express opinions and exchange viewpoints with others about drama experiences and presentations.

Core content

Elements	*Conventions*	*Forms and styles*	*Performance skills*
• language • objects • space	• create roles from simple props and costume • whole-group role as expert • build narrative • use available materials to define drama space	• storydrama • written — writing in role	• awareness of cues and turn-taking • demarcation of and awareness of performance space • movement — awareness of who needs to be seen and where • voice — volume and pace (for a classroom setting)

Audience	*Purpose*
• informal — peers, teacher, small group	• re-enactment of events

DR 2.1 Students make choices about and develop roles to build dramatic action.

Make choices and develop roles:
- make choices about language to develop role by using context-specific vocabulary, changing pitch or pace to distinguish roles, repeating key words to highlight role, changing phrasing or accent
- make choices about objects, costume or simple props to use as they develop role
- make choices about space to develop role by using a range of levels, gestures and proximity to show purpose, attitude and status
- develop roles in response to questioning by teacher and/or peers
- develop roles in response to teacher modelling.

Build dramatic action:
- continue a scene from a story narrative or within a storydrama
- explore a scene from differing perspectives e.g. Mr Macgregor being forced to explain to the shopkeeper that he has no lettuce and carrots left in his garden because of Peter Rabbit, or participate in a whole-group role such as expert security officers (Mantle of the Expert – see 'Glossary' or 'Ideas File' on the CD-ROM) planning for the visit of a VIP or the town council of Hamelin considering the impact of the Pied Piper's request
- rework a selected scene or moment from a drama to explore alternative meanings
- select and sequence frozen images or moments from within a storydrama
- sequence the action logically as a drama develops
- use objects to enhance the meaning by giving a familiar object special significance such as a box that great-great-grandmother kept her special treasures in or a badge or cloak that shows role or status
- use space to enhance the meaning e.g. crowding into a small space when travelling on an old ship or being held captive.

Students may:

Make choices about and develop roles as they:
- accept expert roles that are needed to develop the drama, such as police officers to investigate Goldilock's account of the wolf
- create roles from a simple prop or costume stimulus such as a ruler which becomes a sword and therefore the role-player becomes a knight; or a ruler which becomes a wand and therefore the role-player becomes a magician
- select objects, props or costumes to initiate dramatic play and enhance the role or the dramatic moment, such as using a ruler as a sword or the Olympic flame, a scarf as a flag, a blanket or a magic carpet
- use appropriate language registers to convey the role, such as detectives 'The evidence suggests …' and pirates 'Heave ho, me hearties!'
- move between a range of levels (high, medium and low) to convey status, purpose and attitude such as a king sitting in a tall chair, while the citizens kneel before him, or the citizens standing angrily over the king because he has ruined the kingdom through mismanagement
- change aspects of the classroom or drama space to represent the location of the drama such as relocating furniture or hanging a curtain to denote the throne room of the palace and the servants' quarters
- verbally or physically delineate the space where the drama is happening — 'You have to walk through the door here and this is the window and here are the shelves'
- offer ideas and suggestions in role when participating in dramatic action such as 'Captain, I think there is a problem here …', or 'We need to find out where the Bunyip lives'.

DR 2.2 Students share moments of dramatic action using voice and movement so that they can be seen, heard and understood.

Share moments:
- select short moments or sequences from the drama developed in DR 2.1 to share with others
- share moments within the drama with other small groups as the action progresses
- take turns, listen for and respond to cues.

Using voice to be heard and understood:
- participate in games and workshops to develop vocal clarity and control of projection
- use a range of pitch, pause and volume within games, chants and rhymes.

Using movement to be seen and understood:
- consider how relationships can be conveyed through proximity and how status can be conveyed through levels
- explore the movement possibilities of the roles by experimenting with gesture, posture, stance, gait
- explore space and levels within the available classroom space to suggest alternatives
- experiment with gestures and facial expressions to suit the designated expert roles.

Students may:
When sharing in small groups within the classroom:
- maintain the role and concentration for the duration of the sharing
- move and speak in role within a designated performance space, such as one corner of the classroom
- move their bodies so that the dramatic action can be seen, without blocking the view of others
- speak and move in turn as the dramatic action requires, by listening and responding to the actions and questions of the teacher or peers in role
- speak slowly and clearly enough to be understood
- sustain role/s for the required length of time and when others are watching
- use gesture and body language to convey meaning
- use sufficient volume to be heard in the classroom.

DR 2.3 Students describe drama experiences and presentations, expressing opinions and exchanging viewpoints with others.

Describe drama experiences and presentations:
- use modelled drama vocabulary (including that in the core content) to describe feelings and ideas experienced during the drama developed in DR 2.1 and the sharing involved in DR 2.2
- use modelled drama vocabulary (including that in the core content) to describe drama presentations by peers and visiting artists.

Expressing opinions and exchanging viewpoints:
- respond to a moment, issue or concern from the drama while in role, using the language and attitude of the role they are playing
- express opinions, both within and outside the drama, from the perspective of the role they were playing
- listen to others' points of view
- contribute to small and whole group discussion that involves expression of opinions
- give reasons for likes and dislikes
- choose examples from the drama to provide evidence for their opinion
- write in role a response to a moment, issue or concern from the drama using the language and attitude of the role they are playing.

Students may:
- use learned drama vocabulary when describing a personal response such as 'I liked the way we changed the classroom space to look like a pirate ship'
- express ideas and feelings about their own and others' dramatic play, such as 'When I am in role I feel as though I can …'
- distinguish key moments or roles in the drama e.g. 'It was important when the alien gave us the information about the atmosphere'
- discuss the drama in progress with others, 'If we used this ... it would help show where we are'
- express ideas about the drama when writing in role, such as 'Watch out pigs! I am a scary wolf. I will blow hard and your house will fall down. Ha, ha, ha!'
- interact in group and whole class discussions, accepting that others may have ideas and opinions that differ.

Sequence of core learning outcomes with elaborations — **Drama Level 3**

Level statement

Students, individually and in groups, shape dramatic action by negotiating in and out of role. They select and use a range of elements including time, movement and relationships, and conventions appropriate to the chosen form or style. The stimulus for drama is drawn from real-life and fictional contexts. Their dramas celebrate and express ideas, feelings or events. Students participate in drama for presentation in informal and more formal settings to audiences including other classes and year levels. Performance skills include conveying character through vocal expression, movement and gesture. They concentrate on sustaining roles, memorising lines where appropriate. Within teacher-guided responses students use drama terminology to describe learnings and understandings developed through drama experiences.

Core content

Elements	*Conventions*	*Forms and styles*	*Performance skills*
• movement • relationships • time	• create roles from given information • meetings in role • sequence dramatic action	• extended roleplays • storytelling • written — role description	• concentration in presentation of role • memorisation of lines • movement — posture, gesture and body position to denote character • voice — character and expression in voice, projection within the classroom

Audience	*Purpose*
• informal and formal — another class or year level	• celebration • expression

DR 3.1 Students negotiate, in and out of role, a range of situations and narratives.

Negotiate in and out of role:	**Students may:**
• consider purpose and audience when creating drama that will be used to celebrate events or to express ideas and feelings • develop their own roles by creating role descriptions in written, verbal or visual forms which they will then use as the basis for roleplays or storytelling • explore a range of roles which may be drawn from given information (e.g. historical artefacts, fictional sources) • make individual and group decisions about the dramatic situation or narrative • participate in meetings in expert roles during extended roleplays • support each other in and out of role by listening, offering and accepting ideas or advice, planning possible future directions for the roleplay or storytelling. **Range of situations and narratives:** • participate in role to explore familiar relationships, such as family and friends, or relationships described in stories from fictional and non-fictional sources • explore linear sequences of time, fast-forward or replay, slow motion, time jumps backwards or forwards, causes and effects, juxtaposing scenes in different locations at the same time • explore ways of expressing roles and relationships through posture, gesture, proximity, use of levels • explore ways of using movement to convey narrative sequences.	• accept and work in a range of roles derived from given information such as role cards or role-on-the-wall (refer to 'Glossary' or 'Ideas File' on the CD-ROM) • explore and use different time frames to sequence or enhance dramatic action such as interviewing witnesses from differing time frames; using a jump back in time to explore the causes of a current situation; scoring a goal in a sporting match in slow motion to highlight time, relationships and movement • step into role by adopting the attitudes, purpose and status of the character and then step out of role to make decisions about key moments within the drama and/or possible future directions of the situation or narrative • support others in and out of role by listening to and accepting their ideas; encouraging them to vocalise ideas; involving everyone in making decisions about what the roles will be and how they will relate to each other; encouraging ideas for the direction the drama will take • suggest possible directions and future scenarios for the drama, both in and out of role.

DR 3.2 Students rehearse and present dramatic action for a specific purpose.

Rehearse: • select and refine chosen scenes from ideas explored in DR 3.1 • practise, accept feedback, experiment, meet deadlines • develop group skills such as cooperation, toleration, negotiation, problem solving, decision making, arriving at consensus, compromising, planning, reworking, seeing a task through to completion • explore different requirements of varying performance spaces • memorise lines from scenes developed in DR 3.1. **Present:** • develop performance skills as described in Level 3 core content by participating in games, workshops and activities • share roleplays or storytelling from DR 3.1 in an informal setting with an audience of another class or year level • perform roleplays prepared in DR 3.1 to a known audience in a familiar location • tell stories to a known audience in a familiar location. **Purpose:** • celebrate an event that is familiar and relevant to the students • express ideas or feelings that are familiar and relevant to the students.	**Students may:** In rehearsal: • cooperate by accepting advice, feedback and ideas from others • repeat, refine and rework moments and scenes • consider audience and purpose when selecting sections to rehearse and polish e.g. an audience of elderly people coming to see a performance celebrating a school anniversary might enjoy scenes enacting a type of activity as it would appear in the past and the present • show awareness of performance space by adapting the performance to suit the space. Spaces may include one end of a classroom, a raised stage in the school hall or theatre-in-the-round where the audience is on three or four sides. In performance: • apply movement to suit the role and stage space • face the audience as appropriate • sustain the established facial, gestural and vocal characteristics of the role • use voice, language and movement to express a range of roles e.g. an astronaut speaking in a distorted voice back to Earth, saying 'Mission Control, Mission Control, all systems are working,' and moving as if in a gravity-free zone • memorise lines • speak audibly and with clarity in small performance spaces, such as a classroom • sustain role by concentrating on the action, staying in role when not speaking and drawing focus to the action rather than self.

DR 3.3 Students discuss and interpret the learnings and understandings developed through drama experiences.

Discuss and interpret learnings and understandings: • complete guided writing and short answer responses • complete peer- and self-assessment tasks • describe and explain feelings in and about drama • describe key moments in the drama where learning has taken place • describe own strengths and challenges in drama experiences • discuss personal progress in drama • identify what has been learnt when rehearsing and presenting to an audience • identify what has been learnt in, through and about drama while in role and out of role • participate in whole class and small group discussions • view live performances by professional artists and respond to these using learnt drama vocabulary • write role descriptions for roles experienced in drama experiences. **Drama experiences:** • roleplays and presentations from DR 3.1 and DR 3.2 • presentations by visiting performers • presentations outside the school environment.	**Students may:** Apply learned drama terminology when: • identifying what has been learnt in, through and about drama while in role, out of role, rehearsing and presenting to an audience e.g. 'The hardest part of being in role was using words that a pilot might use.' 'Next time I would show I was old and feeble by changing my posture to a stooped position and making my voice a bit creaky.' 'I learned that when you perform to an audience the facial expressions and the words have to be clear enough for the audience to see and hear.' • identifying own strengths and challenges e.g. 'I am good at bossy roles but I need to cooperate more when my role gets told what to do' • identifying personal progress e.g. 'At the beginning of the year I felt really shy when we shared ideas about drama, but now I feel confident and can express my ideas to my group.' • substantiating opinion by providing examples and reasons e.g. 'When we were all involved in the meeting, Peter played the role of the chairman well because he used the information on the role card. I thought he was believable because he used a strong, business voice and moved in a confident way.' • contributing to written and oral role description e.g. role cards: cards that detail characteristics of a role; role-on-the-wall: role represented in picture form (Refer to 'Glossary' on the CD-ROM).

Sequence of core learning outcomes with elaborations — **Drama Level 4**

Level statement

Students, individually and in groups, prepare and interpret student-devised scenarios and scripts, and published scripts. They collaborate to select and apply dramatic elements including mood, focus and symbol, and selected conventions appropriate to the form or style, to shape and manage dramatic action. The stimulus for drama is drawn from school and community issues, and historical or fictional contexts. They present devised and scripted drama to entertain and inform specific audiences including other year levels, family and friends. They adapt vocal expression and movement to convey characters within a range of performance spaces. Students use drama terminology when making critical judgments about their own drama and that of others.

Core content

Elements	*Conventions*	*Forms and styles*	*Performance skills*
• focus • mood • symbol	• role-reversal • develop action from given circumstances • speak thoughts aloud (in role)	• improvisation • published scripts • student-devised scenarios • written — character profile, plot outline	• characterisation — maintain appropriate role • experimentation with different performance spaces • movement — vary for character and stage space • voice — audibility, pitch and clarity, adapting projection for different spaces

Audience	*Purpose*
• formal and informal — other year levels, family and friends	• entertainment • information

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DR 4.1 Students select dramatic elements and conventions to collaboratively shape improvisations and roleplays.

Select dramatic elements and conventions:	**Students may:**
• consider roles that are directly involved in a situation or narrative (athletes involved in a controversy while preparing for the Olympics) and how their perspective may differ from roles outside or on the edge of the narrative, such as the sponsors of the event • employ role-reversal to play roles from opposing perspectives • explore the use of objects, props, costuming and colours to enhance the dramatic meaning • explore ways of changing the mood by using language, movement, space and time and how this affects the dramatic meaning • select elements from the core content at this level and from previous levels and manage these in the shaping of improvisations and roleplays • speak thoughts aloud, tapping in to individuals' thoughts at key moments • write character profiles and plot outlines, including elements, to assist in improvisations and roleplays. **Collaboratively shape improvisations and roleplays:** • apply elements and conventions from this and previous levels to improvisations and roleplays • participate in games and workshops to develop spontaneity and the skills of improvisation • participate in small group and whole class roleplays • work in groups to improvise short scenes based on some given information, such as characters, circumstance and time • work in groups when contributing to the direction of improvisations and roleplays.	• accept changes of role when necessary within a drama • change the mood of an improvisation or roleplay by introducing new information e.g. tired and depressed shipwrecked sailors when land is unexpectedly sighted • enhance the mood by applying language and/or symbol e.g. individuals clutching and caressing an object of personal significance and then placing it in a box as a list of emigrants/refugees is read aloud signifying their departure for a new life in Australia • play a range of roles which present differing perspectives on the issue or narrative e.g. an environmental issue where voices heard may be from land-owners, traditional owners, environmentalists, developers, government representatives • select and use specific objects, props or costumes to focus the action or enhance the mood • use an object in a repeated way so that it comes to have its own meaning e.g. a rocking chair represents generations past and present; a sun can represent a new beginning; a photograph can represent a memory • contribute to improvisations when in role • respond appropriately to others when in role • select and sequence moments of drama and drama narratives with the conscious purpose of informing an audience about an idea, issue or event.

DR 4.2 Students present devised and scripted drama using performance skills appropriate for a variety of purposes and audiences.

Devised drama:
- unscripted or improvised dramas that arise from the interests and activities of the students.

Scripted drama:
- short published scripts appropriate to the interests and reading abilities of the students.

Performance skills:
- collaborate and cooperate while rehearsing
- base vocal projection on breath control
- demonstrate awareness of the voice as a carrier of meaning by using pitch, pace, pause, emphasis, articulation, tone
- experiment with different performance spaces and audience positions
- maintain role for the duration of the performance
- participate in physical and vocal warm-ups prior to performance
- revise and refine scenes and scripts
- vary body shape, posture, gesture, gait, stance, levels, energy and use of space to convey role and meaning.

Appropriate:
- workshop the Level 4 performance skills as required by the performance location, purpose and audience.

Purpose and audience (refer to core content)**:**
- develop and present student-devised scenarios and scenes using activities and experiences from DR 4.1
- rehearse and present a published script to entertain and inform.

Students may:
During rehearsal:
- collaborate and rehearse cooperatively to refine a section of the drama.

During the performance:
- interpret text for performance by basing the role on explicit information found within the script or in the role descriptions devised by the students
- apply a vocal variety when presenting differing roles by changing pitch, pace, pause and volume for emphasis and effect
- add movement qualities to stance, walk and gesture to enhance and convey characterisation
- show awareness of others within the performance space by maintaining distance as needed, turning towards those who are speaking or who are the focus of the action, moving in unison when needed
- show awareness of audience position
- show awareness of audience response e.g. waiting for the laughter to die down before continuing with lines
- maintain roles and consistently convey the distinct physical and vocal characteristics of the character
- speak lines smoothly and from memory.

DR 4.3 Students make supported critical judgments about the application of dramatic elements and conventions in the context of their own work and that of others.

Make supported critical judgments:
- identify dramatic conventions used in their own work and that of others
- identify dramatic elements used in their own work and that of others
- use appropriate drama terminology as modelled by the teacher
- use classroom discussion to evaluate handling and application of identified dramatic elements and conventions.

In own work and that of others:
- experience a variety of opportunities for viewing and discussing live dramatic performances by peers and others
- use oral, written and visual modes to justify judgments of their own and others' work.

Students may:
Use learned drama terminology to:
- describe and evaluate own learnings in, through and about drama e.g. 'I learned to change the mood of a scene by changing the pace that we talked and moved at.' 'I learned that when we used the red scarf over and over again it became a symbol of time passing.'
- identify and describe the use of performance skills in own and others' work and to support judgments with evidence e.g. 'Jason's voice was clear and strong at first, then it was hard to hear him. He needed to project more to the end.'
- describe key sections where identified skills were applied
- provide advice to self and others about ways to improve use of drama skills and elements
- display sensitivity in critiquing others' work
- independently write suitable character profiles based on ideas discussed in class or included in published scripts
- independently write plot outlines that establish, continue or conclude a drama.

Sequence of core learning outcomes with elaborations — **Drama Level 5**

Level statement

Students, individually and in groups, purposefully structure dramatic action by applying dramatic elements and conventions to create selected forms and styles of drama based on issues, concepts and stories. They present devised and scripted drama to promote ideas and to educate specific audiences. They consider performance skills when preparing work for presentation. In preparing scripts they block the action and interpret characterisation and meaning. Students use drama terminology when evaluating the manipulation of dramatic elements and conventions in selected forms and styles. They display awareness of various cultural contexts and purposes, and how these impact on dramatic works.

Core content

Elements	*Conventions*	*Forms and styles*	*Performance skills*
• tension	• develop roles using status • stream of consciousness	• clowning and physical comedy • collage drama • process drama • realism • student-devised scripts • written — scenarios, program notes	• characterisation — purpose and motivation • movement — blocking stage action • script interpretation — who, what, where, when and why • voice — adapting for different characters and performance locations

Audience	*Purpose*
• formal and informal — specific target audience	• education • promotion

DR 5.1 Students structure dramatic action, both individually and in groups, using elements and conventions appropriate to the selected dramatic form, style and purpose.

Structure dramatic action:
- explore a range of tensions (task, relationships, surprise and mystery) focusing on establishing, maintaining and contrasting
- explore and model a range of possible linking techniques
- select elements from previous levels and change them to explore the effect this has on dramatic meaning
- participate in workshops that provide a range of opportunities to structure dramatic action including roleplays, improvisations, collage dramas and clowning routines.

Elements and conventions:
- apply these as appropriate to the selected form and style e.g. conventions of realism — being in the moment, motivation by objective and super-objective, and truth in characterisation; of clowning and physical comedy — contrast, opposition, exaggeration and repetition; of collage — range of contrasting and complementary scenes, linking and transitional material
- apply conventions from previous levels and participate in structured workshops that provide opportunities to explore and develop status in a range of roles from realistic and non-realistic styles
- explore stream of consciousness as a development of tapping in (refer to 'Glossary' on the CD-ROM) and related conventions from previous levels.

Form, style and purpose (refer to core content):
- apply dramatic conventions particular to the selected form or style
- consider the impact of purpose and audience on the development of dramatic action
- participate in teacher-structured workshops to explore and work within the forms and styles from core content at this level.

Students may:
- individually contribute ideas to devise and structure drama by applying knowledge of elements and conventions appropriate to the selected form and style when improvising within any of the forms and styles from the core content. These may include repeating and exaggerating actions and doing double takes in clowning and physical comedy or being in the moment and making offers in line with the scene objective in realism
- collaborate with others to structure drama by applying knowledge of elements and conventions appropriate to the selected form and style and reworking material with other members of the group to decide on an agreed structure and approach e.g. 'If we repeat that action over and over it will add to the tension and that will be funnier.' 'Maybe we could link the scenes by having a key character speak in stream of consciousness during the transitions.' 'This scene would be better at the end because it is a good way to finish.'
- develop scenes from given scenarios using conventions experienced in classroom practice such as identifying the objective and super-objective of various characters and conveying these by making status and changes in status explicit
- interpret in practice the elements and conventions evident in scripted texts by recognising the conventions which relate to the form of the text, manipulating the elements to highlight the conventions and managing the elements of drama evident in the script extract
- present written scenarios in the correct layout, using title, form or style, setting, character profiles, sequence of scenes and, where relevant, conventions related to the selected form or style, such as those specific to clowning or realism.

DR 5.2 Students present selected roles using performance skills appropriate to the selected dramatic form, style and purpose.

Present:
- memorise lines, cues, blocking and movement
- rehearse to refine, rework and polish.

Performance skills:
- consider the purpose, motivation, obstacles and background of the character.
- explore possibilities for script interpretation by focusing on who, what, when, where and why
- engage in workshops to develop awareness of space and blocking
- participate in performances/presentations in a range of different spaces, noting the impact on blocking, projection and audience
- participate in workshops to develop voice projection, clarity and expressive qualities and an awareness of the voice as an instrument and the need for vocal health
- use opportunities to maintain role or play multiple roles, clearly signalling role changes
- physicalise text and character
- consider a range of specific target audiences such as another class or year level, a preschool or specific year level of a nearby primary school, a selected group from the local community
- become aware of audience, space and purpose
- select and sequence dramatic action and performance styles that suit audience, purpose and space.

Appropriate:
- workshop the Level 5 performance skills as required by the performance location, purpose and audience.

Selected form and style:
- participate in an extensive range of performance workshops that develop skills and performance conventions of the form or style that is the focus of DR 5.1 and DR 5.3.

Students may:
- rehearse independently in order to polish for presentation
- present a range of roles that vary in status and attitude while applying the necessary performance skills to the role so that the performance style is suitable for the form or style of the presentation
- change movement and vocal characteristics and language registers from role to role e.g. large, exaggerated and repeated movements and gestures supported by simple, repetitive language with extremes of modulation in clowning; believable, motivated movement and vocal changes in realism
- make the role's status, purpose and attitude apparent through interactions e.g. objective and super-objective being used in interactions in realism
- sustain roles throughout roleplays, process dramas or short presentations of scripted work
- reproduce lines and cues accurately in rehearsed and presented work
- project voice with audibility and clarity suitable for the performance space and audience
- use modulation to support meaning and interpretation of role
- support interpretation of role with stance, gesture and movement
- memorise blocking and stage action for the performance of rehearsed work.

DR 5.3 Students identify and evaluate the application of dramatic elements and conventions used in their own work and that of others, communicating an awareness of the selected form, style and purpose.

Identify and evaluate the application of dramatic elements and conventions:
- develop knowledge of elements of drama and conventions relating to selected forms/styles of drama from a range of times and places
- determine how meaning is created and altered through the manipulation and management of selected dramatic elements and conventions
- reflect on, analyse, synthesise, compare, research and discuss written and performed texts
- develop character/plot profiles, scenarios, program notes, reviews
- view drama performances by peers and visiting artists.

Awareness of selected form and style:
- recognise the conventions of studied forms and styles
- engage with, respond to and discuss drama (both as participant and audience) that conforms to a range of forms and styles
- write scenarios and program notes for the selected forms and styles explored in DR 5.1 and DR 5.2.

Students may:
Accurately apply drama terminology in oral and written responses as they:
- identify the elements and conventions used in their own drama and that of others by locating them within the dramatic action and substantiating statements with evidence from the dramatic text
- refer to specific examples within dramatic texts to discuss how meaning can be altered by manipulating selected dramatic elements
- identify the relationship between forms and styles and the conventions used in their own drama and that of others by making links between the selected form and style and the conventions used to structure the drama text
- make judgments about the application of elements and conventions in their own and others' work, substantiating judgments with evidence relevant to form, style and purpose.

Sequence of core learning outcomes with elaborations — **Drama Level 6**

Level statement

Students, individually and in groups, structure and refine scripted and student-devised drama to empower and challenge audiences. Students communicate dramatic roles through improvisation and roleplay while exploring issues, themes, concepts or texts. They use a range of dramatic conventions and script-writing techniques relevant to selected forms and styles in the creation of new works. Students, as part of an ensemble, present dramatic action and scripted drama to familiar and unfamiliar audiences. They select and apply appropriate performance skills in the preparation of their work for presentation, employing effective voice production and expressive techniques in performance. Students use drama terminology in both short and extended oral and written forms to critically analyse and evaluate drama. They display awareness of a range of purposes and cultural contexts and how these impact on specific dramatic works.

Core content

Elements	*Conventions*	*Forms and styles*	*Performance skills*
• contrast	• convey roles from differing points of view • dramatic monologue	• documentary drama • forum theatre • non-realism • theatre for young people • written — short scenes in correct layout, play review	• characterisation — derived from script interpretation • movement — in character • script interpretation — plot analysis, style, sub-text, given circumstances, context, character motivation • voice — modulation, articulation and breathing

Audience	*Purpose*
• formal — unfamiliar audience	• challenge • empowerment

DR 6.1 Students devise and refine scenarios and scripts, both individually and as part of an ensemble, using elements and conventions appropriate to selected forms, styles and purposes.

Devise and refine scenarios and scripts:
- develop scenarios for improvisations and record them in written form
- follow modelled script layout for monologues, duologues and extended scripts
- use a range of sources to research material for scenarios and scripts
- explore all elements and conventions and determine their impact on meaning
- rework and refine scenarios and scripts.

Individually and as part of an ensemble:
- independently contribute ideas, scenarios and scripts relating to the elements, conventions, forms, styles and purposes in the Level 6 core content
- work collaboratively to contribute ideas, scenarios and scripts relating to the elements, conventions, forms, styles and purposes in the Level 6 core content.

Elements and conventions:
- participate in workshops that provide opportunities to apply conventions from Level 6 core content and from previous levels to the selected form and style
- explore the impact of contrast in the creation of dramatic texts
- explore roles which provide differing points of view in a range of forms and styles selected from core content at this level
- develop monologues which adhere to dramatic monologue structure
- apply a variety of dramatic conventions appropriate to the selected form or style e.g. forum theatre — the joker and use of audience interaction; theatre for young people — issue-based and multimedia texts; documentary drama — use of historically accurate documents, poetry, music, linking devices.

Forms, styles and purposes:
- participate in a range of workshop opportunities to explore forms, styles and purposes relating to Level 6 core content.

Students may (individually and as part of an ensemble):
- devise scenarios and scripts in oral and written forms
  - manipulating selected dramatic elements to change meaning
  - applying conventions appropriate to chosen form or style
- develop scenarios and reach a resolution suitable to the context
- refine the scenario or script by reworking it following further thought
- accept advice and feedback from others
- experiment with multiple possibilities for exploration of issues, ideas or stories
- present written scripts using the correct layout, including title, setting, stage directions, character names, indented dialogue, advice for delivery of lines, scene numbering.

DR 6.2 Students present a rehearsed, polished performance applying performance skills appropriate to the selected form, style and performance space.

Rehearsed, polished performance:
- rehearse and rework material over an extended period of time in order to refine performance
- take on directorial roles
- develop the skills of working as an ensemble.

Performance skills:
- participate in voice workshops that explore modulation, articulation and breathing and how these can be used to support interpretation and performance
- focus on communication of character and intent in movement workshops
- interpret scripts providing plot analysis, given circumstances, character motivation, context, sub-text and style.

Appropriate:
- workshop the Level 6 performance skills as required by the performance location, purpose and audience.

Selected form and style:
- participate in an extensive range of performance workshops which aim to polish and refine performance conventions of the specific form or style that is the focus of DR 6.1 and DR 6.3.

Consider audience, purpose and performance space:
- present performances in a range of different spaces, noting impact on blocking, projection and audience
- relate purposes of presentations to Level 6 core content
- investigate the flexibility required to prepare performances for an unfamiliar audience.

Students may:
- cooperate in ensemble work as they rehearse and refine a range of dramatic texts for polished performance
- independently rehearse and refine work for polished performance
- memorise lines, cues and blocking so that they are managed smoothly within a polished performance
- control tension, mood and symbol from within role
- manage oral and body language to convey explicit sub-textual meaning
- use space, levels and proximity to convey status and relationships with others
- sustain the stylistic requirements of the selected form or style for the duration of the drama
- show awareness of variation in audience and location in a range of performances
- control projection, pace and emphasis to communicate meaning clearly to the audience
- change vocal tone to suit interpretation of role
- apply movement smoothly and confidently to support a role and related elements as appropriate to stylistic requirements of the text
- interface with others in ensemble performances.

DR 6.3 Students evaluate the forms, styles and processes used in dramatic action and performance, identifying the influence of purpose and context.

Evaluate forms, styles and processes:
- make judgments about the application of elements and conventions from Levels 1 to 6 as they relate to the selected form, style or purpose in a range of performances
- make judgments about the processes experienced in the development of their own work and relate these to the selected form, style or purpose
- prepare oral and written short and extended responses, including reviews
- participate in formal and informal discussions and forums
- evaluate written dramatic forms such as scenarios and scripts prepared by themselves and others.

Identifying the influence of purpose and context:
- critically engage with texts drawn from published and unpublished sources, including student-devised scripts and performances, performances by visiting groups and performers, performances viewed in formal theatre settings
- critically engage with dramatic texts (written and in performance) from the local cultural context, from outside the local context and from a range of historical contexts
- recognise the range of purposes for which the chosen texts have been prepared.

Students may:
Accurately apply drama terminology in oral and written responses as they:
- evaluate forms, styles and processes in their own drama and that of others and make explicit links between elements, conventions and their related forms and styles; substantiate statements by referring to specific examples from the dramatic action in performance
- identify the purpose of a performance and how that may have influenced the selection of dramatic focus, scenes, dramatic sequence, form and style
- identify and discuss the range of contexts which may have influenced the development of the dramatic text in preparation for performance.

Pre-publication version January 2002

Media — elaborations

Elaborations of the level statement for Foundation Level

Level statement
Students are becoming aware of media. They recognise and react to media experiences. Students demonstrate attention to media and explore ways to create and present words, sounds and still and moving images.

Content – Students engage in and respond to media using the following components:

Media languages   *Media technologies*   *Audience*   *Institution*   *Representation*

Students are becoming aware of media as part of their everyday lives by:
- recognising familiar still and moving images, sounds and words in the daily environment
- recognising technologies that they use to access media
- communicating personal choice and/or preference of media.

Respond to and demonstrate attention to the media languages:
- colour
- recorded spoken words, sound effects and music
- recorded still or moving images
- symbols and signs.

Recognise and react to a variety of media forms and experiences through:
- movement
- aural or visual recognition
- verbal or signed interactive response.

Media forms and experiences:
- print e.g. newspapers, greeting cards, advertising, picture books, junk mail, magazines, comics, signs, labels, illustrations, posters, photographs and brochures
- broadcast: e.g. television, radio and cable
  – projection: slides and film
  – digital: video, electronic games, computer software, cameras, e-cards, email and attachments, CD-ROMs and websites
- sites for experiencing media e.g. cinema, film festival, photographic exhibition, drive-in theatre, fast food restaurant, leisure centre or shopping centre.

Respond to and participate in making media:
- match, choose, sequence, and record words, sounds and images
- record images and sounds to represent a person, event, place, object or experience
- apply adaptive technologies to combine words, sounds and images.

Students may (with varying levels of support):
- use information technology software to add recorded sound or sound effects to images
- choose and/or create words or sounds to accompany images supplied by the teacher
- choose colours and icons to represent a group or school
- communicate a preference for a particular media, such as video or CD
- create and send e-cards or email messages with attached images
- alter images and/or words by scratching the surface of mounted film or slides
- use photographs or video images to create visual sequences through behaviour repertoires, such as catching the taxi to school
- match and/or sequence sounds, images and familiar symbols
- match recorded sounds with images of familiar objects
- match recorded voices with images of familiar people
- recognise media (symbols, logos, jingles, packaging) associated with fast food chains
- recognise themselves on video or computer screen
- recognise sounds that represent animals and/or physical objects
- recognise symbols from road signs or classroom weather charts
- reproduce patterns of images, words and/or sounds learnt in a media activity
- respond to soundtracks from familiar television programs or films
- respond to video images of themselves on a school camp
- sort different types of the media into likes and dislikes or familiar and unfamiliar
- use labels, captions and speech bubble cards, supplied by the teacher and/or themselves, to add meaning to images.

Examples of learning outcomes developed from the Level Statement for Foundation Level — Media
The interests and abilities of students may influence the choice of activities e.g. a group of students with high support needs or multiple impairments may use space differently or use a different space from other students.

F.1   Students participate in shared creation of media texts through combinations of images, sounds and words.
      Students choose words/sounds/images to create personal/supported media texts.
      Students use media technologies to create personal media texts.
F.2   Students recognise the media they interact with in their familiar environments.
      Students share their personal and familiar media with others.
      Students exhibit personal media in a presentation or display.
F.3   Students recognise everyday experiences represented in the media.
      Students become aware of media representations of real people, objects and events in their everyday lives.
      Students express preferences about media representations of people, objects and events.

Possible connections to other strands of the curriculum:	Possible links to cross-curricular priorities:	Considerations for learning environments:
• Arts: Dance; Drama; Music; Visual Arts • English: Cultural — making meaning in contexts; Operational — operating the language system; Critical — analysing and evaluating texts • Health and Physical Education: Enhancing Personal Development • LOTE: Sense of Self and Others • Mathematics: Spatial Concepts and Visualisation • Science: Energy and Change • Studies of Society and Environment: Culture and Identity • Technology: Information; Materials; Systems.	• Literacy: imitating sounds, vowels, consonants; communicating using personalised modes of communication; focused listening to verbal texts; sequencing images and words; aural recognition and initiation of sounds for communication; exposure to a variety of text types; use of technology for distant communication. • Numeracy: temporal organisation; number order and sequence; patterning. • Lifeskills: physical coordination activities; using technology to communicate through chat rooms, email and video conferences; community-based instruction through leisure sites such as shopping centres, cinemas and games venues; choosing leisure activities; recording events and celebrations; understanding and adapting to routine. Links to TAFE modules about work readiness and work education modules through workplace experience in media industries. • Futures: using technologies that will support access to media arts; recognising cause, effects and consequences; learning that media is a recreational and vocational possibility e.g. film clubs.	• Classroom: select the placement of furniture and equipment with regard to media activities; minimise visual and auditory distractions within the classroom and in the surrounding environment; choose equipment with attention to the functioning level of students — easily operated camera functions, cameras mounted on wheelchairs; avoid equipment with parts that can be easily detached. • Wider community: workplace experience of media industries, such as video stores, newspaper/ publishing companies and community radio stations; links to TAFE modules about work readiness and work education. See 'Planning for learning and assessment' for further assistance and suggestions.

Support materials and references
The John F. Kennedy Center for the Performing Arts: www.kennedy-center.org
VSAarts, formerly Very Special Arts: www.vsarts.org

Sequence of core learning outcomes with elaborations — **Media Level 1**

Level statement
Students combine the elements of media languages, such as still and moving images, sounds and words to create meanings and communicate about their world, individually and with others. Students share their personal responses to the media with others, including their preferences. Students compare media representations with their personal experiences and recognise that media texts are constructions.

Core content

Media languages	*Media technologies*	*Audience*	*Institution*	*Representation*

• clothing
• colour
• facial expression
• gesture
• symbol
• music
• sound effects
• voice
• speech bubbles
• spoken words
• written words
	• cut and paste
	• draw and colour
	• record sound
	• write
		• familiar programming
		• recognition of self as audience
			• purpose
			  – addition of meaning
			  – communication
			• form
			  – familiar media in home, schools and local community
			• context
			  – home, school and local community
				• familiar people, objects, animals, places and experiences in real life

ME 1.1 Students combine images, sounds and words to communicate.

Combine images, sounds and words:
- use colour images and written words to express an emotion
- design symbols to give directions or information for a map or sign
- create collages of images, words, symbols and/or sounds to express feelings
- write captions, titles and speech bubbles to add meaning to an image
- record sound effects, spoken words or music to add meaning to images
- combine gesture, voice, facial expression and costume with sounds to represent a feeling or characteristics of a person or animal
- record sound effects, music and spoken words to portray a familiar environment or character
- use percussion instruments or found objects to re-create sounds such as thunder to accompany an original story.

Media texts that combine images, sounds and/or words to communicate:
Information texts:
- information books, invitations, postcards, greeting cards, signs, logos, messages, maps, emails, video and book covers, product packaging, radio news reports, swap cards, posters, messages, pamphlets, newsletters, radio, magazine and newspaper advertisements.

Narrative texts:
- rhymes, fables, fairytales, picture books, comic strips, video versions of picture books, audio books.

Other texts:
- photographs with captions, scrapbooks, titled drawings.

Students may:
- write captions for a family photograph expressing their feelings about the people and places recorded in the photograph
- create speech bubbles for a character from a magazine, drawing or photograph
- create postcards for a penpal using images, colour and words to express feelings about their experiences at home, school or in the community
- create packaging for their favourite toy, food, video or object
- create images of self in role as their favourite television or film character
- record narration for a picture book using sound effects, music and spoken words
- create images of family or self to produce a recount of an event or celebration
- record the sounds of a familiar environment and play them while showing images of the same environment
- create media texts that can be used in dramatic play, such as signs, menus for an imaginary café or product packaging
- create invitations, posters and leaflets for a school event or class celebration
- create 'media and me' boxes to communicate ideas about familiar media
- use websites and available software to create and send electronic greeting cards
- create new covers for a video, CD or book the class has shared
- create symbols for classroom routines and rules and collaboratively create a poster
- record short news reports describing events such as an excursion.

ME 1.2 Students communicate their personal responses to familiar media texts and experiences.

Ways to communicate personal responses:
- present thoughts and information about the media in oral and visual forms
- share a toy, wear a costume or sing a jingle that relates to a media text
- create drawings, collages and models of interactions with media.

Familiar media texts and experiences:
- collect and share media texts such as calendars, fridge magnets, community notices, newsletters, magazines, newspapers, junk mail, clothing labels, greeting cards, food packaging and websites
- display collected media texts and organise them to indicate personal preferences
- during a media walk around the school, community or shopping centre or while on a bus or bike ride to school, record the ways media texts are displayed
- question peers about when they engage with media experiences e.g. timeslots of children's television or radio programs
- share familiar and favourite media experiences
- experience a familiar text with and without sound or image to recognise the contribution that is added by each element.

Students may:
- describe where media texts can be found e.g. toy catalogues in letter boxes and/or stores and collector cards in food packaging
- share reasons for displaying media texts such as the class photograph
- sort media texts into categories e.g. familiar, unfamiliar, funny or action packed
- identify television advertisements that appeal and describe the reasons for their choices e.g. catchy or funny words, characters, images or sounds
- identify and share their favourite television programs and the days of the week they are shown
- participate in class responses to a shared viewing experience
- create diaries of the times their families watch television and what they watch
- create simple timetables of their media use throughout the week
- create drawings or write accounts of a recent media experience, such as a trip to the movies, watching a video with friends or playing a computer game
- identify sounds or images within a text that they consider add to the message or story being delivered
- list the reasons why people they know read, view, listen to and interact with media.

ME 1.3 Students describe the differences between their own experiences and media representations of similar experiences.

Media representations of everyday experiences:
- family and/or school excursions
- daily routines and meal time
- shopping
- holidays and celebrations
- neighbourhood and community
- community personnel e.g. emergency, law enforcement and health services
- school and playground e.g. children, teachers, classrooms and schoolyard
- children their own age in nursery rhymes, fairytales, fables and advertisements
- family relationship, types of families and gender roles in the family
- animals and their associated behavioural traits e.g. wise owl
- objects e.g. a flag with a skull and cross bones as a sign of danger.

Differences between media representations and their own:
- selected features and appeal accentuated e.g. holiday destinations
- designed to appear more attractive and satisfying e.g. toys in advertising
- manipulations of time for experiences e.g. a full school day shown in five minutes
- exaggerations of what is possible e.g. time travel and super powers
- ideas, thought, memories and objects are animated and revealed in images and sounds
- limited viewpoints represented e.g. replay of a sporting incident and close-ups
- everything that is viewed, seen, heard or read is selected by the producers.

Students may:
- recognise and describe experiences similar to their own that are represented in the media
- comment on how they remember an experience differently from the media portrayal, such as a community festival
- recognise that different media texts record and represent experiences in different ways e.g. radio with sound only and picture books with words and illustrations
- suggest how representations have been created e.g. discuss the roles of actors
- create and describe representations of their best friend or pet using words, images and sounds e.g. a titled photograph or drawn image
- compare representations of a specific person in different types of media texts
- compare the way products are represented in television or magazine adverts with the actual product
- collect representations of the community such as postcards, billboards and newspaper articles and compare them with personal images, memories and experiences
- use images, words and sounds to create representations of a guest speaker or class excursion and compare these representations with the actual experience
- create representations of exciting moments they have experienced and discuss whether the representation reflects the personal experiences successfully or realistically.

Sequence of core learning outcomes with elaborations — **Media Level 2**

Level statement

Students apply their understandings of media languages as they create media texts to communicate shared meaning to familiar audiences. Students work individually and with others to make selections about elements of media languages, such as still and moving images, sounds and words, and employ basic display techniques to familiar audiences. Students identify the way the media represents people, places and experiences in particular ways that relate to the nature of the form in which they appear.

Core content

Media languages	*Media technologies*	*Audience*	*Institution*	*Representation*
• camera frames	• crop	• classification codes	• purpose	• familiar events
• composition	• display	• position and	– information	• gender,
• costume/props	• print	location to reach	– narrative as a	occupational
• make-up	• record/capture still	familiar audiences	form	groups
• narration	image		– representation	• unfamiliar places,
• silence	• sequence		• form	objects and
• headline			– familiar media in	animals
• logo			society	
• slogan			• context	
			– familiar social	

ME 2.1 Students select and combine images, sounds and words in sequences to create media texts for familiar audiences.

Select images:
- frame images with viewfinders made from cardboard tubes and food packaging
- crop magazine images with scissors to create a close-up from a long shot
- reduce and enlarge images on a photocopier or with computer software
- compose images within a frame by using a mouse to click and drag
- frame images by zooming in and out with a camera lens or computer software
- record/capture images by drawing, scanning, downloading, photographing, videoing.

Select sounds:
- live sound, recorded sound, silence, music, sound effects, tone of voice.

Select words:
- size, shape, colour, font, typeface, effects, borders, graphics
- titles, captions, headlines, symbols, logos, slogans, jingles, voice.

Familiar audiences:
- self, peers, family, school community, local community, children their own age.

Combine images, sounds and words to create media texts:
- big books, picture books, flip books, storytelling, brochures, cartoon strip, basic storyboards, instructional pamphlets, photo stories, posters, radio reports, magazine ads, newsletter articles, greeting cards, audiovisual presentations.

Create sequences:
- sequence a set of drawings into a basic storyboard, label the shots and write accompanying text
- order and sequence images by alphabetising or using pattern cards
- sequence by applying understanding of cause and effect
- complete a sequence of images and words by using text innovation as a strategy
- cut, drag and paste images into a sequence using basic software.

Students may:
- create visual or auditory sequences that provide instructions for a set of procedures, such as a recipe, steps to assemble an object or play a game
- create comic strips recounting events in a television program or video
- create photo stories that represent events from a recent class excursion
- produce simple animated sequences of a rocket launch by creating a flip book and a suitable soundtrack to accompany the sequence
- create and record sound sequences to accompany images from picture books
- rearrange a sequence of images and apply different text to change the meaning
- present simulations of a journey into space
- create visual and oral representations of a self-created story
- describe the sequence of events involved in a playground incident in the form of a radio report, using the school's playground behaviour policy
- sequence images and information about their family by height and mass
- sequence the events in a fairytale that contains three elements, such as The Three Bears, Billygoat's Gruff and The Three Little Pigs
- record enactments of a fairytale with a series of digital photographs
- keep a reflective journal that records the care and growth of a plant in images and words
- create a poster for the library explaining how to borrow a book
- create a basic five-frame storyboard that describes a trip to the shops
- create basic storyboards for television advertisements that sell food
- describe and illustrate the steps involved in a visual art technique
- create posters showing their daily routines on a school day
- create a series of drawings and words to represent a class story originating from a verbal game, such as 'I went shopping …'.

ME 2.2 Students use display techniques to present media to a familiar audience.	
Elements of display techniques: • purpose and target audience • space — perspective, plane, area with layout and positioning within the space • balance — symmetry, asymmetry, radial, axial, diagonal, informal • proportion — size and scale of images and fonts • visual dominance or focal points using borders, colour, light and position on page, screen or display space • contrast — image or font contrasted with background, diversity of material • mode of delivery — 2D, 3D, print, digital, still or moving image, static or mobile • harmony — rhythm, sequence, pattern • aesthetic appeal — arranged in a balanced and harmonious way. **Present media to a familiar audience:** • display cabinets, screen savers, photo albums and scrapbooks • shopping centre displays and community noticeboards • school — parade presentations, loud speaker broadcasts and noticeboards • newsletters, flyers and homepages • images framed and hung at home or school, PowerPoint presentations • covers — video, magazine or newspaper front pages.	**Students may:** • position images and words for effective and attractive display • utilise the display space effectively to create a focal point • use written text to inform the viewer about the images on display • create displays that explain the content and purpose of their subject • create interactive or tactile class big books for the school library • create posters or covers for a class big book • present their photo stories or picture books for others to view • identify the use of design elements in original calendars • create CD or video covers using appropriate display techniques • select display spaces and locations appropriate for familiar audiences • use classroom and school noticeboards to display posters of school excursions • create scrapbooks to display their favourite things • create displays for learnings in Science, SOSE, LOTE or HPE • create displays of healthy foods for the school tuckshop • create packaging to market foods they like.
ME 2.3 Students identify ways in which representations are created in media forms.	
Ways representations are created: • use of colour, costume, physical characteristics and setting to build up information about characters as stereotypes • elements of a soundtrack e.g. sinister laugh, scary music • spoken or written words e.g. character's name or advertising slogan • choice of camera shot e.g. close-ups of facial gestures • composition within the frame e.g. placed in foreground or background • make-up e.g. villain with scar. **Representations and media forms they are created for:** • families and events in photo albums • heroes, heroines and villains in comics and posters • settings of time and place in fairytales and videos • familiar events in advertisements and newspapers • gender roles in shopping catalogues and adverts • familiar and unfamiliar environments in travel brochures and calendars • occupations in picture books and television programs • objects and animals in cartoons.	**Students may:** • collect and identify advertisements (television, newspaper, magazine and radio), comics and fairytales that use stereotypes • explore characterisation of toys, animals and objects in films and marketing merchandise • describe how a character is physically created in a particular media form e.g. actor — make-up and costuming in children's programs • compare representations of a character across a limited range of media forms and genres, such as heroes and villains in picture books, videos, comics and cartoons • identify sounds that are easily recognised by audiences and identified with a particular meaning e.g. siren for danger • identify the different ways images, words and sounds are used to tell stories in newspapers and on television or radio • describe differences between advertisements depicting a similar person, place, animal or object • list the characteristics of a person or place represented in an adventure film or documentary • identify and compare the different ways stories are told in newspapers and on television.

Sequence of core learning outcomes with elaborations — **Media Level 3**

Level statement

Students apply their knowledge of media languages to construct, individually and collaboratively, intended meanings for specific purposes. They deliberately select and combine a wide range of media languages, tools and processes to construct meaning for particular audiences. Students utilise techniques associated with audio/visual presentation and particular media forms to present media to a specified audience. Students apply their understandings of media languages and technologies to examine how representations are constructed for audiences.

Core content

Media languages	*Media technologies*	*Audience*	*Institution*	*Representation*

• body stance, movement and proximity
• camera angles and movements
• graphics
• soundtrack
• voice-over
• caption
• font
• written dialogue
	• interview
	• layout
	• manipulate
	• storyboard
		• categories applied to audiences — age, gender, culture, income, marital status, hobbies and occupation	• purpose
			  – advertisement
			  – entertainment
			• form
			  – print, broadcast, video, photographic and digital
			• context
			  – commercial and non-commercial
				• age and ability/disability
				• settings — time and place
				• unfamiliar events

ME 3.1 Students combine and manipulate media languages and technologies to construct intended meanings.

Combine and manipulate media languages:
- change size, shape, colour, font, graphics, effects, position on page
- create headlines, captions, slogans, jingles and dialogue for images
- use specific tone and expression for narration, voice-over and dialogue
- combine props with facial expression, gesture, body stance and movement
- repeat and contrast images with other images or words and sounds
- place images or sounds in a different time, place or context.

Combine and manipulate media technologies:
- select, delete and/or add words, sounds and images
- control volume and input by fading in and out on a tape-recorder or computer
- control audio pick-up by changing distance of subject to microphone
- add music to words or images to indicate time or place
- combine recorded live sound with music and sound effects from record libraries
- select or change sequence and order
- zoom, tilt, pan or track with a camera to match music or soundtrack
- use scissors and glue or mouse to change position on page, product or screen
- select, delete, add or change position of objects and subjects within the frame
- apply effects such as overlay or colour to alter the original image
- create layers of images with image manipulation software.

Students may:
- change the sequenced order of frames on storyboards or comic strips to create different versions of a narrative
- create new speech bubbles or captions for a series of images to tell a different story or change the character's role in the story
- record soundtracks for a visual sequence to create a particular mood or feeling
- create postcards, posters and weather reports for a real or imaginary place
- create brochures about the positives of healthy eating or the negatives of junk food
- create magazine or radio advertisements that promote specific features of a toy or object
- document a school event offering the audience only one perspective
- create posters or audiovisual presentations about the positive aspects of the school
- use make-up, costumes and props to create imaginary stereotypical and non-stereotypical characters such as a superhero/heroine
- adopt roles as characters from a television program, picture book or video game and present another side of the story in an interview
- make changes to news reports such as modifying headings, story position and photo captions
- reposition articles, headlines and photographs on a front page or magazine cover to emphasise some stories more than others
- film dramatic re-enactments of an event from the local community's past to offer a particular perspective
- manipulate digital images of the school to portray it as a different place
- produce a real estate web page promoting a property for sale.

ME 3.2 Students present media texts to a specified audience using presentation techniques associated with particular media forms.

Types of specified audiences:	**Students may:**
• children, youth, male, female, peers, families and sporting groups. **Presentation techniques for specified media forms:** • newspapers and magazines e.g. layout, sensational headlines, eye-catching images, colour, slogans and captions on front page and cover • websites, electronic games and e-zines e.g. screen layout and design, animation, sound, site architecture, banners, menu bars and navigation tools • radio and television e.g. slogans, jingles, logos, scheduling, promotions, billboards • film e.g. poster, press review, press coverage, competitions, advertising, trailers • video e.g. cover, trailers, magazine review • marketing merchandise e.g. badges, stickers, packaging, magnets, wrappers, competitions, swap cards • corporate profile e.g. business cards, logo, uniform design, slogan, brochures.	• use visual images, colour, text and graphics to present a design for a logo for a school event • select appropriate forms to present texts that target particular audiences e.g. a promotional poster or cover for a video that is targeting a teenage audience • design media texts that attract a variety of audiences • create video covers for a film popular with youth • promote the school's arts festival through the school website, posters and video • organise appropriate presentations to parents and community members of one aspect of learning from another KLA • design advertisements or packaging for a product that would appeal to the aged, then redesign it to target a child consumer • create posters for a class video production.

ME 3.3 Students examine and compare the particular languages used to construct various representations across media forms and genres for specific purposes.

Ways of examining and comparing representations:	**Students may:**
• compare the portrayal of a particular representation across media forms e.g. heroes and villains in picture books, videos, comics and cartoons • describe the types of families shown in situation comedies and compare them with those represented in the news, such as the royal family • use available technology to manipulate the portrayals of people, places, events and issues to change the meaning of the text e.g. cropping and speech bubbles • examine and compare local media texts with their state, national or international equivalent • contrast media representations of groups or individuals in the 1950s and 1960s with today's portrayals • compare Australian media with media from another country • compare mainstream media with independently produced or community media. **Particular languages used in media forms and genres:** • non-verbals e.g. large eyes drawn to show emotion in 'manga' comics and cartoons • visual design e.g. mood created through use of dark colours in computer game scenarios • camera angles and frames e.g. low angle camera shot in representation of giant in children's television program • sound e.g. journalist voice-over in a television news story, laugh track in situation comedy • interview techniques e.g. shot-reverse-shot filming in current affairs programs.	• examine the representations created in soap operas using camera shots, camera angles, audio, lighting and composition • discuss the creation of comic sequences and examine the values represented, such as friendship, conflict, relationships and power • examine how news genre conventions have established specific ways of representing events, people and issues • examine and compare the front pages of two newspapers on a given day in terms of news stories published, style, photographs and advertising • examine and compare a variety of representations across genres and forms that have been produced to portray a cultural or sporting event • examine and compare the media languages used to construct a manga comic strip or cartoon and an Australian-produced animation • list the differences and similarities between food advertising in the 1950s and today • discuss the media images of sports heroes from the past with contemporary ones • research earlier magazine coverage of celebrities and compare it with the coverage of today • compare images of the local community in newspaper reports, council brochures and websites with the images in tourist brochures.

Sequence of core learning outcomes with elaborations — **Media Level 4**

Level statement

Students make considered decisions about the selection and combination of media languages and technologies to construct meaning, utilising generic conventions and different media forms. Students understand that the type of media form and the audience that is being targeted will influence the choices made in construction and presentation. Students analyse media languages and technologies being used to construct representations that have become accepted by audiences as generic conventions. Students apply this understanding to construct their own representations.

Core content

Media languages	*Media technologies*	*Audience*	*Institution*	*Representation*

• characterisation
• genre conventions
• lighting
• setting
• shot duration
• transitions/links
• spoken dialogue
• credits
• titles
	• edit
	• mix sound
	• publish
	• script
	• title
		• circulation
		• marketing
		• programming
		• ratings
		• scheduling
			• purpose
			  – persuasion
			  – target
			• form
			  – selection from a variety of genres including cinema
			• context
			  – publishing and production
				• cultural groups
				• environments
				• issues
				• pasts, presents and futures

ME 4.1 Students apply media languages and technologies through genre conventions to construct media texts.

Ways of applying media languages and technologies:

- adopt the narrative structure most commonly associated with a genre and format
- follow the layout structure and publishing design used by the genre of choice
- create characters that are easily recognisable and associated with genre, including stock characters, stereotypes and archetypes
- set the scenes in locations with appropriate backdrops to match genre
- use lighting in particular ways and for particular purposes common to the genre
- record a soundtrack and use silence in ways that have become known by audiences as belonging to a specific genre
- create opening sequences that make the genre easily recognisable to the audience
- use camera shots, angles and movements that have become associated with specific genres.

Possible genre conventions:

- utilise the classic narrative structure focusing on problem and resolution as used in television soap opera
- design a broadsheet newspaper front page using a banner, headlines, copy and photographs arranged in columns
- create villains and heroes for a melodrama
- set a science fiction radio play in space or in a future world
- use photographic lighting to focus a viewer's attention on a product in a magazine advertisement
- record a voice-over of the main character in a detective play for the radio
- create an opening sequence for a news program
- use close-ups, wide angles and image manipulation to produce an advertisement
- use close-ups, point-of-view shots and parallel editing of feet running in a chase scene.

Students may:

- write scripts that follow the narrative structure of a soap opera program
- construct radio or video documentaries using conventions such as studio interviews, narration, commentary, dramatic re-enactment and photographs
- re-create the generic conventions of a sports commentary for a school game
- develop a synopsis for a game show for kids using the generic conventions
- use educational campaign conventions to construct an educational video, brochure or web page on a topic such as road safety
- construct instructional board games educating an audience about environmental issues
- contribute feature articles and photo spreads to the school newsletter
- construct a game show for radio and television broadcast
- create a radio play that blends conventions of horror and romance for a contemporary audience e.g. peers
- use conventions from a classic superhero comic to create comic strips or animation sequences about an event in your school
- produce travel programs about a school camp or excursion
- create magazine covers suitable for a teenage audience
- use music video editing techniques to produce a video about a school issue such as school uniforms
- record radio or video interviews for a news program, using noddy shots, reverse shots and two shots
- create biographies of a local identity using online publishing conventions.

ME 4.2 Students select media forms and apply technologies to construct and present media texts to target an audience.

Examples of media forms and accompanying texts:	**Students may:**
• print — storyboards, photographs, picture books, magazine ads, postcards, billboards, CD covers, leaflets and newsletters • television — television guides, trailers, opening sequences, advertisements • video —- front covers, posters, film clips, magazines and spin-off products • film — posters, reviews, spin-off products and press kits • online — email, screen savers, web page and e-zines • emerging technologies — video streaming. **Ways to apply technology processes:** • use photocopiers to do print runs, reduction and enlargement for newsletters • apply tools of publishing for layout, image manipulation, word processing • use photographic technology to produce prints, digital images, scanned images, moving images • use projection for slides, film, video, DVD, audiovisual presentations on large screens • use editing technology to animate, sequence, title, insert, assemble, add effects • use audio technology to record, mix, fade and layer.	• construct and present a series of new designs for phonecards or mouse mats • construct and present visual sequences using camera shots and angles e.g. animated sequence for young children • adopt roles such as photojournalist, graphic artist, news reporter and contribute to the construction of a class production, such as a promotional campaign e.g. promoting a new tuckshop product line to peers • select and apply available technologies to design and construct a video cover, promotional poster or CD cover for a popular music group • use and apply technologies to create promotional materials for a new line of clothing designed for a current leisure trend or fad e.g. labels, website, bags, accessories, stickers, slogans, trademarks and logos for a youth audience • design draft layouts for picture books, posters, comics and magazine advertisements and present these changes to a possible publisher • re-present media texts by applying alternative technologies • design a marketing campaign for a new, existing or imaginary product.

ME 4.3 Students analyse the media languages and technologies used by them and others to construct representations using generic conventions.

Representations to explore:	**Students may:**
• cultures through interviews, news stories, advertisements, films, comedy shows, travel brochures, art galleries, museums, websites, festivals, cooking books, posters, documentaries • issues through music video clips, magazines, e-zines, talk-back shows, chat rooms, websites, news stories, comics, caricatures, current affairs programs • environments through maps, postcards, posters, atlases, travel brochures, personal and archival photographs, books, telephone books, calendars, souvenirs, virtual spaces • pasts, presents and futures through science fiction, silent, epic, documentary, fantasy and horror films and television shows, newsreels, letters, comics, video games, travel brochures, advertising, historical photographs, books, documents, festivals, museum exhibitions, re-enactments and simulated predictions through emerging technologies. **Analyse media languages:** • (see Media Strand elaborations from Levels 2 and 3). **Analyse media technologies:** • lighting e.g. soft, harsh, halo effect, shadows and contrasting • computer manipulation e.g. cut and paste, delete, alter, enhance, layer • camera lens e.g. telephoto, wide angle, soft focus, fish-eye, coloured • editing e.g. crop, morph, sequence, pace, parallel, animate • sound mixing e.g. fade, alter, overlay, mix.	• conduct a survey to examine which cultural groups are represented in advertising and which groups are absent • compile a folio of images of Australia and explore how the country is portrayed in the media • participate in a class discussion about how a film constructs the narrative from one character's point of view • prepare an oral presentation that describes the use of a classic generic convention such as lighting in science fiction and mystery films • write articles that discuss how technology contributes to the creation of new generic conventions e.g. characters transforming through morphing in science fiction films • write reflections on their own use of music and narration in documentary films and describe how this influences the message being given • critique how the generic conventions used in an opening sequence set the scene of a film e.g. camera, lighting, music, sets, costumes • make judgments about the use of technologies and generic conventions in print genres • debate the effectiveness of particular generic conventions in representing youth issues, e.g. montage sequences, vox pops • determine the extent to which cultural stereotypes are used in advertising.

Pre-publication version January 2002

Sequence of core learning outcomes with elaborations — **Media Level 5**

Level statement
Students apply their knowledge and skills of media languages and technologies to shape the meanings they produce. They are able to plan their productions and market them for audiences. Students use research and comparative analysis to expand their knowledge of representations. They examine the specific processes that media institutions use to distribute and present media to various audiences. Students make connections between their knowledge about the media and their own experiences as creators and audiences.

Core content

Media languages	*Media technologies*	*Audience*	*Institution*	*Representations*

• juxtaposition
• special effects
• technical codes
• synchronised and non-synchronised sound
• anchorage
	• apply vision mixing
	• promote
	• record moving images
		• cross-media promotion
		• market research
		• niche audience
		• sponsorship
			• purpose
			  – education
			  – promotion
			• form
			  – popular culture
			  – marketing merchandise
			  – web
			• context
			  – cultural and historical
			  – influence on production and reception of text
				• concepts
				• cultural beliefs
				• ideas
				• ideology

ME 5.1 Students construct and reconstruct meaning through the application of languages and technologies in the design and production of media texts.

Construct and reconstruct meaning:
- manipulate images with air brushing, paint effects and camera lenses
- appropriate images, words and sounds from original texts or sources
- re-edit scenes to heighten the audience's emotions
- use special effects such as blue screens and long exposures
- use editing and vision mixing to juxtapose two images or sound and image
- modify navigation techniques and screen design for online material
- utilise synchronised and non-synchronised sound for specific effects
- sensationalise newspaper and magazine reports with headlines and photos
- create a nostalgic feel with black and white or sepia tones
- insert questions into an interview sequence to change the meaning.

Students may:
- storyboard and produce a music video to give one interpretation of a song
- apply technology processes to instil more interactivity into a picture book
- design the format and record a radio program for an after-school timeslot
- design and create propaganda posters that use juxtaposition for impact
- collaboratively redesign a website to make it appealing to different audiences
- design sets and lighting for scripts adapted from short stories
- design and publish online personal homepages that reflect their personality
- design and create a computer game based on a film
- collaboratively record a live event using different transitions between shots in editing
- create new public images for a popular music group.

ME 5.2 Students emulate industry practices to promote, deliver and exhibit media texts in a range of contexts.

Emulate industry practices to:
- promote e.g. leaflets, brochures, stickers, badges, clothing designs, launches, spin-off products, market research, product placement, press releases, infotainment segments, postcards, billboards, competitions, giveaways, pitches, web page banners, news coverage
- deliver e.g. email, fax, postal distribution, door to door, broadcast, Internet, mail order, subscription, retail outlet, media saturation
- exhibit e.g. film night, exhibition, art gallery, museum, in-flight entertainment, newsagent, shopping and community centre displays, display window, product display, catalogue, exhibition booth, noticeboard.

Contexts:
- see core content for Media strand Levels 1 to 5.

Students may:
- organise and run focus groups for market research data collection
- produce promotional material in the form of press releases, posters, reviews e.g. for a magazine they have produced
- produce catalogues for the school's art exhibition or film night
- participate in simulated press conferences
- deliver community messages through a range of technologies
- design and deliver a campaign that publicises a product or service by conducting an exhibition, launch or festival
- collaborate with a community group to design and promote youth issues through a community display or leaflet
- organise a school film festival to exhibit student work
- set up a shopping centre display of photographs to promote the school's open day.

ME 5.3a Students research and analyse various media representations within their cultural and historical contexts.

Representations:
- see Media core content for representations at Levels 1 to 4
- cultural beliefs and values e.g. celebrations, family values, individual rights
- ideology e.g. power relations, environmental issues, gender roles, national identity.

Media texts from historical contexts:
- historical and political propaganda e.g. posters, cartoons, films, newspapers, newsreels, radio broadcasts, caricatures, voting material, advertising campaigns
- documentaries, 8 mm home movies, feature films, photographs, news reports
- radio serials and soap operas, news services, live music programs
- greeting cards, billboards, magazines, posters.

Media texts from cultural contexts:
- picture books, comics, newspapers, magazines
- community newspapers, radio and television programs produced by cultural groups, religious groups, rural communities, youth groups, special interest groups and gender-based groups
- foreign film productions, co-productions, animation
- Internet radio sites, online newspapers, websites.

Students may:
- collect images of historical and/or contemporary Australia and analyse the different representations of Australian landscapes and lifestyles
- describe the differences between celebrations shown on home movies and those represented in feature films and television programs
- collect examples of local newspapers and record radio programs and analyse their role in representing issues that concern rural communities
- research aspects of a particular culture and compare these findings with the image created by the media of this culture and sort into categories of celebration, marginalisation, trivialisation and romanticism
- present the results of research carried out through email conversations with overseas participants into how Australia is being portrayed by the media in their country
- participate in a class forum which explores the differences between how cultural groups are represented in community-produced media and by SBS and how they are presented by commercial networks
- produce a video sequence which analyses the types of families shown in situation comedies since the 1950s and discuss how these representations have changed (American domination of Australian TV)
- compile historical media (photographs and news reports) about the local area into a community display that analyses the representation of the area in the past
- present their view on the changes in representation that occur when fairytales, fables, nursery rhymes, myths and legends from various cultures are transformed into media texts.

5.3b Students research and examine the media institutions that are involved in the production, distribution and exhibition of the media they consume as audiences.

Institutions involved in production:
- photographic studios, web designers, software developers, printing companies, television production companies, advertising agencies, desktop publishing companies, recording companies, independent film companies, publishing houses, newspaper corporations and film studios.

Types of production institutions:
- freelance agents, corporations, commercial and non-commercial groups.

Distribution and exhibition institutions:
- film distributors, video stores, recording companies
- art galleries, film festival organisers, newsagents, music stores, government broadcasters, community broadcasters, ethnic broadcasters, radio networks, cinema chains, museums.

Sources for researching institutions:
- corporate websites, fan club sites, film reviews, government reports, print material
- guest speakers, excursions to institutions, museum exhibitions
- Australian film and sound archives and histories of Australian media.

Students may:
- research and present, orally or visually, an understanding of the processes involved in the production of a media text, such as a newspaper, website, CD-ROM or DVD
- compile a case study of the public profile of a celebrity or media organisation, such as a television network, and analyse the image that has been constructed
- record interviews which examine the role organisations such as newsagents, video hire companies and software distributors play in delivering media to youth audiences
- develop a profile of national media ownership by conducting web searches to investigate the ownership of media networks, production companies, publishing houses, record and entertainment companies
- do a comparative study of the size and nature of circulation of commercial media and independent media e.g. niche magazines and weekly women's magazines
- formulate opinions about issues relating to media institutions e.g. Australian music industry and distribution of imported music
- interview workers from independent and commercial media and produce a report examining differences in industry production practices
- document how a community facility such as a theme park generates audience recognition, knowledge and loyalty through media promotions.

Sequence of core learning outcomes with elaborations — **Media Level 6**

Level statement
Students design and produce media in a range of commercial and non-commercial contexts. They make considered decisions about the design, selection, combination and manipulation of media languages and technologies to produce meanings. Students understand the role the audience plays in media creation as they promote media products to various audiences and consider the many meanings a text can convey. Students examine the contexts surrounding media creation and the influences that shape the production, distribution and consumption of media.

Core content

Media languages	*Media technologies*	*Audience*	*Institution*	*Representation*

• intertextuality
• montage
• symbolic codes
• multi-layered sound
• subtitles
	• adopt production roles
	• consider continuity
	• market
		• audiences as active producers of meaning
		• censorship
		• fan culture
		• multiple meanings in texts
			• purpose
			  – artistic expression
			  – commercial appeal
			  – community service
			• form
			  – government, commercial, community and independent
			• context
			  – political and economic
			  – regulation, ownership and ethics
				• access
				• alternative representations
				• self-representation

ME 6.1 Students apply an understanding of media languages and technologies to design and create media texts in a range of production contexts.

Apply understanding:
- use film language to create symbolic codes in still or moving images
- establish relationships between various texts to achieve intertextuality
- create and record multi-track sound for a visual sequence
- express ideas, feelings and emotions through a montage sequence
- script and prepare for continuity during production
- adopt production roles to organise production processes collaboratively.

Production contexts:
- complete the creative process for publishing or video production
- work collaboratively on media projects with shared or assigned production roles
- engage in media projects for school and local community e.g. school newsletter, magazine and website, local newspaper publications
- collaborate with media professionals and artists in residence
- enter video competitions and short film festivals.

Students may:
- follow the creative process for a short video from conception to post-production
- meet the responsibilities attached to various production roles e.g. sound person
- accommodate the constraints of particular institutional contexts in their planning and production e.g. budget, resources, weather and timelines
- implement planning devices e.g. production meetings, design briefs, dummy layouts, scripts, location surveys and budget proposals
- rework and refine texts to achieve a particular effect and adopt stylistic features and characteristics appropriate to the production
- demonstrate increased complexity and independence in their skills, techniques, processes, conventions and handling of equipment
- achieve the specifications described in a client or design brief
- produce a video of the school musical or athletics carnival
- produce audiovisual presentations of learning contexts from other key learning areas.

ME 6.2 Students apply industry strategies to promote a specific media text to various audiences.

Industry strategies used to promote:
- market research e.g. ratings, telemarketing, focus and polling groups
- audience feedback e.g. telephone and online voting, chat rooms, test groups
- advertise e.g. posters, billboards, teasers, television interviews, cross-media promotions, newspaper inserts, press releases, kits and conferences.

Range of audiences:
- consider age, gender, cultural background, occupation, socioeconomic status, lifestyle, geographical location
- target niche audiences/market
- appeal to local and global audiences
- promote fan culture.

Students may:
- survey friends and family for interpretations of a media product e.g video game, clothing and tours
- apply findings from market research when making decisions on how to target an audience e.g. media consumption, values, aspirations
- use cross-media promotion to reach varied audiences with particular media products that deliver a message e.g. anti-smoking
- promote a corporate image of the school to an Australian and international target audience
- design a campaign to increase the participation of both boys and girls in a particular sport e.g. synchronised swimming.

ME 6.3a Students evaluate how contextual influences can contribute to personal interpretations of media.

Contextual influences on audience/s: • prior knowledge of text e.g. marketing, knowledge of stars, genre, reading the novel the film is based on, reviews, awards • interests and lifestyle, values and beliefs and level of education • audience expectation of generic conventions e.g. happy ending • viewing context e.g. cinema, home, classroom, large or small screen • cultural contexts e.g. beliefs, values, practices and sensitivities • societal and temporal contexts e.g. issues and debates in society. **Contextual influences on producers:** • editorial process e.g. selection means all media is a construction • ownership e.g. editorial control, monopolies, cross-media ownership, political ties • government regulation e.g. privacy laws, programming standards, Australian Broadcasting Authority, sponsorship and censorship • industry regulation e.g. Press Council, code of ethics, codes of practice.	**Students may:** • discuss positions held by various lobby groups about media products and issues e.g. gender portrayals on billboards • evaluate the different levels of meaning constructed for particular media products that reach varied audiences e.g. promotional campaigns, fan clubs and media hype • survey friends and family for interpretations of the same media product (TV show, video game, website, board game) to examine the contextual influences contributing to the audience responses • evaluate a product (video game, software, video or film) and present a review in the form of an article, youth radio segment or client presentation outlining the product's attributes, limitations, audience interaction or appeal • formulate opinions by critically evaluating the values and ideas in media texts • use processes of critical analyses to justify the personal interpretations they make about media texts • research and discuss reported cases of editorial control by owners of the media • analyse reviews and editorials for critiques of the media, such as reality television.

ME 6.3b Students evaluate social, political and economic influences operating on the production of public, commercial and independent media.

Influences on media: • role in society as entertainer, provider of information, recorder of history, political commentator, educator • social influences e.g. public standards, lobby groups, religious institutions, cultural groups, code of ethics • cultural factors e.g. production methods and practices, dealing with cultural sensitivities relating to values and beliefs • economical factors e.g. funding, technology, overseas distribution, generation of profit/sales, advertising revenue, media circulation and consumption from ratings, share price • political factors e.g. Australian content regulation, censorship classification system, Press Council, journalist code of ethics, self-regulation, cross-media ownership, regulation, licensing laws. **Ways of presenting evaluations:** • argumentative essay; oral presentation; letter to the editor or editorial; documentary or propaganda film; poster; newspaper or magazine column; photo documentary; debate and panel discussion; dramatic presentation. **Public media:** • government-funded institutions e.g. television and radio stations. **Commercial media:** • institutions funded through advertising revenue e.g. metropolitan television (7, 9 and 10), regional television networks, pay television, publishing houses. **Independent media:** • independent production houses, independent filmmakers, community television and radio.	**Students may:** • formulate opinions on why ABC or SBS programming is different to commercial networks • examine issues that affect the media, such as violence, and evaluate the influence of such issues on scheduling decisions • examine a media text from different cultural perspectives and consider how audiences from various cultures may feel about it • interview radio and television producers to research how programming decisions are influenced by ratings and advertising • develop a timeline for a media production that indicates when a producer would need to consider government regulations • write journal entries that evaluate the specific constraints and limitations affecting their own creation of media such as budget and audience • present an opinion on the impact commercial interests have on artists creating for media industries e.g. length of film • debate which area of the media is most controlled by the government — the print, film, broadcast or digital industry • participate in a class forum about whether the media needs to be controlled more by the government than it is currently • research and present an opinion on the role the media plays in reflecting the audiences, institutional practices and societal attitudes of any given time • contribute to debates about who has access to the media.

Music — elaborations

Elaborations of the level statement for Foundation Level

Level statement
Students are becoming aware of music as part of their everyday lives and as an important part of special celebrations. Students may respond to, and demonstrate attention to, the components of music as these are encountered through active engagement including informal (play) and formal (group time) exploration of sound sources. Students respond to and enjoy group music making. They may communicate their responses, ideas and feelings through movement and by manipulating sound sources including their voices.

Content – Students engage in and respond to music incorporating the following components:
Rhythm and metre   Pitch and melody   Part work   Form and structure   Tone colour   Expressive elements

Students are becoming aware of music as part of their everyday lives by:	Students may (with varying levels of support):
Students are becoming aware of music as part of their everyday lives by: • responding to intentional sounds and music in the daily environment • recognising sound and silence • recognising rhythm in everyday routine and in individual sessions • responding with rhythmic intention: breathing rhythmically, brushing and massaging. **Respond to and demonstrate attention to components of music:** • sound; silence • loud/soft; louder/softer • slow/fast; slower/faster • moods in music • rhythmic body movement and heartbeat • stop/start • sustained/short • beat and rhythm • verbalisation; vocal responses • widely contrasting pitches • high/low; higher/lower • intentional sounds including environmental sounds • same and different • textures e.g. heavy/light; thick/thin. **Respond to and enjoy the social aspects of group music making:** • part work with student/teacher; student/student; in a group • sing and play • sing and move. **Communicate responses, ideas and feelings:** • movement • aural or visual recognition • manipulating sound sources, including voice.	• attend to musical materials being used • attend to own name when it is sung • be alert to meaningful sounds • choose a preferred sound source e.g. drum or soundbeam • give eye contact to music teacher or other student; look at instrument • imitate stop/go, high/low, quiet/loud, sad/happy, fast/slow, cross/tired as appropriate • imitate sung vowels and consonants within the context of music activities • increase voluntary movement in response to music • intentionally make sounds with body or using a tool, including drumsticks • listen to others without interrupting • localise sound by attending to its source • match sounds to instruments • match voices with familiar people • participate in cooperative and co-active musical activities • reach for/grasp/manipulate/intentionally flex/extend finger or hand/hold object with the other hand/explore/develop hand–eye coordination/experiment with musical materials being used • respond to instrumental or vocal music cues by vocalising/stopping (understanding form); vocalising quietly or loudly, quickly/slowly, happily/sadly, etc. • respond to musical activity with a change of facial expression • respond to specific purpose music (e.g. hello/goodbye/birthday songs) by changing facial expression, vocalising or moving • share musical instruments • take turns in group music activities • use face, arm, hand, leg or other body part over which student has intentional control to respond to and/or initiate musical activity • vocalise feelings of like and dislike for musical activities.

Examples of learning outcomes developed from the Level Statement for Foundation Level — Music

The interests and abilities of students may influence the choice of activities e.g. a group of students with high support needs or multiple impairments may use space differently or use a different space from other students.

F.1   Students communicate a response to intentionally produced sound.
      Students express a response to music through movement or sound.
      Students make choices about sounds and organise them to make music.
F.2   Students make intentional sounds with various sound sources, including voice and body.
      Students make intentional sounds in response to a variety of sensory inputs such as touch, smell, colour and movement.
      Students participate in music-making activities.
F.3   Students create a musical pattern using a range of musical elements.
      Students make choices about sounds and organise them to make music.
      Students recognise rhythmic and melodic patterns.

Possible connections to other strands of the curriculum:	Possible links to cross-curricular priorities:	Considerations for learning environments:
• Arts: Dance; Drama; Media; Visual Arts • English: Cultural — making meaning in contexts; Operational — operating the language system; Critical — analysing and evaluating texts • Health and Physical Education: Enhancing Personal Development • LOTE: Communication • Mathematics: Number; Spatial Concepts and Visualisation • Science: Energy and Change • Studies of Society and Environment: Time, Continuity and Change; Place and Space; Culture and Identity • Technology: Information; Materials; Systems.	• Literacy: imitating sounds, vowels, consonants; communicating using personalised modes of communication; focused listening to verbal texts; recognition of beginning, middle and end of texts; aural recognition and initiation of sounds for communication. • Numeracy: one-to-one correspondence in beat and rhythm; temporal organisation; number order and sequence; patterning. • Lifeskills: physical coordination activities; rhythmic activities; voluntary movement; body awareness through songs and music games; celebration of special events; understanding and adapting to routine. • Futures: exploring preferred futures; using technologies that will support participation in music activities; recognising cause, effect and consequences; learning confidence in a range of lifelike situations; learning that music is a recreational and vocational possibility, e.g. in community choirs.	• Classroom: select the placement of furniture and equipment with regard to music activities; allocate designated open space with clearly defined boundaries; minimise visual and auditory distractions within the classroom and in the surrounding environment; choose musical instruments with attention to the functioning level of students e.g. easily grasped bells, beaters with modified handles, cymbals on microphone boom stands; avoid instruments with parts that can be easily detached. • Wider community: students could participate in community musical groups and activities including choirs and bands; attend concerts and musical events; incorporate active listening to music into their everyday life; participate in musical events as a member of an audience; prepare for concert attendance and follow up after with appropriate musical activities including listening, improvising and reflecting. See 'Planning for learning and assessment' for further assistance and suggestions.

Support materials, references and community partnership possibilities
Drake Music Project: www.drakemusicproject.com/
International Braille Research Organisation: www.braille.org
Kurrambee Special School: www.kur.nsw.edu.au
Soundbeam: www.soundbeam.co.uk

Sequence of core learning outcomes with elaborations — **Music Level 1**

Level statement

Students know a repertoire of songs of limited pitch range that they can sing in tune and in appropriate style, individually and with others. They understand and respond to musical elements through singing, playing instruments, listening, improvising, and moving. Students aurally and visually recognise, sing, play, read and write rhythmic patterns ♩ ♫ ♩ and melodic patterns containing so, mi *and* la.

Core content

Rhythm and metre	*Pitch and melody*	*Part work*	*Form and structure*
• beat and rhythm	• difference between speaking and singing voices	• rhythmic ostinatos	• question and answer phrase structures
• two- and four-beat metre	• melodic contour and patterns containing *so, mi* and *la*	• song and beat	• same and different structures
• ♩ ♫ ♩		• song and rhythm	

Tone colour	*Expressive elements*
• untuned percussion instruments	• detached/smooth
• widely contrasting melody instruments	• fast/slow
	• soft/loud

MU 1.1 Students aurally and visually recognise and respond to Level 1 core content in music they hear and perform.

Aurally and visually recognise:
- difference between rhythmic pattern and steady beat
- difference between speaking and singing voices; recognising individual voices
- melodic contour of extreme high and low sounds, gradually narrowing the distance between the sounds
- rhythmic and melodic phrases containing ♩ ♫ ♩ and *so, mi* and *la*
- environmental and natural sounds e.g. birds, background noises, mechanical sounds
- tone colour of untuned classroom percussion instruments e.g. triangle, drum
- tone colour of widely contrasting melody instruments
- same and different musical structures
- question and answer phrases
- two- and four-beat metre
- pitches and phrases in known repertoire
- two or more sounds heard simultaneously
- contrast between soft and loud dynamics
- contrast between fast and slow tempo
- contrast between detached and smooth articulation.

Respond through:
- moving, singing, playing, talking
- listening attentively
- visually representing musical elements and concepts.

Students may:
- differentiate between the rhythmic pattern and the steady beat
- imitate four- or eight-beat rhythmic and melodic patterns incorporating known elements
- improvise a movement ostinato to the beat while singing a known song
- improvise new text for a known song and sing it
- listen attentively to musical examples
- listen to the teacher sing an unaccompanied story song
- maintain a steady beat while performing or listening to speech rhymes, songs and instrumental music (recorded and live)
- perform beat and rhythm simultaneously
- perform songs and change movements for each new phrase
- perform the rhythmic pattern of known songs while singing the words aloud or while singing the words inside their heads
- recognise ascending and descending phrases
- recognise known songs when the rhythmic or melodic pattern is read or performed
- respond to tempo and dynamics using movement
- show a melodic contour of high and low sounds through movement or visual representations
- sing a known song, alternating between singing phrases out loud and in the head (silently), changing on a visual or auditory cue (e.g. pop-up puppet, card, clap)
- sing a known song, step the beat and stamp on accented beats
- sing an answer in response to a question sung by teacher or fellow student
- sing known songs faster, slower, louder, softer.

MU 1.2 Students sing a repertoire of songs of limited pitch range and play instruments, individually and with others, including simple rhythmic and melodic two-part music.

Sing:
- a repertoire of songs individually using a two–three note range
- a repertoire of songs of extended range within a group, at a steady tempo, with clear pronunciation of the text, in the appropriate style
- songs learned in class individually while simultaneously performing a steady beat
- two-part canons of limited pitch range in groups
- songs that are simple and easier to learn and songs that are more challenging and that, through practice, will extend vocal abilities
- accompanied and unaccompanied songs.

Play:
- rhythms on untuned classroom percussion instruments from notation, using correct playing technique
- songs that have been sung in class on available instruments
- music using melody instruments such as xylophones, glockenspiels, chime bars and keyboards

Repertoire:
- music performed in tune and in appropriate musical style and with care and attention to the expressive intent of the music
- music that reflects and promotes respect for cultural diversity
- music that reinforces learning and practises skills, concepts and elements
- activities that cultivate attentive listening as performer and audience.

Students may:
- clap or play a simple four-beat rhythmic ostinato individually while singing a song learned in class with a group
- perform repertoire learned in class using the comparatives faster/slower, softer/louder, higher/lower
- play a song learned in class using melody instruments
- play a simple melodic ostinato while the class sings a known song
- play a simple rhythmic accompaniment to a known song
- play a simple rhythmic canon with a partner
- play short phrases using combinations of melodic elements on chime bars (or other instruments) to be echoed by class in solfa
- sing a song learned in class while clapping the rhythm
- sing a simple song as a canon within the class, adding appropriate actions to each phrase of the song
- sing a well-known song learned in class in tune and expressively
- sing a known song while maintaining a steady beat (e.g. swaying, walking, playing a percussion instrument)
- sing, from memory, a known song in rhythm names
- sing, from memory, a known song in solfa.

MU 1.3 Students read and write short musical patterns containing Level 1 core content.

Read and write
Beat and rhythm:
- one sound on a beat in simple time as ♩ (crotchet or ta)
- two even sounds on a beat in simple time as ♫ (quavers or ti-ti)
- no sound on a beat in simple time as a 𝄽 (crotchet rest or za).

Pitch and melody:
- melodic patterns using combinations of *so, mi* and *la.*

Staff notation:
- note positions placed on lines and in spaces on the staff, numbering from the lowest line
- accurate stem direction used for notes on the staff
- *so, mi* and *la* placed on the staff accurately
- stick notation transferred to the staff by adding stems to note heads.

Students may:
- read and write rhythmic and melodic patterns using combinations of ♩ ♫ and 𝄽 in two- and four-metre and *so, mi* and *la*
- read, write and perform eight-beat patterns using ♩ ♫ and 𝄽 in simple metres
- work out and visually represent eight-beat rhythmic pattern of songs in simple time (e.g. writing in stick notation, using paddle-pop sticks, using individual beat cards)
- write four-beat rhythmic and melodic patterns as dictated
- write four-beat rhythmic compositions to perform on untuned percussion instruments.

Sequence of core learning outcomes with elaborations — **Music Level 2**

Level statement

Students know a varied repertoire of songs of limited pitch range that they can sing in tune and in appropriate style, individually and with others. They understand and respond to a broader range of musical elements through singing, playing instruments, listening, improvising, and moving and begin to use appropriate musical vocabulary to discuss their reactions to music. Students aurally and visually recognise, sing, play, read and write rhythmic patterns containing ♩ 𝅗𝅥 ♫ and melodic patterns containing the notes of the do *pentatonic scale.*

Core content

Rhythm and metre	*Pitch and melody*	*Part work*	*Form and structure*
• accent and bar lines in $\frac{2}{4}$ $\frac{3}{4}$ and $\frac{4}{4}$ • ties • ♩ 𝅗𝅥 ♫	• *do* pentatonic scale • major 2nd, minor 3rd intervals • treble clef notation – E, G, A, B, C', D'	• 4-beat rhythmic and melodic ostinatos • rhythmic and melodic canons	• canon form • introduction • same, similar and different phrase structures

Tone colour	*Expressive elements*
• string instruments • two or three voices singing together	• piano (p), forte (f)

MU 2.1 Students aurally and visually recognise and respond to Level 2 core content in music they hear and perform.

Aurally and visually recognise:

- metric accent and the correct use of bar lines in $\frac{2}{4}$ $\frac{3}{4}$ and $\frac{4}{4}$
- four even sounds on a beat in simple time as four semiquavers ♫ (tika-tika)
- one sound that is held for two beats in simple time as two tied crotchets or as a minim ♩ (too-oo)
- one sound that is held for four beats in simple time as a semibreve 𝅝
- rhythmic accompaniments to known songs incorporating known rhythms
- rhyming text to known songs and rhymes
- rhythmic and melodic patterns to match the structure of known songs
- tone colours of two or three voices singing together
- tone colour of instruments of the string family
- phrases that are the same or different using capital letters e.g. A B, A B A, A A B
- same, similar and different phrases
- canon as a form
- use of introduction as an element of form
- crescendo (getting gradually louder) and decrescendo (getting gradually softer)
- piano (p –- soft) and forte (f — loud)
- legato (smoothly) and staccato (short, detached)
- the interval *so–mi* as minor 3rd; the intervals *do–re, re–mi,* and *so–la* as major 2nds.

Respond through:

- moving, singing, playing, talking
- listening attentively
- visually representing musical elements and concepts
- conducting in two- and four-beat patterns.

Students may:

- conduct in two- and four-beat patterns
- create a sound sequence (soundscape) to describe a storm
- create new question and answer phrases using known rhythmic and/or melodic patterns
- improvise movements to instrumental music, known songs, dances and games
- improvise new text to known songs
- improvise four-, six- or eight-beat answers to rhythmic questions using known patterns
- improvise a melody to a known speech rhyme using known patterns
- improvise melodic ostinatos to accompany known songs, using known patterns
- improvise rhythms in a chain around the class using known patterns
- improvise short musical phrases using hand signs
- listen attentively to musical examples
- perform known songs in question and answer phrases e.g. teacher–class, group–group
- recognise known songs and rhymes from rhythmic patterns
- recognise known songs from melody, hand signs, and stick and staff notation
- sing and inner hear alternate phrases e.g. teacher with class; group with group; child with child
- sing known songs in letter names, e.g. *so–mi* repertoire with G–E, and C'–A; *la–so–mi* repertoire with A–G–E and D'–C'–A; and *mi–re–do* repertoire with B–A–G
- switch parts from beat to rhythm; from melody to rhythm to beat; from ostinato to melody to beat to rhythm when given a signal
- use an ostinato as the introduction to a known song
- use movement to show the duration of a melodic phrase.

MU 2.2 Students sing a varied repertoire of pentatonic songs and play instruments, individually and with others, in unison and in two parts.

Sing:
- a repertoire of songs individually using a pentatonic scale
- a repertoire of songs of extended range within a group, at a steady tempo, with clear pronunciation of the text
- two-part pentatonic canons in groups
- songs that are simple and easier to learn and songs that are more challenging and that, through practice, will extend vocal abilities
- accompanied and unaccompanied songs.

Play:
- music using melodic instruments e.g. xylophones, keyboards, glockenspiels, chime bars
- rhythms and rhythmic ostinatos on untuned classroom percussion instruments from notation using correct technique
- known songs and simple rhythmic and melodic canons.

Repertoire:
- music performed in tune and in appropriate style and with care and attention to the expressive intent
- music that reflects and promotes respect for and valuing of cultural diversity
- music containing concepts and elements to reinforce learning and practise skills
- activities that cultivate attentive listening as performer and audience.

Students may:
- perform rhythmic and melodic canons
- play melodic ostinati (text or known solfa) while others perform a known song
- play rhythmic ostinati and accompaniments
- sing a well-known song learned in class and clap its rhythm in canon
- sing known pentatonic songs in canon
- sing or play patterns using combinations of *do, re, mi, so* and *la* as an ostinato to accompany known songs
- sing simple partner songs (different songs sung simultaneously)
- sing simple two-part song arrangements.

MU 2.3 Students read and write short musical patterns containing Level 2 core content.

Read and write
Rhythm:
- one sound lasting two beats in simple time as a ♩ (minim) or as two tied crotchets
- one sound lasting four beats in simple time as a ◯ (semibreve)
- four even sounds on a beat in simple time as ♫ (four semiquavers)
- correct use of accent and bar lines in simple duple ($\frac{2}{4}$) and simple quadruple ($\frac{4}{4}$) metre
- tied notes.

Pitch and melody:
- intervals: major 2nd and minor 3rd within known contexts
- patterns using combinations of *do, re, mi, so* and *la* in a variety of keys.

Staff notation:
- as for Level 1, incorporating ♩ ◯ ♫ and the *do* pentatonic scale
- treble clef using E G A B C' and D' within the context of known solfa
- accurate stem direction used for notes on the staff
- *do, re, mi, so, la* placed on the staff accurately.

Students may:
- add solfa to given rhythmic pattern
- identify intervals by finding them aurally in repertoire as well as reading from staff notation
- notate simple eight-beat rhythmic and melodic patterns from dictation using known elements
- read, in solfa and then letter names, an eight-beat melodic pattern from the staff
- sight-read (both sing and play) unknown musical examples containing known elements
- sing known songs in letter names while reading from staff notation e.g. *so–mi* repertoire with G–E and C'–A; *la–so–mi* repertoire with A–G–E, and D'–C'–A; *mi–re–do* repertoire with B–A–G
- transfer melodic patterns from stick notation to staff notation
- work out and write the melodic patterns of unfamiliar musical examples containing only known pitches
- write a known song on the staff as the teacher sings in letter names
- write patterns of up to 16 beats from known song in simple metres.

Sequence of core learning outcomes with elaborations — **Music Level 3**

Level statement

Students know a varied repertoire of music that they can aurally identify, sing and play in tune and in appropriate style, individually and with others. They understand and respond to a broader range of musical elements through singing, playing instruments, listening, improvising and moving. They discuss their ideas and responses to music they hear and perform using appropriate musical vocabulary. Students aurally and visually recognise, sing, play, read and write simple musical patterns containing ♩. ♫ ♫ in simple time and ♫ ♩. ♩ ♪ and ♩. in compound time using the notes of the extended do *pentatonic scale*.

Core content

Rhythm and metre
- accent and bar lines in $\frac{6}{8}$
- anacrusis
- ♩. ♫ ♫ in simple time
- ♫ ♩. ♩ ♪ and ♩. in compound time

Pitch and melody
- extended *do* pentatonic scale
- major 3rd intervals
- treble clef notation – Middle C, D, F♯

Part work
- accompaniments
- partner songs
- rhythmic and melodic canons, up to three parts

Form and structure
- binary, ternary and rondo forms
- repeat signs
- verse–chorus structures

Tone colour
- percussion instruments
- woodwind instruments

Expressive elements
- crescendo, decrescendo
- pianissimo (pp); fortissimo (ff)
- staccato, legato

MU 3.1 Students aurally and visually recognise and respond to Level 3 core content in music they hear and perform.

Aurally and visually recognise:
- metric accent and the correct use of bar lines in $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ and $\frac{6}{8}$
- one sound held for three beats in simple time as ♩. (dotted minim and as three tied crotchets)
- three uneven sounds on a beat in simple time as ♫ (ti-tika) and ♫ (tika-ti)
- three even sounds on a beat in compound time as ♫ (three quavers or ti-ti-ti)
- one sound on a beat in compound time as ♩. (dotted crotchet or tum)
- two uneven sounds on a beat in compound time as ♩ ♪ (ta-ti)
- no sound on a beat in compound time as ♩. (dotted crotchet rest or zum)
- metric accent and the correct use of accent and bar line in simple time ($\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$) and compound time ($\frac{6}{8}$)
- anacrusis or 'up-beat'
- ties and slurs
- patterns incorporating the notes of the extended pentatonic scale in various keys (*low so, low la, do, re, mi, so, la, high do*)
- the interval *do–mi* as major 3rd
- tone colour of woodwind and percussion instruments when played solo or in combinations
- verse-chorus (strophic) and canon forms; binary, ternary and rondo forms
- pianissimo (pp — very soft) and fortissimo (ff — very loud).

Respond through:
- moving, singing, playing, talking
- visually representing musical elements and concepts
- conducting in two- three- and four-beat patterns.

Students may:
- conduct in two- and four-beat patterns in simple and compound metres
- conduct in three-beat patterns
- devise a musical sequence using known elements to accompany a story
- express a response to changes in metre, dynamics and/or tempo through movement or visual representations
- identify each new entry of the theme in a canon, counting the beats in between
- identify the number of verses after hearing a song
- identify the recurring theme in rondo (e.g. A B A C A) using movement or visual representation
- improvise rhythmic and melodic patterns incorporating known elements and using known structures
- improvise short rhythmic patterns and perform as canons
- listen attentively to musical examples
- rearrange the patterns from known songs to make a 'new' song, then read and perform it
- use movement, hand signs, visual representations or notation to show the melodic contour of known and unknown songs containing only known pitches and rhythms
- sing a known song and identify specific intervals in it
- sing a song, indicating when the chorus begins.

MU 3.2 Students sing and play a varied repertoire of extended pentatonic music, individually and with others, in unison and in up to three parts, including some repertoire from memory.

Sing:
- a repertoire of songs individually using the extended *do* pentatonic scale
- a repertoire of songs of extended range within a group
- arrangements of simple songs that include descants and counter-melodies
- songs that are simple and easier to learn and more challenging songs that, through practice, will extend vocal abilities
- canons in two and three parts and accompanied and unaccompanied songs.

Play:
- music using melodic instruments such as recorders, keyboards, xylophones, glockenspiels, chime bars
- rhythms, rhythmic ostinatos and accompaniments on untuned classroom percussion instruments using correct technique
- known songs and rhythmic and melodic canons in up to three parts.

Repertoire:
- music performed in tune and in appropriate style and with care and attention to the expressive intent
- music that reflects and promotes respect for cultural diversity
- music that reinforces learning and practises skills, concepts and elements
- simple unison and two-part repertoire from notation
- activities that cultivate attentive listening as performer and audience.

Students may:
- individually take turns singing in canon with teacher or another child
- individually, sing one beat each of a known song, around the class
- perform a variety of melodies on the descant recorder using Middle C, D, E, F♯, G, A, B, C' and D'
- perform partner songs within a group
- sing diatonic songs within a group
- sing or play a three-part canon within a group
- sing or play simple two- and three-part arrangements
- switch parts in a two-part song at a given signal.

MU 3.3 Students read and write musical patterns and phrases containing Level 3 core content.

Read and write
Rhythm:
- one sound held for three beats in simple time as 𝅗𝅥. (dotted minim) and as three tied crotchets
- three uneven sounds on a beat in simple time as ♫ (ti-tika) and ♫ (tika-ti)
- three even sounds on a beat in compound time as ♫ (ti-ti-ti)
- one sound on a beat in compound time as ♩. (tum)
- two uneven sounds on a beat in compound time as ♩ ♪ (ta-ti)
- no sound on a beat in compound time as 𝄽. (zum)
- time signature and bar lines in $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ and $\frac{6}{8}$.

Pitch and melody:
- intervals: major 2nd, minor 3rd and major 3rd
- melodic patterns using combinations of *low so, low la, do, re, mi, so, la* and *high do* in a variety of keys
- melodic patterns that incorporate known rhythmic patterns and time signatures.
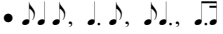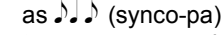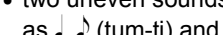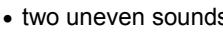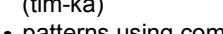
Staff notation:
- *low so, low la, do, re, mi, so, la, high do* placed on the staff accurately
- treble clef using Middle C, D, E, F♯, G, A, B, C' and D'
- conventions of staff notation including treble clef and correct stem positions.

Students may:
- compose musical phrases incorporating known rhythmic and melodic elements
- match rhythmic patterns listed on a chart/board with patterns heard
- memorise and write out the rhythmic pattern of a song
- notate simple rhythmic and melodic patterns from dictation using known elements
- read and write the melodic contour of phrases containing Middle C, D, E, F♯, G, A, B, C' and D' on the treble staff
- recognise songs learned in class when the melody is shown on a five-line staff
- sight-read (both sing and play) unknown musical examples containing core components.

Sequence of core learning outcomes with elaborations — **Music Level 4**

Level statement

Students know a repertoire of music from a range of historical and cultural contexts that they can aurally identify, sing and play, in tune and in appropriate style, individually and with others. Students understand and respond to a broader range of musical elements through singing, playing instruments, listening, improvising and moving. They listen to music with some understanding and use appropriate music vocabulary to communicate their opinions and ideas. Students aurally and visually analyse, sing, play, read and write simple musical patterns containing ♪♪, ♩. ♪, ♪♩., ♫ in simple time using notes of the extended do and la pentatonic scales and incorporating tonic and dominant accompaniments. They create their own music using patterns, elements and structures from Level 4 core content.

Core content

Rhythm and metre
- ♪♪, ♩. ♪, ♪♩., ♫ in simple time

Pitch and melody
- *la* pentatonic scale
- perfect 4th and perfect 5th intervals
- treble clef notation – F, B♭, E'

Part work
- melodic canons up to four parts
- rhythmic and melodic ostinatos and accompaniments
- tonic and dominant accompaniments

Form and structure
- first and second time endings, *da capo al fine, dal segno*

Tone colour
- brass instruments
- solo instruments and ensembles from a range of cultural and historical contexts

Expressive elements
- accents and pauses
- mezzo piano (mp), mezzo forte (mf)

MU 4.1 Students aurally and visually analyse and respond to Level 4 core content in music they hear and perform.

Aurally and visually analyse:
- three uneven sounds across two beats in simple time as ♪♩♪ (synco-pa)
- two uneven sounds across two beats in simple time as ♩. ♪ (tum-ti) and ♪ ♩. (ti-tum)
- two uneven sounds on a beat in simple time as ♫ (tim-ka)
- patterns using combinations of the extended *do* pentatonic (*low so, low la, do, re, mi, so, la, high do*) and *la* pentatonic (*la, do, re, mi, so, high la*) scales
- intervals *do–so* as perfect 5th and *low so–do* as perfect 4th
- accompaniments using combinations of *do–so* (I–V) harmony in major and *la–mi* (i–v) harmony in minor
- tone colour of instruments of the brass family when played solo or in combinations
- tone colours of solo instruments and ensembles from a range of cultural contexts e.g. koto, sitar, panpipes, thumb piano, gamelan orchestras, pipe bands
- mezzo piano (mp — moderately soft) and mezzo forte (mf — moderately loud)
- coda and *da capo al fine* (from the beginning to the word *fine*)
- *dal segno* (go to the sign)
- first- and second-time endings
- accent and pause signs.

Respond through:
- moving, singing, playing, discussing, writing
- visually representing musical elements and concepts
- conducting in two-, three- and four-beat patterns.

Students may:
- choose the appropriate conducting pattern to accompany listening examples
- conduct in all known metres
- express a response to changing dynamics in recorded and live musical examples through movement or visual representations
- identify a familiar theme within a larger work
- identify and improvise simple accompaniments using *do–so, la–mi*
- identify and label contrasting sections as they listen to a piece of music e.g. A B A C, A A B C
- identify the range of notes in a known song from lowest to highest and sing the intervals in it
- improvise a four-bar melody within a class ensemble performance
- improvise a rhythmic accompaniment to a known song
- improvise a short melody over a tonic and dominant accompaniment pattern
- incorporate appropriate dynamics in improvised or performed music
- listen attentively to musical examples
- accurately sing a known song in letter names from different starting pitches.

MU 4.2 Students sing and play, individually and with others, in unison and in up to four parts, including some repertoire from memory.

Sing:
- a repertoire of pentatonic and diatonic (major and minor) songs individually
- a repertoire of songs of extended range within a group, at a steady tempo, with clear pronunciation of the text
- two-, three- and four-part canons in groups
- songs that are simple and easier to learn and more challenging songs that, through practice, will extend vocal abilities
- accompanied and unaccompanied songs.

Play:
- music using melodic instruments such as recorders, keyboards, xylophones, glockenspiels and chime bars
- rhythms, rhythmic ostinatos and accompaniments on untuned classroom percussion instruments.

Repertoire:
- music performed in tune and in appropriate style and with care and attention to the expressive intent
- music that reflects and promotes respect for cultural diversity
- music that reinforces learning and practises skills, concepts and elements
- music in two or more parts, including arrangements
- simple repertoire from notation (musical score), both unison and two-part
- activities that cultivate attentive listening as performer and audience.

Students may:
- play canons in up to four parts, in a group
- play pentatonic and diatonic music individually
- play simple chordal accompaniments (vocal and instrumental) to known songs
- play within a class ensemble, incorporating individual improvisation
- sing a song while playing a tonic–dominant accompaniment
- sing music in up to four parts, in a group
- sing pentatonic and diatonic songs individually
- sing unison and two- and three-part music, reading from notation.

MU 4.3 Students read and write short pieces of music containing Level 4 core content.

Read and write
Rhythm:
- three uneven sounds across two beats in simple time as ♪♩♪ (synco-pa)
- two uneven sounds across two beats in simple time as ♩. ♪ and ♪♩.
- two uneven sounds on a beat in simple time as ♫ .

Pitch and melody:
- intervals: perfect 4th, perfect 5th, major 2nd, minor 3rd, major 3rd
- patterns using the extended *do* pentatonic (*low so, low la, do, re, mi, so, la, high do*) and *la* pentatonic (*la, do, re, mi, so, high la*) scales
- accompaniment patterns using combinations of *do–so* (I–V) harmony in major and *la–mi* (i–v) harmony in minor.

Staff notation:
- as for Levels 1, 2 and 3 incorporating *la* pentatonic scales
- staff notation in treble clef using Middle C, B♭ and E' as well as all previously learned notes
- understanding of the conventions of staff notation including correct stem positions, note placement, bar lines, ledger lines, sharps and flats.

Students may:
- complete the notation for a known song
- compose a short melody over a tonic and dominant accompaniment pattern
- compose simple melodies on the descant recorder using various combinations of notes
- incorporate appropriate signs and terms in music he/she composes
- improvise and notate soundscapes for class performances (e.g. using graphic notation)
- notate a known song accurately in full staff notation
- notate a melody of eight beats or more using notes of a pentatonic scale
- notate simple rhythmic and melodic patterns from dictation using known elements
- recognise and use sharp and flat signs
- sight-read (both sing and play) unknown musical examples containing known elements.

Sequence of core learning outcomes with elaborations — **Music Level 5**

Level statement
Students know a varied repertoire of music from a range of historical and cultural contexts that they can aurally analyse, sing and play, in tune and in appropriate style, individually and with others. Students apply knowledge and understanding to reflect on and discuss music they hear and perform, using appropriate music vocabulary and express themselves through performing, improvising and composing. Students aurally and visually analyse, sing, play, read and write simple musical patterns containing the triplet in simple time and syncopation, using diatonic tonalities and primary chords in treble and bass clef.

Core content

Rhythm and metre	*Pitch and melody*	*Part work*	*Form and structure*
• commonly occurring patterns in simple and compound metre • syncopated rhythms • triplet in simple metre	• C, G, D, F major and related natural and harmonic minor keys and scales • major, minor and perfect intervals, up to and including octave • treble and bass clef notation	• chords and progressions using I, IV and V in known major keys, and chords i, iv, v and V in known minor keys • ensembles in up to four parts	• forms and styles encountered in repertoire • homophonic and polyphonic textures

Tone colour	*Expressive elements*		
• cross-cultural timbres • electronic and computer-generated timbres • orchestral timbres	• commonly occurring signs and terms		

MU 5.1 Students aurally and visually analyse and respond to Level 5 core content in music they hear and perform.

Aurally and visually analyse:
- rhythms from Levels 1 to 4, used in more complex combinations and in longer patterns
- commonly occurring rhythmic patterns in simple and compound time as found in repertoire heard and performed
- commonly occurring forms of syncopation as found in repertoire heard and performed
- three even quavers on a beat played in the time of two quavers, identified as a triplet
- major, minor and perfect intervals, up to and including the octave
- patterns incorporating the notes C, G, D and F major and related natural and harmonic minor scales
- major, minor, diminished and augmented triads in known keys
- chords I, IV, V in C, G, D and F major and i, iv, v and V in related minor keys and progressions incorporating these chords
- timbres of electronic instruments and computer-generated timbres
- orchestral timbres featuring full range of instruments within families
- timbres of instruments from a range of cultural contexts when used in cross-cultural ensembles (traditional and contemporary)
- homophonic and polyphonic textures
- forms and signs encountered in music heard and performed e.g. *da capo*, repeat signs, dynamics markings, articulation markings
- terms for tempo and interpretation as encountered in music heard and played.

Respond through:
- moving, singing, playing, discussing, writing
- visually representing musical elements and concepts
- conducting in two-, three- and four-beat patterns, including anacrusis.

Students may:
- choose the appropriate conducting pattern to accompany listening examples
- conduct in all known metres, with anacrusis
- identify a 12-bar blues chord progression in an unfamiliar piece of music
- identify from a score where a mistake in a short single-line melody occurs
- improvise an eight-bar melodic sequence within a class performance
- improvise an eight-bar rhythmic sequence incorporating syncopation within a class performance
- improvise melodies over given eight-beat chord progressions or accompaniment patterns, using chords I, IV, V or i, iv, v, V in various combinations
- listen attentively to musical examples
- make a visual representation of repeated and contrasting sections and dynamic changes as they listen to a piece of music
- recognise tonic, dominant and sub-dominant chord functions in listening examples
- sing a known song in letter names from different starting pitches; play known music from different starting pitches
- take turns to improvise a melodic or rhythmic phrase around the class
- use hand signals to identify when chords change in a piece of music and indicate which chord is used.

MU 5.2 Students sing and play a varied repertoire, individually and with others, in up to four parts, including some repertoire from memory.

Sing:
- using vocal ranges and tessitura that are appropriate for young adolescents (this may involve a limited range for many students)
- canons in up to four parts
- two- and three-part arrangements
- unison songs, accompanied and unaccompanied songs.

Play:
- classroom arrangements appropriate to the school's context and resources
- large ensemble and small group compositions and arrangements in up to four parts
- unison and two-part works.

Repertoire:
- music performed in tune and in appropriate style and with care and attention to the expressive intent
- music that reflects and promotes respect for cultural diversity
- music that reinforces learning and practises skills, concepts and elements
- activities that cultivate attentive listening as performer and audience.

Students may:
- accompany a group performance
- play a canon in up to four parts, in a group
- sing/play a short solo section within an ensemble work
- individually, play a simple two-part piece on keyboard
- organise an in-class performance of prepared vocal and instrumental repertoire
- perform from staff notation, taking notice of tempo, dynamics and articulation
- perform in a class instrumental ensemble, incorporating individual improvisation
- perform vocal or instrumental compositions written by individuals or groups in the class
- record a short vocal or instrumental solo performance on audio-cassette.

MU 5.3 Students read and write music containing Level 5 core content.

Read and write
Rhythm:
- rhythmic elements for Levels 1 to 4, used in more complex combinations and in longer patterns
- syncopation in various forms
- recognise and represent three even quavers on a beat, played in the time of two quavers as a triplet.

Pitch and melody:
- major, minor and perfect intervals, up to and including the octave
- patterns incorporating the notes of C, G, D and F major and related natural and harmonic minor scales
- major, minor, diminished and augmented triads
- chords I, IV, V in specified major keys and i, iv, v and V in specified minor keys
- musical patterns using known elements
- counter-melodies and accompaniment patterns.

Staff notation:
- conventions of notation in treble and bass clef including ledger lines, key signatures, phrasing and other marks and signs
- scales and musical patterns in treble clef
- scales, simple melodic lines and harmonic notes in bass clef
- writing chords and chordal accompaniments.

Students may:
- compose a melody for a preferred instrument in a selected form e.g. ternary
- compose rhythmic compositions
- compose short two-part works for voices and instruments, up to four bars
- identify known repertoire from rhythmic or melodic fragments and notate it
- notate melodies of limited range and rhythms up to 16 beats
- notate simple rhythmic and melodic patterns from dictation using known elements
- set given words to a melody, up to four bars
- sight-read (both sing and play) unknown musical examples containing known elements
- sing (in letter names or solfa) or play a major song in its tonic minor key
- write a rhythmic rondo for body percussion and untuned percussion instruments
- write an accompaniment (single bass line or chord pattern) for a short melody using primary chords
- write counter-melodies and descants to given melody.

Sequence of core learning outcomes with elaborations — **Music Level 6**

Level statement
Students know a repertoire of music from a range of historical and cultural contexts that they can aurally and visually identify and analyse. Students express themselves creatively through singing, playing instruments, improvising and composing. They know and can use a range of diatonic tonalities, primary and secondary chords and mixed metre. Students can independently engage with music and listen and respond with understanding through their accumulated knowledge of notated and performed music. They apply knowledge and understanding to reflect on and discuss music they hear and perform, using appropriate music vocabulary.

Core content

Rhythm and metre	*Pitch and melody*	*Part work*	*Form and structure*
• augmentation and diminution • mixed metre	• A, B♭ and E♭ major and related natural, harmonic minor keys and scales • augmented and diminished intervals	• chords I, ii, IV, V, V7 and vi in known major keys and chords I, iv, v, V in known minor keys • ensembles in up to four parts, one person per part	• forms and styles associated with particular historical eras and cultural contexts
Tone colour	*Expressive elements*		
• instrumentation and timbres associated with particular historical and cultural contexts	• signs and terms encountered in repertoire		

MU 6.1 Students aurally and visually analyse and respond to familiar and unfamiliar music containing Level 6 core content.

Aurally and visually analyse:
- rhythms from Levels 1 to 5, used in more complex combinations and in longer patterns
- rhythmic augmentation and diminution
- patterns using the keys and scales from previous levels with more complex rhythms
- mixed metre
- all intervals, including augmented and diminished
- patterns incorporating notes of A, B♭ and E♭ major and related natural and harmonic minor scales
- patterns incorporating notes of related melodic minor scales
- chords I, ii, IV, V, V7, vi in A, B♭, E♭ major keys and progressions using these chords
- chords i, iv, v and V in related minor keys and progressions using these chords
- timbres and timbral combinations used in music from a range of cultural and historical contexts
- timbres of instruments from a range of cultural contexts when used in cross-cultural ensembles (traditional and contemporary)
- forms and structures drawn from music that is heard and performed
- textures, forms and dance styles associated with particular historical eras or cultural contexts
- commonly occurring signs and terms encountered in music that is read and performed.

Respond through:
- moving, singing, playing, discussing, writing
- visually representing musical elements and concepts
- conducting in two-, three- and four-beat patterns and simple mixed metre patterns.

Students may:
- add phrase marks, terms and signs to a score as they listen
- analyse a musical score that is unfamiliar but drawn from a style or genre that has been studied
- choose the appropriate conducting pattern to accompany listening examples
- conduct in all known metres, including simple mixed metre (e.g. 3 + 2)
- describe and discuss the form, instrumentation and expressive qualities heard in an unfamiliar piece of music
- discuss the interpretation of a work being prepared for performance, using appropriate vocabulary and identifying timbres, structures and expressive elements in the music
- improvise eight-bar melodies to given I–vi–ii–V bass lines or accompaniment patterns
- improvise rhythmic accompaniments
- improvise soundscapes exploring a range of sound sources
- improvise vocal and instrumental counter-melodies
- improvise words in songs and raps
- listen attentively to musical examples
- sing a known song in letter names in a different key
- play known music in a different key.

MU 6.2 Students sing and play a varied repertoire individually, within a small group (one person per part) and in ensemble, including some repertoire from memory.	
Sing: • canons in up to four parts • two-, three- and four-part arrangements • using vocal ranges and tessitura that are appropriate for young adolescents (this may involve a limited range for many students) • unison songs, unaccompanied songs and songs with accompaniments • songs in up to four parts, with one person per part. **Play:** • in tune and in appropriate style • classroom arrangements appropriate to the school context and resources • repertoire that contains core concepts and elements • large ensemble and small group compositions and arrangements in up to four parts • small group arrangements with one person per part. **Repertoire:** • music performed in tune and in appropriate style and with care and attention to the expressive intent • music that reflects and promotes respect for cultural diversity • music that reinforces learning and practises skills, concepts and elements • activities that cultivate attentive listening as performer and audience.	**Students may:** • accompany a group performance • play a canon in up to four parts, in a group • individually sing or play a solo part within an ensemble work • individually sing or play a solo section within an ensemble work • individually play a two-part canon on keyboard (or sing one part while playing the other on an instrument) • organise an in-class performance of prepared vocal and instrumental repertoire • perform a student composition • perform from staff notation, interpreting tempo, dynamics and articulation • perform in a class instrumental ensemble, incorporating individual improvisation • perform vocal or instrumental compositions written by individuals or groups in the class • record a short vocal or instrumental solo performance on audio-cassette • rehearse and present a vocal or instrumental work for small ensemble.
MU 6.3 Students read and write music containing Level 6 core content.	
Read and write: Rhythm: • rhythmic elements for Levels 1 to 5, used in more complex combinations and in longer patterns • mixed metre • patterns using augmentation and diminution. Pitch and melody: • patterns using notes of A, B♭ and E♭ major and related natural and harmonic minor scales • patterns using the keys and scales from previous levels • patterns using notes from melodic minor scales • major and tonic minor tonal relationships • musical patterns in treble and bass clefs, including accompaniments • score layout for vocal and instrumental writing • accurate stem direction, clefs and key signatures in part-writing for voices and instruments • simple notation in alto clef. Harmony: • chords I, ii, IV, V, V7, vi in known major keys • i, iv, v and V in known minor keys.	**Students may:** • compose and notate soundscapes for specific purposes • compose music in chosen/given style using available technology and make a recording of it • compose a piano accompaniment to a vocal or instrumental melody • compose two-part melodies for voices and/or instruments • notate a known song from memory • notate melodies and rhythms incorporating known rhythmic and melodic patterns up to four bars • notate simple rhythmic and melodic patterns from dictation using known elements • set given words to music, up to eight bars, with single bass line or chordal accompaniment • write music requiring transposition as appropriate for specific instruments.

Visual Arts — elaborations

Elaborations of the level statement for Foundation Level

Level statement
Students are becoming aware of visual arts in their everyday lives. They are engaging in explorations of materials and processes to develop ways of expressing themselves and their experiences of their familiar environments. Students are beginning to demonstrate an attention to visual art and design elements and identified concepts to make, display and appraise images and objects.

Content – Students experience making, displaying and appraising images and objects through the following components:

Forms	*Materials*	*Elements*	*Concepts*	*Processes*	*Display and exhibition*	*Functions*

Awareness of Visual Arts in their everyday lives:
Students:
- participate in Visual Arts activities that develop:
  – personal expression and communication through making and responding processes
  – awareness of emotional responses to images and objects
  – trust and confidence in sensory experiences
- engage in practical experiences with a range of materials and a variety of processes.

Explorations of materials and processes to develop ways of expressing themselves and their experiences of their familiar environments:
Students:
- explore and respond to stimulus that considers individual needs and interests and is appropriate to the age of the student
- express ideas, feelings and experiences and communicate through combining forms, materials and processes.

Forms — selecting from and combining:
- drawing, design, painting, printmaking, sculpture, ceramics, installation, fibre arts, photographic art, film and video art and electronic imaging.

Materials — a range of surfaces, wet and dry media, found and made objects:
- students experience a variety of visual, auditory, tactile, olfactory materials.

Processes — exploring, experimenting, choosing, organising:
- students use and develop gross and fine motor skills
- students display what they have made by making decisions about where and how work is displayed in a space, indicating their personal preferences
- students prepare materials needed for making images and objects.

Demonstrate an attention to visual art and design elements and identified concepts to make, display and appraise images and objects:

Elements — line, shape, texture and colour:
- students experience elements through practical activities in visual arts.

Concepts — cause and effect, same and different:
- students use paint to play with the cause and effect of colour
- students identify shapes that are the same and different.

Make, display and appraise images and objects — expression, enjoyment, sharing:
- students experiment with two-dimensional and three-dimensional images and objects
- students respond to what they or others have made and displayed
- students communicate their ideas about their own and others' images and objects.

Students may (with varying levels of support):
- choose between objects to make sculptural forms
- communicate what they would like to do more of
- create objects that explore the same shapes and have different textures
- demonstrate their understanding by showing awareness of what they have made/displayed by using behavioural responses such as blinking, laughing, smiling, ceasing interfering behaviours, attending to, showing interest in
- develop awareness of what others have made with the same or different materials and processes
- identify textures that feel the same and textures that feel different
- identify basic shapes and some colours
- initiate play and experiment with materials to make marks
- interact and play with materials to make something they like
- make choices by selecting from alternatives offered by the leader of the activity
- make images that use colours to express a mood or experience e.g. yellow because it makes them feel happy
- make suggestions about the ways they may display their work in a familiar space
- make suggestions about what materials they may need for painting
- recall a visual arts experience
- show willingness to participate and continue activities.

Examples of learning outcomes developed from the Level Statement for Foundation Level — Visual Arts
The interests and abilities of students may influence the choice of activities e.g. a group of students with high support needs or multiple impairments may use space differently or use a different space from other students.

F.1   Students make images and objects that express their sensory awareness.
       Students play and experiment with wet and dry materials such as paint, ink, clay and charcoal to make images and objects.
       Students make objects that can be seen from all angles.
F.2   Students share their images and objects with peers, teachers and carers.
       Students place objects in a space for others to experience.
       Students choose images and objects they have found or made.
F.3   Students identify images and objects they like and dislike.
       Students identify and respond to images and objects they experience.
       Students identify places where they have experienced displays and exhibitions.

Possible connections to other strands of the curriculum:	Possible links to cross-curricular priorities:	Considerations for learning environments:
• Arts: Dance; Drama; Media; Music • English: Cultural — making meaning in contexts; Operational — operating the language system; Critical — analysing and evaluating texts • Health and Physical Education: Enhancing Personal Development • LOTE: Communication • Mathematics: Number; Spatial Concepts and Visualisation • Science: Energy and Change • Studies of Society and Environment: Time, Continuity and Change; Place and Space; Culture and Identity • Technology: Information; Materials; Systems.	• Literacy: following directions and responding to instructions; identifying familiar and unfamiliar situations and locations; identifying and manipulating shape, texture, smell. • Numeracy: memorising and repeating patterns; sequencing; discriminating between two- and three-dimensional objects; sorting and classifying. • Lifeskills: regulating behaviour appropriately in a range of situations; accepting positive feedback and reinforcement from others; learning to set own goals; learning how to access community resources; physical coordination activities to manipulate materials; celebration of special events; developing a range of personal preferences. • Futures: recognising cause, effect and consequences; learning confidence in a range of lifelike situations; learning that Visual Arts is a recreational and vocational possibility for people with disabilities; learning to use technologies that will support participation in visits to public arts spaces; learning to address attitudinal barriers to participating in The Arts.	• Classroom: consider modifying the working space and size of pathways within the space for students in wheelchairs or using walking frames to have access to materials; employ specialised equipment such as communication devices to facilitate expression in Visual Arts; adjust physical location of teacher/carer relative to the student so that communication is facilitated by proximity and eye contact; minimise background glare, noise and interruptions. • Wider community: make sure the space and size of pathways is suitable for students in wheelchairs or using walking frames. See 'Planning for learning and assessment' for further assistance and suggestions.

Support materials and references
VSA arts, formerly Very Special Arts: www.vsarts.org

Sequence of core learning outcomes with elaborations — **Visual Arts Level 1**

Level statement

Students know and explore visual art and design elements of line, shape, texture and colour through concepts of length, size, similarity and difference, weight, repetition and sequence. Students work individually and with others to make images and objects by experimenting with materials and processes. They express their experiences, feelings, ideas and observations of their familiar environments and explain their work to others. Students appraise by describing elements and concepts in their own and others' images and objects.

Core content

Forms
- selecting from and combining:
- drawing, design, painting, printmaking, sculpture, ceramics, installation, performance art, fibre arts, photographic art, film and video art and electronic imaging

Materials
- various surfaces
- wet and dry media
- found and made objects

Elements
- colour
- line
- shape
- texture

Concepts
- length
- repetition
- sequence
- similarity and difference
- size
- weight

Processes
- describe
- experiment
- explore
- plan
- view

Display and exhibition
- communication of experiences, feelings, ideas and observations

Functions
- personal expression
- substitution

VA 1.1 Students make images and objects by exploring elements and concepts.

Make images and objects:
- select from and combine two-dimensional and three-dimensional forms, using materials and applying processes to explore elements and concepts for purposes such as personal expression (to express personal values and beliefs) and substitution (to make images and objects that stand for something else).

Explore:
- experiment with materials and processes
- discover and investigate elements, concepts and sensory stimulus to make images and objects
- plan how to act on what has been explored
- view their own and others' images and objects.

Elements:
- colour — matching, mixing, lighter, darker
- line — to suggest movement such as fast, slow, soft; directions such as forward, backward, diagonal; using different speed and time frames and applying varying pressure such as heavy, light
- shape — regular, irregular, symmetrical and asymmetrical, cut, torn
- texture — transferred, rubbings (frottage), rough, smooth, furry, fluffy.

Concepts:
- length — long, short, tall
- repetition — to create pattern, repeated elements
- sequence — before, after, next, patterning
- similarity and difference — likeness, matching
- size — small, medium, large
- weight — visual heaviness, lightness.

Students may:
- create a visual sequence with objects made from ceramic materials
- create shapes with their bodies and re-create these as drawn shapes on various papers
- demonstrate basic use and handling of materials and processes such as cutting, tearing, joining
- experiment with materials to create similarity and difference in colour combinations
- explore materials and processes such as string, card and basic joining techniques to make sculptural forms
- express how they felt on a warm sunny day by combining elements of texture and colour to make monoprints showing:
  – interesting surface qualities
  – experiments with colour combinations
  – representation of ideas through using different textures
- use interesting fabrics and natural fibre to make a textile piece that communicates understanding of colour combinations, size and shapes
- make textured tiles out of clay impressing images and surfaces that show key moments of a journey between home and school
- paint an image that expresses their understanding of or likes/dislikes about a picture book character
- use different shapes to show length and size such as a very large and tall object
- use different shapes, such as spiky or smooth shapes, to represent a character's personality
- use drawing materials to create various lines and shapes that create patterns and show an understanding of size.

VA 1.2 Students visually represent and explain their experiences, feelings, ideas and observations through making images and objects.

Make images and objects to visually represent:	**Students may:**

• ideas – themes such as me, my family, my likes and dislikes
 • feelings – happy, sad, angry, afraid
 • experiences – such as a visit to the shops, park, the journey from school to home
 • observations – a sensory walk around a building or through a natural environment — collect and record how things look, what you saw and how it felt.
 	
 Explain their experiences, feelings, ideas and observations:
 • talk with peers and teacher about how they made images and objects, what they represent and what they like and dislike about the work
 • share their images and objects in informal and formal settings
 • use appropriate language to describe the use and application of elements and concepts in various images and objects.
	• visually represent:
	    – ideas they want to share
	    – the way they're feeling today by collecting small objects, installing them in a space and talking about what they mean
	    – a memory of something personal to them by collaging drawn and photocopied images onto an interesting surface
	    – their personal perceptions of what they have observed of their physical appearance through painted portraits.
	 • share with friends, peers, teachers, parents or carers by displaying:
	    – in informal settings such as on the floor, table tops, windows or walls
	    – in formal settings such as the school foyer, school art show, community art exhibition.

VA 1.3 Students describe elements and concepts in a variety of images and objects.

Describe elements and concepts:	**Students may:**

• visual art and design elements of line, shape, texture, colour
 • concepts of length, size, similar, different, weight, repetition and sequence
 • forms, materials and processes used
 • their ideas, feelings, experiences and observations
 • their own and others' images and objects.
 	
 A variety of images and objects:
 • familiar contexts — reflecting understanding of known environments and everyday images and objects
 • classroom context — looking at and talking about images and objects of their own and others.
	• communicate ideas about images and objects that have been created in the classroom, viewed in texts or seen in community or public gallery/museum contexts by:
	    – describing what visual art and design elements and concepts were observed and how they have been used e.g. the textures on the round shapes are happening again and again. That makes a pattern.
	    – describing the forms, materials and processes e.g. It looks like a painting. Someone has done this with fingers, string and brushes. The dark colour of the paper makes the paint stand out.
	    – describing ideas, feelings, experiences and observations relating to their own and others' images and objects e.g. it looks like someone was upset when they made this
	    – identifying that something can stand for something else e.g. a tree is substituted for a person
	    – using language to visually describe everyday images and objects e.g. that line looks like it is moving, the light colour stands out, it looks like a fluffy shape.

Sequence of core learning outcomes with elaborations — **Visual Arts Level 2**

Level statement

Students select and manipulate elements and concepts to communicate their experiences, feelings, ideas and observations of their familiar and community contexts. Students explore visual art and design elements of line, shape, texture and colour through additional concepts of categories, variation, position, movement, direction and tone. They make, select and arrange images and objects for display. Students work individually and with others to apply appropriate materials and processes to narrate and express personal intentions when solving problems using visual, auditory and tactile modes. Students appraise by identifying, describing and interpreting their own and others' images and objects from a variety of contexts.

Core content

Forms	*Materials*	*Elements*	*Concepts*
• selecting from and combining: drawing, design, painting, printmaking, sculpture, ceramics, installation, performance art, fibre arts, photographic art, film and video art and electronic imaging.	• various surfaces • wet and dry media • found and made objects	• colour • line • shape • texture	• categories • direction • movement • position • tone

Processes	*Display and exhibition*	*Functions*
• arrange • assemble • identify • interpret • manipulate • select	• personal display	• narration

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VA 2.1 Students make images and objects by selecting and manipulating elements and additional concepts.

Make images and objects:
- select from and combine two-dimensional and three-dimensional forms using materials and applying processes to explore elements and concepts for purposes such as personal expression, substitution and narration (visual storytelling and illustration).

Select and manipulate:
- use elements and concepts to shape, change, distort and alter images and objects
- assemble materials to construct, build and install images and objects
- choose materials and processes to effectively communicate ideas
- identify relationships between elements and concepts
- interpret images and objects from a variety of historical and cultural contexts.

Elements:
- colour — matching, mixing, complementing
- line — to suggest squiggly, delicate, long and changeable
- shape — open, enclosed, smooth, long
- texture — rubbings (frottage), prickly, soft and fluffy.

Additional concepts:
- categories — groups or sets of similar and different
- direction — up, down, across, curved, straight, radiating, branching, forward, backward
- movement — speed, force, posture, direction
- position — next to, beside, touching, separate, distant, overlapped, inside, outside
- tone — shades, gradation, light, dark, darker
- variation — different, similar, changed, pairs, families.

Students may:
- communicate what they have seen and how they felt by combining elements of line, shape, texture and colour to make a mixed media collage showing:
  – interesting surface qualities
  – experiments with combinations of elements and concepts
  – compositional solutions to design problems
  – a narrative of their experiences and observations
- create a series of prints based on feelings/memories by using different textures and colours to show variation and movement
- explore drawing their 'real' and imaginative environments using line and shape to show an understanding of tone and direction
- make informed choices about which materials and processes to use and how to apply and manipulate them
- make line drawings with various materials to show understanding of direction and movement
- experiment with available technologies to make images that demonstrate understanding of visual art and design elements
- select materials and processes such as natural fibres and fabric to make a painting or fibre arts form
- talk about images that have been made using electronic forms such as handcoloured photocopy prints or computer-generated paintings
- use categories to create groups of similar objects for an informal display.

VA 2.2 Students select and arrange images and objects for personal display.	

Images and objects for personal display:
• use ideas such as a told or invented story that students illustrate and imagine what happened before and what happens next
• explore feelings, memories, dreams and fantasy
• draw on experiences such as harvesting, the school fete, a celebration
• make observations when experimenting with and applying combinations of wet and dry materials.
 	
Select and arrange:
• choose images and objects based on predetermined criteria
• arrange images and objects for a chosen space and place, experimenting with their placement:
  – in different spaces and positions
  – at different levels — low, medium and high.
	Students may:
	• arrange a display that considers the eye-level of the audience
	• select artworks they have made that describe their emotional response to a stimulus to create a display showing how they were feeling about something
	• individually or as a class make choices about the work using set criteria such as what looks the shiniest, most reflective, the saddest, the loudest; what work has the narrowest structures or lines that are bumpy or wriggly
	• look for sensory qualities in artworks to describe the way things feel such as rough, furry, prickly and arrange a display of these works
	• make and display images and objects to tell a story about themselves
	• select and assemble images based on a stimulus given in class for a formal display that will be seen by peers and parents.

VA 2.3 Students identify elements and additional concepts to interpret images and objects from a variety of cultural and historical contexts.	

Identify elements and additional concepts:
• visual art and design elements of line, shape, texture, colour
• additional concepts of categories, variation, position, movement, direction and tone
• forms, materials and processes used.
 	
Interpret images and objects:
• comment on use of visual art and design elements and concepts, ideas and feelings
• interpret subject matter
• express their ideas, feelings, experiences and observations
• express views about their own and others' images and objects.
 	
Cultural and historical contexts:
• community — reflecting understanding of local area and community artists/ designers/craftspeople; identifying and interpreting images and objects in a community context
• images and objects from own and others' cultures by identifying and exploring their own and others' cultural heritage and identity.
	Students may:
	• communicate ideas about images and objects that have been created in the classroom, viewed in texts or seen in community or public gallery/museum contexts by:
	  – identifying and describing what visual art and design elements and concepts were observed and how they have been used e.g. that's my favourite colour so I used a lot of it. I like blue as well. It looks really cool and different to the spiky orange shape.
	  – identifying and describing the forms, materials and processes used e.g. that sculpture looks like it is moving. It looks like it is going to jump off the table and run away.
	  – interpreting ideas, feelings, experiences and observations relating to their own and others' images and objects e.g. I had a dream that was like this painting. I was walking along a path and saw lots of hills in the distance.
	  – identifying that something can stand for something else e.g. that furry shape makes me think of my dog. He feels the same.
	  – using language to visually describe everyday images and objects and what they have made e.g. The lines and shapes make the drawing look really busy, like a lot of things are going on.

Sequence of core learning outcomes with elaborations — **Visual Arts Level 3**

Level statement

Students conceive, design and modify images and objects to express their experiences, feelings, ideas and observations. Students know and apply visual art and design elements of line, shape, texture and colour through additional concepts of space, balance, contrast and pattern to make, display and appraise images and objects. Students work individually and collaboratively to construct and communicate intended meanings through the making and displaying of their own work in informal and formal contexts. Students identify, describe, interpret and compare images and objects from a variety of cultural and historical contexts.

Core content

Forms
- selecting from and combining: drawing, design, painting, printmaking, sculpture, ceramics, installation, performance art, fibre arts, photographic art, film and video art and electronic imaging

Materials
- various surfaces
- wet and dry media
- found and made objects

Elements
- colour
- line
- shape
- texture

Concepts
- balance
- contrast
- pattern
- space

Processes
- compare
- control
- design
- develop
- install
- modify

Display and exhibition
- functions of informal and formal display

Functions
- embellishment

VA 3.1 Students design, make and modify images and objects applying elements and additional concepts to construct intended meanings.

Design and make images and objects:
- select from and combine two-dimensional and three-dimensional forms using materials and applying processes to explore elements and concepts for purposes such as personal expression, substitution, narration and embellishment (decoration and adornment of images and objects).

Modify:
- change designs by making additions and subtractions
- control materials and processes to communicate ideas
- compare the use of elements and concepts to identify and interpret similarities and differences
- design, plan and arrange elements to create desired effects
- develop, organise, reorganise, enhance, select and manipulate ideas
- install artworks by arranging images and objects within a space.

Elements:
- colour — warm (red, orange, yellow), cool (blue, green, purple), shades (add a little bit of black to a colour), tints (add a little bit of colour to white)
- line — expressive marks, contour (a continual line), broken, hatched
- shape — enclosed, open, curved, angular, volume, overlapping
- texture — rough, smooth, rubbings (frottage), invented (using imagined marks, lines and patterns).

Additional concepts:
- balance — visual balance (weight and emphasis), colour balance (colours working alongside each other), symmetry and asymmetry
- contrast — emphasis (focal point/s); opposites; shapes, textures and colours — dark against light (light colours bring objects forward and dark colours recede), warm and cool colours
- space — crowded, isolated, illusions of depth and distance, relationships, focus
- pattern — repeating shapes, making variation, unifying, decorating.

Students may:
- apply textures such as rough, smooth, scaly and feathery to clay sculptures. Develop a three-dimensional sculpture from two-dimensional designs, reproducing in clay, the textures indicated in drawings
- collage painted and found images from magazines and newsprint to develop two-dimensional forms that communicate an understanding of focus and the relationship between colours and shapes
- construct three-dimensional shapes that are curved or angular and arrange them to show visual balance, considering how the shapes look from all angles
- control applicators such as brushes and hands to manipulate paint and paper to make images in various forms such as painting and printmaking
- use cut or torn paper shapes to plan how shapes and colours may be repeated to create a floor or wall mosaic that looks realistic or abstract
- use invented patterns to design and make a mosaic out of ceramic tiles
- invent names for warm and cool colours they have mixed
- make shades and tints to represent emotions and develop colour combinations that create interesting patterns
- use charcoal to make line drawings on paper that show contours (continual line) and broken and hatched marks that demonstrate an understanding of how light and dark can be used to show contrast.

VA 3.2 Students make and display images and objects, understanding the functions of informal and formal display.

Make and display images and objects:	**Students may:**
• ideas — such as current interests e.g. a book, an event, a movie • feelings — in response to sounds, word associations • experiences — recorded in posters, photographs, artworks • observations — visiting other classrooms or other areas of the school as a stimulus. **Understanding the functions of informal and formal display:** • reasons for displays in formal settings such as the school foyer, school art show, community art exhibition, school website • types of work included in formal displays • reasons for displays in informal settings and types of work included • experiment with formal and informal display by placing images and objects in different spaces and places and in various visual arrangements and at different levels for a specific purpose.	• make and informally display images that demonstrate how they felt about something being misplaced or borrowed e.g. a student may represent loss through the use of 'sad' colours and place the images in an appropriate setting to communicate this feeling • formally display their work in the school art exhibition for friends, peers, parents or carers and teachers to see • write a brief description (an artist's statement/intent) about what an artwork represents, how they made it and what they like and dislike about it • consider the display space before they make images and objects e.g. is the object to be suspended in a tree or is it for the school foyer? • demonstrate their understanding of the space in which they will be displaying and reflect this in the artworks they make.

VA 3.3 Students compare elements and additional concepts of images and objects from a variety of cultural and historical contexts.

Compare images and objects:	**Students may:**
• describe similarities and differences in the use of visual art and design elements of colour, line, shape, texture • refer to the additional concepts of categories, variation, position, movement, direction and tone when comparing artworks • compare forms, materials and processes used • compare their ideas, feelings, experiences and observations about various images and objects • identify, describe and interpret subject matter • compare their own and others' images and objects. **Cultural and historical contexts:** • community contexts: – reflecting understanding of local area and community artists/designers/ craftspeople – identifying and interpreting images and objects in a community context – identifying and exploring their own and others' cultural heritages and identities through images and objects from their own and others' cultures.	• communicate ideas about images and objects that have been created in the classroom, viewed in texts or seen in community or public gallery/museum contexts by: – comparing the visual arts and design elements and concepts that were seen and how they have been used e.g. I can see shadows in both of these photographs. This one looks gloomy and scary because it is so dark. This one looks really crowded but you mainly look at the face of the girl in the corner because the shape is distinct and the colour is brighter. – identifying, describing and comparing the forms, materials and processes used e.g. My clay work is a sculpture of my cat, you can look at it from all sides. I also made a sculpture out of wire and paper that you hang and look at from underneath. They are different, but they are both sculptures. – interpreting ideas, feelings, experiences and observations relating to their own and others' images and objects e.g. I was really scared by the masks that we looked at. I am going to make an even scarier one by using scary colours and textures. – using language appropriately to compare familiar images and objects e.g. I like how the lines in that drawing make you look at the important parts, like the rough texture of the tree and the cool colours of the water.

Sequence of core learning outcomes with elaborations — **Visual Arts Level 4**

Level statement

Students purposefully apply visual art and design elements of line, shape, texture and colour through additional concepts of proportion, symbolism, composition, depth, abstraction, representation and non-representation. Students make, display and appraise images and objects. They work individually and collaboratively to deconstruct and reconstruct images and objects to manipulate meaning and communicate their experiences, feelings, ideas and observations. Students understand the role and function of audience and analyse own and others' images and objects from a diverse range of societies across time.

Core content

Forms	Materials	Elements	Concepts
• selecting from and combining: drawing, design, painting, printmaking, sculpture, ceramics, installation, performance art, fibre arts, photographic art, film and video art and electronic imaging	• various surfaces • wet and dry media • found and made objects	• colour • line • shape • texture	• abstraction • composition • depth • non-representation • proportion • representation • symbolism

Processes	Display and exhibition	Functions
• analyse • deconstruct images and objects • reconstruct images and objects	• purpose of audience	• symbolism

VA 4.1 Students deconstruct and reconstruct images and objects to manipulate meaning through explorations of elements and additional concepts.

Make images and objects:
- select from and combine two-dimensional and three-dimensional forms using materials and applying processes to explore elements and concepts for purposes such as personal expression, substitution, narration, embellishment and symbolism (a visual metaphor, where something can stand for something else).

Deconstruct and reconstruct:
- take apart by undoing, cutting, unravelling, dissecting an artwork or idea
- reconstruct an artwork or idea by reinventing and rearranging to make something new
- analyse artworks by describing, identifying, interpreting and comparing elements, concepts, ideas, feelings, experiences and observations.

Elements:
- colour — mixing, blending, controlling, symbolic (feelings, cultural meanings)
- line — descriptive, emotive
- shape — negative and positive
- texture — actual, invented, transferred and simulated (looks exactly like).

Additional concepts:
- abstraction — moves away from objective reality, expressive, non-subjective
- composition — combining and composing elements, concepts, parts and the whole design
- depth — shading, hatching, overlapping objects, linear and aerial perspective
- proportion — size, relationships, subject to background, near or far, part to whole
- symbolism — visual metaphors, secret and hidden messages, codes and feelings
- representation — substitutes reality, realism
- non-representation — abstract construct, does not represent visual reality or realism.

Students may:
- apply actual and invented textures with paint, sand, glue and so on and transfer these onto three-dimensional shapes
- combine and compose elements and concepts with the intention of creating harmonious compositions
- deconstruct an artwork by analysing its meaning. What is the artwork about? What would happen if you changed (the proportions)? Does it change the meaning? Reconstruct the artwork by manipulating the intention, colours and textures to communicate new meaning.
- draw lines that are fluid and are emotional responses to stimulus explored in class and then modify these experiments when drawing onto ceramic forms to symbolise personal meaning/s
- demonstrate control of applicators and skills when manipulating materials and processes with purposeful intent
- substitute images with symbols to create hidden messages
- create abstract images from their observations by dissecting and rearranging parts
- mix, blend and control the use of colour to create contrast and depth in abstract paintings
- take photographs of natural shapes in their environment that focus on negative spaces and positive shapes and show the effects of light and dark.

VA 4.2 Students make and display images and objects, considering purposes and audiences.	

Make and display images and objects:
• deconstruct and reconstruct known images and objects to make new meaning for a specified context
• explore feelings — how the artwork makes you feel
• communicate experiences — recent or remembered
• observations of, and making images and objects for, natural and built environments.
 	
Consider purposes and audiences:
• select own and others' images and objects for a particular display space and audience
• formal and informal settings
• to communicate intentions through display and demonstrate understandings of constructed meaning.
	Students may:
	• consider functions such as personal expression, substitution, narration, embellishment and symbolism when designing and making images and objects for particular display spaces or places
	• identify and discuss with peers and teachers how meanings are conveyed in displays and exhibitions, considering:
	  – the setting (environment) — informal, formal
	  – audience — who is the viewer and what is the cultural context
	  – marketing, media text
	  – political climate
	  – the artist's purpose or intent
	• vary the visual settings in which made images and objects are placed to change the readings of the works.

VA 4.3 Students analyse elements and additional concepts evident in images and objects from a variety of cultural and historical contexts.	

Analyse images and objects:
• identify, describe and compare visual art and design elements of colour, line, shape and texture
• refer to additional concepts of proportion, symbolism, composition, depth, abstraction, representation and non-representation
• analyse the forms, materials and processes used
• describe and compare ideas, feelings, experiences and observations
• identify, describe and interpret subject matter
• analyse their own and others' images and objects.
 	
Cultural and historical contexts:
• own and others' images and objects from various cultural and social contexts, considering the representation of cultures within the classroom and community
• analyse images and objects from the very distant past.
	Students may:
	• communicate ideas about images and objects that have been created in the classroom, viewed in texts or seen in community or public gallery/museum contexts by:
	  – analysing visual art and design elements and concepts, where they are placed and how they have been used e.g. This shape is bigger than that one and it balances that darker shape in the lino print. This print has the same sort of shapes but they are overlapping so they look like they are behind each other.
	  – identifying, describing, comparing and analysing the forms, materials and processes used e.g. This painting is abstract. It doesn't look like anything but it has lots of interesting colours and 'unreal' textures. This painting is more 'real' — you can see people but not their faces. Both of the paintings look like they have been painted with watercolours.
	  – interpreting ideas, feelings, experiences and observations of their own and others' images and objects e.g. I thought the sculpture was really good because you could walk around it and see different things depending on where you were standing.
	  – using language appropriately to analyse made and everyday images and objects e.g. The proportions of the person in that picture are all wrong. When we drew people we looked closely at how they looked. Maybe this artist made the legs really long for a reason.

Sequence of core learning outcomes with elaborations — **Visual Arts Level 5**

Level statement
Students research ideas to individually and collaboratively make images and objects, experience displays and exhibitions and appraise their own and others' artworks. Students understand developmental processes and document sensory responses to making in visual arts. Students know and apply visual art and design elements and consolidate concepts of length, size, similar, different, weight, repetition, sequence, categories, variation, position, movement, direction, tone, space, balance, contrast, pattern, proportion, symbolism, composition, depth, abstraction, representation and non-representation. Using the work of Australian artists/designers/craftspeople, students research and evaluate images and objects from a variety of historical and contemporary art styles. They use this research to construct visual responses for display.

Core content

Forms	Materials	Elements	Concepts
• selecting from and combining: drawing, design, painting, printmaking, sculpture, ceramics, installation, performance art, fibre arts, photographic art, film and video art and electronic imaging	• various surfaces • wet and dry media • found and made objects	• colour • line • shape • texture	• As in Levels 1 to 4

Processes	Display and exhibition	Functions
• research, analyse and evaluate ideas in response to specific concepts	• visual responses to researched artists/designers/ craftspeople	• functional design • social purposes

VA 5.1a Students make images and objects to express personal responses to researched ideas.

Make images and objects:
- make two-dimensional and three-dimensional forms using materials and processes to explore elements of:
  – colour — such as complementary, analytical, symbolic
  – line — such as expressive, illustrative, analytical
  – shape — such as overlapping, interlocking
  – texture — actual, invented, transferred and simulated (looks exactly like)
- consolidate Levels 1, 2, 3 and 4 concepts (see level statement).

Express personal responses:
- individually and collaboratively explore, develop and respond to visual, verbal and tactile stimulus to communicate personal ideas, feelings, experiences and observations of their worlds.

Researched ideas:
- from spoken, written, visual, auditory and multimodal texts
- from cultural, social, spiritual, historical, political, economic and technological contexts
- personal explorations of materials, techniques, processes and technologies.

Students may:
- analyse physical characteristics of self and peers by making a series of photographs that are visual responses to what it is like to be me
- communicate an emotional response to a social issue by making sculptural forms that illustrate explored ideas that have been independently developed
- design and make a product/artefact that meets a specific design brief by researching the cultural, political and technological influences that impact on a product that is designed for a commercial context
- manipulate images using digital technologies to develop a folio of artworks based on research of their personal histories
- research and analyse expressive art movements such as abstraction, expressionism and abstract-expressionism to make artworks influenced by artists
- use elements and concepts in a range of two-dimensional and three-dimensional experiences to experiment with, apply and manipulate materials and processes to communicate personal intentions.

VA 5.1b Students research and experiment with ideas to document sensory responses to developmental processes in making.

Research and experiment with ideas:
- solve problems by investigating stimulus that may include people, other living things, objects, places and spaces, events, issues and theories.

Document sensory responses:
- record responses to a variety of stimulus in a visual folio/journal using visual, verbal and tactile modes.

Developmental processes:
- generate possible solutions by interpreting, justifying, synthesising, inventing, etc.

Students may:
- make folios/journals that visually explore possible solutions to questions
- develop innovative and personal responses to tasks designed by themselves or a teacher
- make a collection of three-dimensional objects to reflect research and development of ideas based on the materials explored
- annotate drawings, collages and prints to create a conscious dialogue of personal thoughts, feelings and ideas
- talk about explorations of materials and ideas to articulate developmental processes.

VA 5.2 Students research and analyse the images and objects of artists/designers/craftspeople to construct visual responses for display.	

Research and analyse images and objects:
• compare experiencing the real thing with seeing a printed or virtual reproduction of it
• identify how displaying artworks impacts on the meaning constructed by the display context
• select and compare images and objects from various cultural and historical time frames
• view the same artwork in different contexts such as in the classroom, in a gallery space or on the Internet.
 	
Visual responses for display:
• consider the visual impact of images and objects in relation to context and space — discuss characteristics such as location, time, context and the temporal nature of displaying artworks
• make images and objects that question and challenge what you or others believe or accept
• research the images and objects of artists/designers/craftspeople and construct a display that appropriates the meaning of the work. Some cultural contexts require protocols to be followed. Seek advice from appropriate community representatives.
	Students may:
	• analyse the display context of images and objects:
	  – experimenting with space (crowded, isolated, grouped, etc.)
	  – changing the form or function of an object
	  – manipulating the meaning that is constructed by the viewer
	• collaborate with peers to make and display images and objects for a natural or built environment utilising characteristics of the selected space and place
	• order images and objects from past and present contexts using visual clues and researched information to communicate understanding of the work and a sense of time and place
	• research installation artists such as Andy Goldsworthy, Stelarc, Christo, Laurie Anderson and Sebastian Di Mauro. Analyse the impact this form has on the reading of the artworks and make an installation that draws on this research.
	• select a particular work and appropriate the artist's ideas and images by placing one or more of them in a new context
	• view images and objects on the Internet and curate an exhibition by cutting, pasting and scanning artworks based on an idea or theme selected by the student.

VA 5.3 Students research and evaluate images and objects of Australian artists/designers/craftspeople from a variety of historical and contemporary contexts.	
Research and evaluate images and objects: • describe, analyse, interpret and judge visual art and design elements and concepts • evaluate the forms, materials and processes used • consider ideas, feelings, experiences and observations from own and others' images and objects. **Australian artists/designers/craftspeople:** • those born in Australia and working overseas and those born overseas and working in Australia, from past and present time frames • from various cultural and social backgrounds • from various styles and periods. **Historical and contemporary contexts:** • analyse the cultural, social, political and economic contexts from the past and present • explore and analyse images and objects that use art forms, materials and processes that are taking shape this century • explore and analyse images and objects from familiar and unfamiliar environments.	**Students may:** • analyse and evaluate Australian artists such as Imants Tillers, Robert Klippel, Jeannie Baker, Salvatore Zofrea and Victor Majzner. They make comparisons with international artists working in similar or different ways. • use visual arts language to analyse the work of two or more artists/designers/craftspeople and communicate their understandings through visual, oral or written forms • create images and objects that express individual, cultural and social perspectives • research and evaluate the artist's work to interpret how meaning is constructed by the viewer and how it can be changed • interpret and judge images and objects, commenting on the key characteristics and the use of elements and concepts • use appropriate visual arts language and terminology when evaluating images and objects e.g. identifying the forms, materials and processes used; interpreting the subject matter; evaluating the artwork in relation to the artist; analysing the meaning/s constructed according to the context within which the work is displayed.

Sequence of core learning outcomes with elaborations — **Visual Arts Level 6**

Level statement

Students interpret personal themes and social and cultural issues by applying elements, concepts, experiences, feelings, ideas and observations of their worlds. Students synthesise and contextualise research from a range of cultural and historical contexts to create and communicate a personal aesthetic through sensory documentation of processes in visual arts. Students know and apply visual art and design elements and consolidate concepts of length, size, similarity and difference, weight, repetition, sequence, categories, variation, position, movement, direction, tone, space, balance, contrast, pattern, proportion, symbolism, composition, depth, abstraction, representation and non-representation to make and appraise images and objects. Students' works reflect an understanding of the functions and purposes of art that they and others make and display in public and community contexts.

Core content

Forms	Materials	Elements	Concepts
• selecting from and combining: drawing, design, painting, printmaking, sculpture, ceramics, installation, performance art, fibre arts, photographic art, film and video art and electronic imaging	• various surfaces • wet and dry media • found and made objects	• colour • line • shape • texture	• As in Levels 1 to 4

Processes	Display and exhibition	Functions
• communicate a personal aesthetic in visual design	• functions and purpose of public and community art	• persuasion

VA 6.1a Students make images and objects to interpret chosen social and cultural issues.

Make images and objects:
- make two-dimensional and three-dimensional forms using materials and processes to explore elements of:
  - colour — such as interpretive, symbolic, persuasive
  - line — such as interpretive, analytical
  - shape — such as complex, simplistic
  - texture — that are montages, superimposed, simulated
- consolidate Levels 1, 2, 3 and 4 concepts (see level statement).

Interpret a chosen social and cultural issue:
- communicate an understanding of diversity and cultural differences
- persuade, challenge, influence, argue and promote personal points of view
- interpret issues relevant to the individual, school, community and global contexts.

Students may:
- confidently use, apply and manipulate materials and processes when making images and objects that are interpretations of a chosen issue
- independently apply elements and concepts in innovative ways to communicate a strengthened visual sense and solve visual problems
- make interpretive images and objects based on research that visually represent and interpret issues such as social (disease, freedom), cultural (racism, rites of passage), historical (conflict, events), political (propaganda, power), spiritual (beliefs and values), ethical (euthanasia, legalisation)
- make images based on research and interpretations of an event from their own cultural backgrounds
- make objects based on an historical and social issue that communicate research and understanding of the issue and that imaginatively interpret the issue for a contemporary context.

VA 6.1b Students communicate a personal aesthetic by documenting sensory responses to developmental processes.

Communicate a personal aesthetic:
- make imaginative responses to researched, developed and resolved ideas.

Document sensory responses:
- record responses to a variety of stimuli in a visual folio/journal using visual, verbal and tactile modes.

Developmental processes:
- generate possible solutions by evaluating, hypothesising, visualising, imagining, justifying, interpreting, etc.

Students may:
- communicate and construct personal meaning/s to demonstrate both process and product
- independently research and develop experiments with materials and processes to make innovative and creative solutions
- make visual folio/journals that record personal responses to visual, verbal, tactile and olfactory stimuli to communicate intentions in overt or subtle ways
- reflect understanding through visual, verbal and written forms to articulate ideas and thoughts.

VA 6.2 Students make and display images and objects to reflect an understanding of the functions and purposes of public and community art.

Make and display images and objects:	**Students may:**

• analyse the effect of display and how this impacts on the meaning/s of artworks
• evaluate the impact of seeing:
  – the real thing compared to seeing a printed or virtual reproduction
  – the same artwork in different contexts such as in the classroom, in a gallery space or on the Internet
• research, analyse and evaluate images and objects from various cultural and historical time frames.
 	
The function and purpose of public art:
• identify public sculptures/murals/installations, etc. in their local communities and analyse the work in relation to the context in which it is seen
• display their images and objects and consider how meaning is constructed and may change according to the context of the informal and formal display e.g. in personal, public and community contexts.
	• analyse the function and context of display by selecting images and objects from various cultural and historical time frames that challenge particular beliefs, roles and representations of groups and communicate understanding of the impact on the display and the meaning of the work
	• collaboratively design and make an aerosol art mural to reflect youth cultures in their community
	• design images and objects for a particular space and place in their local community considering or challenging what is valued and accepted as public art
	• identify public displays within their community contexts to analyse the use of space and location
	• research art on the Internet and make images for a specified virtual site considering the space and audience.

VA 6.3 Students justify responses to synthesised research from a variety of historical and cultural contexts.

Justify responses to synthesised research:	**Students may:**
• individually research and evaluate artworks and formulate responses with an understanding of the context in which they were made and displayed • analyse and evaluate visual art and design elements and concepts • refer to the forms, materials and processes used • consider ideas, feelings, experiences and observations from own and others' images and objects. **Historical and cultural contexts:** • research artists/designers/craftspeople from various styles and periods • analyse and evaluate images and objects that use art forms, materials and processes that are taking shape this century • consider cultural, social, spiritual, political, economic and technological contexts from the past and present • analyse and evaluate images and objects from familiar and unfamiliar environments.	• analyse the work of artists/designers/craftspeople and justify their intentions • explore and define what art periods are and how they have been defined historically and culturally, relating how particular periods and styles have influenced or motivated art making • synthesise and contextualise research about artworks from various cultural and historical contexts by identifying and talking about viewers' interpretations of them both then and now • synthesise and contextualise research of Australian and international artists from various styles and periods, such as Masami Teraoka, Imants Tillers, Marcel Duchamp, Fiona Hall and contemporary Indigenous artists, to analyse and justify the artists' intentions • use visual and written language to articulate their understandings of the work of particular artists/designers/craftspeople, their preferences and how these artists/designers/craftspeople have influenced their own work and the work of others.

Planning for learning and assessment

The *Years 1 to 10 The Arts Syllabus* provides a framework for planning learning and assessment activities through which students have opportunities to demonstrate what they know and can do with what they know. Programs, units and activities are the structures used to organise curriculum in schools. Experiences that promote learning, and strategies for gathering information about that learning, are developed within these structures. The nature, extent, purpose and organisation of programs, units and activities differ widely depending on student needs, teacher expertise, the local context and school authority requirements.

This section provides advice that will support appropriate, effective and efficient planning for learning and assessment practices for the following:
- characteristics of worthwhile programs, units and activities
- planning curriculum for demonstrations of learning outcomes
- planning assessment for demonstrations of learning outcomes.

Characteristics of worthwhile programs, units and activities

Programs, units and activities that are consistent with the principles of the outcomes approach described in the syllabus should reflect:
- comprehensiveness
- promotion of self-reflection
- appropriateness
- sequencing
- relevance and authenticity
- consideration of equity issues
- promotion of active learner involvement
- efficient and innovative use of resources
- policies.

Comprehensiveness

Programs, units and activities are comprehensive when they offer a variety of learning experiences drawn from multiple contexts that cater for a range of learning styles. Assessment and reporting are comprehensive when students are provided with multiple opportunities in a variety of contexts to demonstrate learning outcomes. Judgments about students' demonstrations of learning outcomes should be gathered and recorded over time using a variety of assessment techniques and recording instruments.

Promotion of self-reflection

Programs, units and activities that promote reflective and self-directed learning provide opportunities that enable students to monitor their own learning. These opportunities should be provided regularly to enable students to reflect on:
- what they have learned
- their strengths and weaknesses as learners
- their progress in demonstrating learning outcomes
- ways to progress their learning.

Appropriateness

Programs, units and activities are appropriate when they are suited to the developmental needs, abilities, learning styles and cultural and linguistic backgrounds of students. Teachers should provide students with learning experiences that represent realistic challenges and enable them to develop

beyond their present levels of understanding. Appropriateness for all students requires that learning experiences and assessment be varied and individualised where necessary.

Sequence of units and activities within programs

The sequence of units and activities should allow time for students to investigate ideas and develop skills and understandings. It should also provide multiple opportunities for students to demonstrate learning outcomes. Students must be aware of the criteria for demonstrating learning outcomes and know how they are progressing in relation to them.

Consideration must be given to the balance of units and activities across the span of an overall Arts program. Students should be provided with opportunities to participate in sequenced units and activities to ensure continuity of development of practices, skills and dispositions from year to year.

Relevance and authenticity

Programs, units and activities are relevant and authentic when their concepts, content and contexts link with students' cultural, social, geographic or economic circumstances and prior understandings and allow them to construct new understandings. The interests and understandings of students should be determined prior to beginning activities. Relevant and authentic units and activities should also involve students in contexts that are engaging and enjoyable and that provide opportunities for them to negotiate curriculum.

Consideration of equity issues

Programs, units and activities are equitable when they enable all students to access and participate in them. They must include and value the experiences and backgrounds of all students. Equitable programs, units and activities promote knowledge, practices and dispositions regarding equity and provide a means of exploring and challenging equity issues in and through The Arts.

To ensure access and participation for all students, programs, units, activities and resources should take into consideration the interrelationships between and among the cultural and linguistic backgrounds, socioeconomic circumstances, abilities, learning styles, disabilities, sexual identities, gender and geographic locations of all students.

Programs, units and activities are equitable when they promote supportive environments in which students:
- develop the knowledge, skills, attitudes and values needed to achieve effective relationships
- identify the range of opinions expressed in the community on various issues and question the assumptions underlying community expectations
- support and encourage one another as they engage in and reflect upon Arts activities
- take care of and accept themselves as they grow and change
- value themselves as members of various groups.

Equitable programs, units and activities can include and value the experiences, backgrounds and circumstances of students by including:
- discussions on the range of individual and community values and beliefs and their implications
- evaluation of the consequences of translating value positions into practice
- engagement in critical evaluation and reflection

- participation in activities associated with a range of cultures, histories and language
- resources that reflect this diversity.

To enhance students' exploration of equity issues in The Arts, programs, units and activities should:
- challenge inequitable practices and the assumptions that underpin them
- develop the skills of sourcing and critically analysing information to make informed decisions
- include participation in decision making and public debate
- make explicit the fact that knowledge is historically, socially and culturally constructed
- take action on forms of inequality that affect access to resources and to a safe environment.

Promotion of active learner involvement

Teachers should acknowledge and accommodate the prior experience and knowledge of students when planning. Students' constructions of meaning can be nurtured by providing ongoing opportunities for them to apply the knowledge, skills and understanding that they bring to new learning. Activities that emphasise the processes of creating, participating, expressing, communicating and reflecting should build on and challenge students' existing understandings. Sharing ideas and accepting challenges should be encouraged in a respectful and safe environment.

Efficient and innovative use of resources

Programs, units and activities should make efficient, cost-effective and timely use of resources. It may be necessary to support demonstrations of outcomes with particular resources to cater for the range of learning needs. Where appropriate, students will be encouraged to use resources in innovative ways as they work towards demonstrating learning outcomes.

Policies

School authorities and individual schools have policies, procedures and protocols that influence the learning and teaching process. These policies may relate to safety, equity, pedagogy or other curriculum requirements and teachers are encouraged to become familiar with these policies prior to planning activities and assessment tasks. Programs, units and activities should be consistent with these policies.

Planning curriculum for demonstrations of learning outcomes

In an outcomes approach, the first step in any planning process is to determine the focus outcomes and develop a clear understanding of them. It is important that teachers understand the process of planning with outcomes before they plan a whole school program, unit or sequence of activities.

The following points should be considered when planning Arts programs, units and activities:
- syllabus requirements
- special features of The Arts core learning outcomes
- learning and assessment
- educational settings
- resources
- safety.

Syllabus requirements

When planning, teachers should consider the following syllabus requirements:

Key learning area outcomes

The key learning area outcomes describe the contribution that The Arts makes to the Years 1 to 10 curriculum and to the development of the valued attributes of lifelong learners (see page 14 of the syllabus). These outcomes contain attitudinal dispositions that may not be measurable, but are considered essential in an Arts program over a ten-year period.

Core learning outcomes

The core learning outcomes describe those learnings that are considered essential for students in order of increasing complexity from Levels 1 to 6 (see pages 20 to 39 of the syllabus).

Core learning outcomes for Levels 1 to 4 have been written in terms of what is able to be demonstrated in the five strands in a minimum of 100 hours per year. Core learning outcomes for Levels 5 and 6 have been written in terms of what is able to be demonstrated in a minimum of 180 hours in each strand. The indicative time allocations at each level presuppose the demonstration of outcomes at the previous levels.

For students with special needs working at Foundation Level, the teacher-developed individual learning outcomes are considered core.

Core content

The skills, concepts, elements, techniques and processes that students need to know in order to demonstrate the core learning outcomes at each level are described in the tables of core content (see pages 44 to 53 of the syllabus). As students progress through the levels, the core content associated with the previous levels should be revisited.

Principles of assessment

Planning should highlight appropriate, effective and efficient assessment processes that are in keeping with the principles of assessment (see page 54 of the syllabus). This will include identifying suitable assessment techniques and sources of evidence for use when developing programs, units and activities to cater for the different student learning styles and backgrounds. Refer to the paper *Position and Guidelines on Assessment and Reporting* that is available on the Council website.

Equity principles

Planning should support and promote the principles of equity for all students (see page 11 of the syllabus). This will allow equitable access, participation and opportunities for students to demonstrate what they know and can do with what they know. Equity principles and supporting information can be found on the Council website.

Cross-curricular priorities

Planning should ensure that literacy, numeracy, lifeskills and a futures perspective are embedded in programs wherever possible and that students have regular contact with each of these priorities in all stages of their schooling (see page 4 of the syllabus).

Valued attributes of a lifelong learner

Planning should ensure that a contribution to lifelong learning is identified through the inclusion of units and activities that cultivate habits of mind and dispositions that facilitate the development of these valued attributes (see page 2 of the syllabus).

Special features of The Arts core learning outcomes

In each of the strands, the core learning outcomes are organised to describe understandings of the knowledge, skills, techniques, technologies and processes specific to that arts discipline. When planning for learning and assessment, the outcomes at each level in each strand should be considered as working together. The processes embedded within these outcomes are interrelated, complementary and interactive. This interrelationship between the outcomes is a feature of all the strands and characterises the nature of learning and working in The Arts. It provides the basis for deep understanding of the expressive and communicative capacities of each art form.

In **Dance**, the processes of choreography, performance and appreciation are closely linked. When students are engaged in a choreographic process, they explore and structure a series of movements that they then perform. Students analyse and perform their own and others' choreography, developing an appreciation of dance in diverse contexts.

In **Drama**, the outcomes at each level are organised according to the three processes of forming, presenting and responding. Students apply elements and conventions to make drama in the forming process. They apply performance skills to the same drama while presenting. Both forming and presenting provide the focus for responding as students analyse their own and others' work.

In **Media**, students are able to respond with deeper understanding if they have experienced and applied the skills and processes involved in creating and producing texts for audiences. The critical understanding of texts developed through responding informs decision making during the creative process.

In **Music**, the skills and understandings involved in aurally and visually analysing and responding allow students to see the music they hear and hear the music they see. Students draw on and apply these skills and understandings when they sing, play, read and write music.

In **Visual Arts**, the processes of making, appraising and displaying images and objects are interdependent. While students are engaged in making, they are appraising form, function and meaning about the image or object. Through making and appraising, students explore, develop and resolve design problems including innovative and meaningful ways of display.

Learning and assessment

All programs, units and activities should encourage the use of student-centred approaches and take into account the school population and the individuals and groups that exist within that population. The program or unit should ensure that students have multiple opportunities to demonstrate the learning outcomes consistently. Programs, units and activities should allow students opportunities to demonstrate learning outcomes in various contexts.

Considerations of students' needs

Students have a diverse range of educational requirements. They differ in their rates of learning at different points in their development and in the nature of this learning. They also differ in their understandings, skills, needs and learning styles. This diversity should be taken into consideration when planning both learning and assessment. All students must be given appropriate opportunities to demonstrate learning outcomes.

When planning, teachers should:
- respect and value the individuality, identity, cultural, linguistic, economic, geographic and social circumstances of each student
- acknowledge and build upon the prior learning and experiences of students
- actively engage students, where possible, in aspects of planning and assessment
- acknowledge and cater for the varying interests, abilities, preferred learning styles and rates of development of students
- consider age appropriateness when providing opportunities for students to make choices.

Planning should acknowledge students who progress at a faster rate than others. Teachers should provide these students with opportunities to develop understandings related to outcomes at the next level. Alternatively, students could work towards demonstrations of discretionary outcomes at the same level.

At different times in their schooling, some students may progress at a slower rate than others. To assist these students, teachers could provide further opportunities and more time to demonstrate the outcomes. In addition, different learning and teaching approaches can be adopted to support and facilitate students in gaining a clearer understanding of what is expected of them and in making more explicit links to other understandings and experiences.

Programs for students with disabilities and students with learning difficulties should provide multiple pathways for engaging in learning experiences and demonstrating learning outcomes. Most students with disabilities will demonstrate progress similar to that of their peers. Some students with disabilities and learning difficulties may not be able to demonstrate all learning outcomes within a level and may find some strands more difficult than others.

Planning for learning

When planning for effective learning experiences in The Arts:
- consider staff expertise and interests and provide support networks for sharing skills and professional development
- consider the reporting requirements of the student, school, school authority, parents/carers and community
- develop partnerships between students, teachers and accessible communities
- engage students in Arts activities where the process may be as important as the end product
- engage students purposefully and actively in Arts activities that are developmental, cumulative and sequential
- ensure that students use safe work practices, especially when using the body in movement and voice production and when using materials and technologies
- foster links within and across other key learning areas
- plan to encompass everyday, informal Arts experiences in addition to those experienced in formal settings
- promote a learning environment that values Arts learning and recognises its importance in the education of all students
- promote an educational environment where students work with others to reach coordinated, shared goals
- provide a variety of rich activities and materials that develop aesthetic awareness through first-hand sensory experiences, reflection, discussion and critiquing
- provide opportunities for students to reflect on their own works and those of others drawn from a variety of cultural contexts
- revisit Arts experiences, works and activities to develop students' proficiency or to incorporate new knowledge
- support students in acquiring requisite skills so that they experience success while engaging in, and responding to, arts practices.

Collaborative planning and assessment

Groups of teachers can reach shared understandings of learning outcomes and what students are expected to know and do by developing common planning of learning and assessment activities. Common planning is a collaborative process that may involve different teachers in using the same learning outcomes to plan:

- learning and/or assessment activities
- different activities in different contexts
- activities in different curriculum areas.

Common planning is useful in promoting consistency as this process:

- develops shared understandings about the intention of the core learning outcomes and how they might be demonstrated
- develops shared understandings about learning experiences and assessment opportunities related to the core learning outcomes
- facilitates comparability of teachers' judgments about students' demonstrations of the core learning outcomes
- allows students to develop connections between learnings within and across key learning areas
- provides students with access to a range of teachers with various talents and perspectives.

Educational settings

Planning programs, units and activities in The Arts will initially require consideration of the benefits and limitations of the educational setting, including:

- the location — for example, geographical isolation and access to community arts experiences
- staff — for example, the availability of specialist teachers
- staffing allocations and responsibilities — for example, the number of teachers who are responsible for providing a group of students with opportunities to demonstrate outcomes
- school population and school organisation — for example, middle-schooling approach, family groupings, vertical timetable, primary, secondary, special education, distance education, multi-age class groupings, cultural and social diversity
- existing school events — for example, celebrations, commemorative activities and community events
- school authority policies and requirements
- availability of resources
- time allocation.

Resources

When designing programs, units and activities, consider the available physical and human resources. Human resources such as staff, parents, students and members of the wider community require ongoing professional development to maintain best current practice in The Arts. Professional development may involve inviting artists or performers to conduct workshops that allow staff, parents, students and members of the wider community to learn from the skills and practices being modelled. These opportunities also have the capacity to develop shared understandings about The Arts core learning outcomes.

Further human resource considerations include:

- accessing professional associations
- inviting professionals and community members with expertise to facilitate Arts learning and professional development within the school

- sharing knowledge and expertise with other schools within a cluster or other geographical area
- utilising staff with expertise to facilitate learning in different Arts strands or to offer professional development to other staff within the school.

Consideration of the physical resources available in the school is essential to the success of the implementation of a whole school Arts program. Efficient use of equipment and the financial implications of providing resources for five Arts strands across all year levels in a primary school needs to be considered. For example, the consumable nature of some physical resources such as paper, paint or fabric, means that teachers will need to consider the ongoing expenditure of replacing, maintaining and upgrading materials and equipment.

Physical space for some Arts activities needs consideration. Some activities require a space clear of desks, access to water, flooring suitable for low impact movement (for example, not concrete) and storage facilities. Some activities may generate noise or involve potentially messy materials.

Safety

The physical and emotional safety of students and teachers is of central importance. Teachers should be aware of and adhere to school and authority policies.

When planning Arts programs, teachers should consider:
- any medical conditions or personal circumstances that are relevant to the intended activities
- the inclusion of warm-up, stretching and cool-down exercises which are important components of any activity involving the body or voice
- healthy vocal habits, including correct breath support, drinking water frequently, avoiding tension in the neck and shoulders, avoiding extremes of the vocal range such as shouting or talking over loud environmental noise
- the physical environment, such as:
  - facilities — for example, clearly marked and easily accessible exits
  - equipment — for example, restricting use of extension cords and double adaptors and taping cords to floor surfaces when stretched across distances
  - the use of protective clothing and hardware — for example, protective shoes and eye wear and safe handling and use of tools
  - suitable floor surfaces — for example, using sprung wooden flooring for dance activities or restricting jumping activities on hard surfaces
  - ventilation and the temperature to ensure physical comfort and optimal performance
  - clothing that is appropriate to the activity — for example, unrestrictive clothes for physical activities
  - sun safety for outdoor activities
  - access to physical and human resources for first aid
- interpersonal dynamics and power relationships within groups, including issues related to gender and harassment.

Activities that deal with topics of a sensitive nature such as protective behaviours or harassment need to be managed thoughtfully and carefully. In some units and activities, students' personal stories, histories and experiences may provide direction for the learning. Before dealing with personal experiences that may be of a sensitive nature, teachers are encouraged to consider their own attitudes and opinions, those of their students and of the local community. School authorities and schools may have policies to advise teachers on how to deal with such issues. Further information is available in the 'Equity in curriculum' section of the syllabus.

Program planning considerations

Programs are used to structure planning for learning and demonstrations of learning outcomes over extended periods of time. The most effective starting-point for school-based planning for learning and assessment is a whole school Arts program. Programs should consider the needs and characteristics of the local community, the existing school program, the needs of individual students or groups of students with specific needs, teacher expertise and school budgets.

Arts programs will vary according to the philosophical, spiritual, cultural, social and geographical contexts of the school, as well as the physical and human resources of the school, local and wider communities. A knowledge and understanding of what students are expected to learn across the curriculum provides teachers with opportunities to make meaningful links as they plan units and activities.

A whole-school approach to planning an Arts program will help provide the continuity and sequential learning that an effective education in The Arts requires. A school program maps the content of the curriculum to ensure sequential learning and to provide opportunities for students to engage with the outcomes and core content of the key learning areas. The program may also suggest specific experiences that the school community values at particular stages of schooling.

The school program identifies the assessment and reporting framework, which will link to the school policy requirements. The program will also inform budgetary requirements.

A school program can assist the implementation of The Arts by providing information such as:
* how the program addresses the needs of all students
* when particular core learning outcomes are expected to be demonstrated by most students
* the learning outcomes associated with particular contexts
* how students are provided with multiple opportunities to demonstrate the learning outcomes in a range of contexts
* the expected time needed for units
* how the series of units contributes to sequential learning
* how a series of units contributes toward the school's ethos, beliefs, mission statement and/or strategic plans
* how units relate to the attributes of a lifelong learner, cross-curricular priorities, equity considerations and the key learning area outcomes of The Arts
* the relationship of units to school assessment and reporting practices and policies
* access, use, management, equity and safety considerations associated with resources
* considerations related to school–community interactions
* considerations related to the physical and emotional safety of students
* considerations related to the benefits and limitations of the educational setting.

A program will allow schools to identify and evaluate organisational issues to ensure effective implementation of The Arts, for example:
* annual operational planning considerations, including monitoring and review processes
* budgeting
* professional development
* resource purchasing, access, use, management, inclusivity and safety
* human resource allocation
* timetabling
* how the program links to school or school authority policies
* safety issues

- development of courses targeted to specific needs of students
- assessment and reporting practices at school and class level.

Whole-school programs may consist of discrete courses. These courses are planned sets of learning experiences and assessment opportunities that have a specified duration and location in a school's overall curriculum offering.

Some courses may be organised to cater for integration and complementary learning. For example, teachers may plan to provide opportunities within one learning context for students to work towards demonstrations of outcomes from more than one strand or key learning area. While learning in one Arts discipline does not substitute for learning in any other, complementary learning across Arts strands or with other key learning areas can provide scope for experiences that enrich understanding of cultural, social, spiritual, historical, political and economic contexts.

When planning for integration and complementary learning, teachers may draw on various combinations of outcomes from within The Arts and from strands in other key learning areas. The selection of these outcomes will be determined by the chosen focus of learning for the students and by their prior knowledge and experience.

Outcomes from within the strands of The Arts and from other key learning areas that relate to similar or associated contexts could be grouped together in a course. Common or associated cultural, social, spiritual, historical, political and economic contexts may be used to organise learning. Teachers need to bear in mind that students move through the learning continuum of each strand at different rates. Some contexts may be appropriate for consideration in one strand at a given level, but may not be appropriate at the same level in another strand. While contexts can organise and give structure to a course, the specific outcomes and core content for each strand should remain the focus for planning activities.

Many of the skills, processes and practices of The Arts strands are complementary and may be co-developed. Care should be taken when identifying the complementary nature of these skills, processes and practices to ensure appropriate transfer of learning from one strand to another.

Learning in The Arts lends itself to focusing on an end product, such as a presentation, as an organiser of learning. The outcomes from specific strands should remain the focus of planning, so that students are developing the skills, understandings and dispositions they need in order to demonstrate the outcomes in the context of a final performance or exhibition. When an end product is chosen as the organiser of learning, it is particularly important that the interrelated nature of the outcomes in each strand is retained. Omission of one or more of the outcomes from a level will affect the balance between engagement and reflection that is necessary for successful learning.

Schools or other developers will need to determine whether there is a need for a particular course. If courses are to be developed collaboratively at the community level, cultural sensitivity and local cultural relevance will need to be considered. This will be particularly important when designing courses to meet the needs and interests of school communities that include Aboriginal students and Torres Strait Islander students, faith-based communities and communities comprised of people from diverse linguistic and cultural groups.

Courses that are designed around learning outcomes of key learning area syllabuses need to reflect the guidelines, principles and decisions that underpin these syllabuses.

Unit planning considerations

A unit provides opportunities for students to demonstrate identified core learning outcomes and levelled core content by engaging in various activities within a context or range of contexts. Units will typically be developed and implemented by taking into consideration the school Arts program. The sample print and electronic sourcebook modules may be used as a guide for developing customised units or may be used with minimal modification, if appropriate.

Unit planning process

Unit planning is a dynamic, cyclical and recursive process involving concurrent planning of learning and assessment activities, as the following diagram shows.
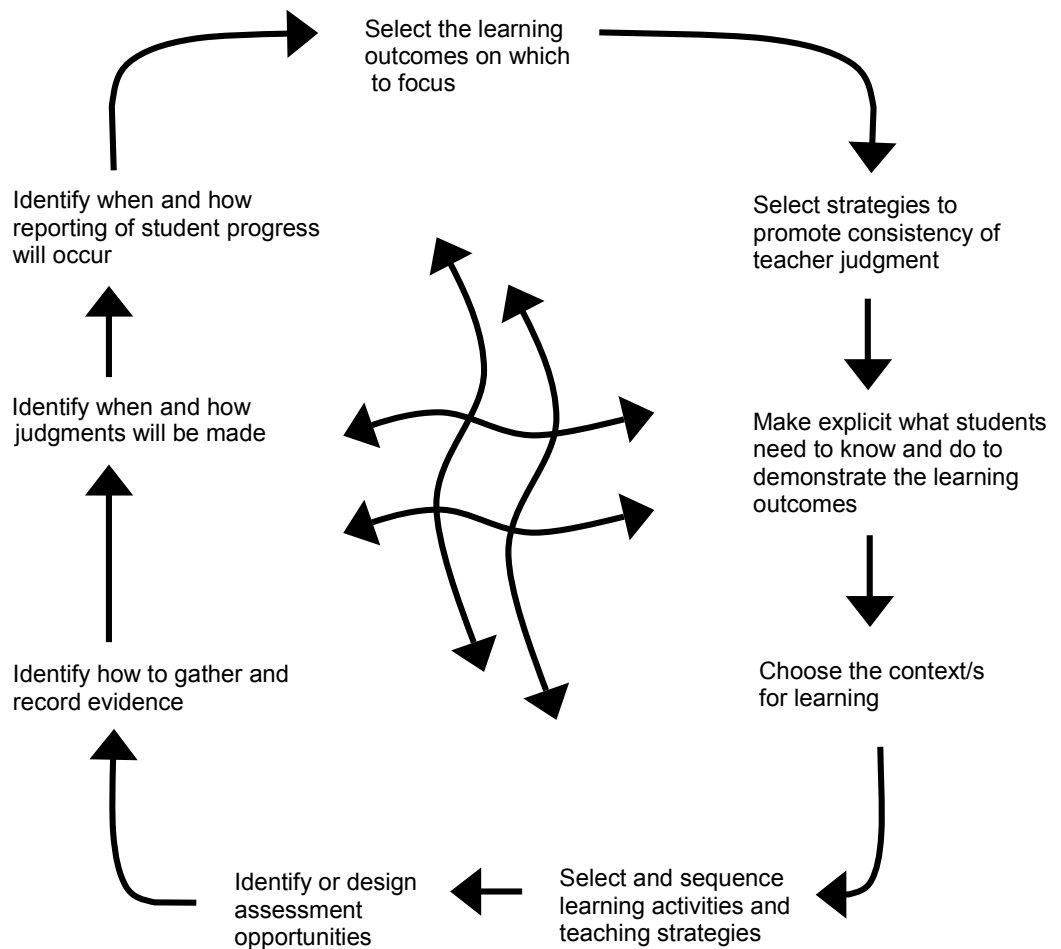
Planning for learning, teaching, assessment and reporting

The phases of this planning process are detailed below. They may not necessarily occur in a linear way.

Select the learning outcomes on which to focus

- Consider the prior learning, needs and interests of the students.
- Identify the learning outcome(s) that will be the focus of learning and assessment. These may come from the strands of The Arts, from other key learning areas and from other levels.

- Identify related learning outcomes from the same strand, other strands or other key learning areas that could complement the learning associated with the selected learning outcome(s).
- Make sure you are cognisant of the developmental sequence by looking at the outcomes at the levels before and after the selected learning outcomes.

Select strategies to promote consistency of teacher judgment

- Consider consistency strategies that could be implemented during the unit of work — for example, collaborative planning, common assessment tasks, statements of anticipated evidence or criteria sheets, descriptions of typical responses, moderation processes (formal and informal).
- Identify which strategies will be used to ensure consistency of judgment of students' demonstrations of learning outcomes.

Make explicit what students need to know and do to demonstrate the learning outcomes

- Analyse the learning outcomes to make explicit what students need to know and do with what they know to demonstrate the learning outcomes:
  - Identify which key concepts and key processes organise the learning outcomes.
  - Analyse the learning outcomes and identify what students are expected to know and do with what they know.
  - Enhance understandings of the concepts and processes embedded in the core learning outcomes and the elaborations of core learning outcomes in the guidelines.
  - Use elements from the syllabus (including the core content) and sourcebook guidelines (including elaborations) to support understanding of the outcomes.

Choose the context/s for learning

- Consider the specific needs, interests and abilities of the students (learning styles, special needs, various circumstances, previous experiences and prior learnings).
- Consider the available school and local resources.
- Select context/s and activities.

Select and sequence learning activities and teaching strategies

- Use the analyses of the learning outcomes to guide the selection of learning activities.
- Identify core content that is relevant to the core learning outcome(s) and that could provide contexts for activities that meet the needs, interests and abilities of the students.
- Develop learning activities and/or use the sourcebook modules from the relevant key learning areas and other resources to identify activities that provide learning opportunities through which students can develop an understanding of the knowledge, practices and dispositions described in the learning outcomes.
- Identify teaching strategies that meet the needs of the students.
- Sequence activities according to an instructional framework model such as orientating, enhancing and synthesising.
- Create multiple opportunities, in a variety of contexts, for students to demonstrate the learning outcomes.
- Ensure flexibility in the sequence of activities to enable responsiveness to unexpected situations.

Identify or design assessment opportunities

- Identify learning activities that could provide opportunities during the learning process for students to demonstrate what they know and can do with what they know in terms of the learning outcome(s).
- Design specific assessment tasks if required.

- Make explicit the basis for judgments about students' demonstrations of learning outcomes.

Identify how to gather and record evidence

- Select the assessment techniques that will be used to gather evidence.
- Decide on the most appropriate way to record evidence so that it can be easily accessed when making judgments about students' demonstrations of learning outcomes.

Identify when and how judgments will be made

- Identify when and how the recorded evidence will be used to make judgments about students' demonstrations of learning outcomes.

Identify when and how reporting of student progress will occur

- Identify how and when feedback will be provided to students about their learning and their progress in relation to the learning outcomes.
- Identify whether (and if so, how and when) other audiences will be provided with information about the learning that has occurred in the unit of work.

Unit organisation

Units may be structured in different ways according to the requirements of individual schools or school authorities, but typically should include:
- unit title
- the learning outcomes on which the unit is based
- unit overview and purpose
- assessment strategy, including tools for profiling and recording students' demonstrations of outcomes
- unit duration
- sequenced and phased activities that provide opportunities to develop the concepts, skills and process associated with the learning outcomes and core content
- terminology
- equity considerations
- school authority policies, possibly including safety and educational settings
- resources and equipment required
- unit evaluation.

Planning for multiple outcomes

Because the outcomes in each strand are interrelated, complementary and interactive at each level, planning invariably involves working with multiple outcomes. Similarly, related outcomes across levels should be considered together when planning to enable students to demonstrate outcomes at different levels within a unit or activity (for example, Music 2.1 and 3.1).

In addition, outcomes from within or across key learning areas that are complementary and relate to similar learning contexts or content may be clustered. In some instances, this may involve drawing on content or contexts that culminate in authentic products, performances or responses.

Planning for multiple outcomes may also involve applying knowledge, skills and process developed through engagement with other outcomes and core content. For example, students may use social inquiry processes developed in Studies of Society and Environment to make investigations when in role in Drama. Similarly, students may demonstrate knowledge gained in Science when choreographing and performing dance sequences.

Sourcebook modules provide examples of planning for multiple learning outcomes.

Developing units from sourcebook modules

Units may be derived from any of the sourcebook modules and modified to suit students and school contexts. The Arts modules include learning activities and multiple assessment opportunities in a specific Arts strand. Many modules also identify learning and assessment opportunities in other Arts strands and other key learning areas.

Modules provide examples of planning for learning and assessment using an outcomes approach. When modifying the module to develop a unit, it is important to retain the sequence of learning within the module framework to maintain developmental learning. The activities contained within the modules are neither exhaustive nor definitive, but are intended as a guide for planning school and class units and programs. The modules are based on syllabus requirements, current practice and the anticipated needs and interests of students at different stages in their schooling.

A variety of frameworks have been used in the modules to provide teachers with models on which they may base their unit planning. These frameworks reflect current classroom practice and are consistent with a pedagogy that promotes a learner-centred and constructivist approach. These instructional frameworks identify and build on students' prior knowledge and experience and present learning experiences in a planned sequence.

Frameworks used in Arts modules include:
* engage, explore, explain, elaborate and evaluate
* explore, develop and culminate
* functions, contexts, features
* orientate, enhance and synthesise
* prepare, make conscious and practise.

The initial in-service materials support teachers in developing their planning from modules and provide audio and video samples of students' demonstrations to assist teachers in making judgments about learning outcomes.

Teachers may wish to plan units that include discretionary learning outcomes to cater for students who have demonstrated beyond what is considered essential at a particular level. The discretionary learning outcomes identified in the syllabus may be used as they are written or modified to suit particular units. Alternatively, teachers may wish to construct discretionary learning outcomes to suit individual students and school contexts.

Students with special educational needs have a diverse range of educational requirements. They differ in their rates of learning at different points in their development and in the nature of this learning. They also differ in their understandings, skills, needs and learning styles. This diversity should be taken into consideration when planning both learning and assessment. All students must be given appropriate opportunities to demonstrate learning outcomes.

The level statements at Foundation Level and some sample learning outcomes have been developed for students with disabilities who are not yet demonstrating the core learning outcomes at Level 1. Teachers are encouraged to develop personalised learning outcomes for Foundation Level to suit the needs, interests and abilities of individual students.

Activity planning considerations

Activities are learning experiences that are planned to actively engage students in the teaching and learning process. The sequencing of activities plays an important role in providing opportunities for students to demonstrate learning outcomes and should assist students to develop the knowledge, skills, processes and dispositions associated with the strand. Activities typically should be developed and implemented by taking into consideration the school Arts program, units, resources and safety and school authority and individual school policies.

Arts activities can provide learning:
- in a single Arts strand — for example, a Music activity such as singing a melody from staff notation or a Media activity such as recording sounds to create a mood
- across two or more Arts strands — for example, in the Drama and Visual Arts module 'Pigs Can Fly', students construct a performance space in the outline of a pig using found objects and decide whether to position themselves in or out of the space for the drama performance
- across key learning areas — for example, students learn about dance in a Languages Other Than English setting by learning and performing a traditional Indonesian welcome dance or students learn in Studies of Society and Environment and Drama by being in role as people living in Brisbane in the mid-19th century.

Selection and sequencing of activities

When planning activities within units or from modules it is necessary to consider the following:
- how activities are sequenced to ensure they provide for developmental learning
- the capacity of the activities to develop understandings associated with the concepts, skills and processes of the learning outcome(s)
- the appropriateness and relevance of the activities in relation to students' prior learnings, abilities and interests
- the appropriateness and relevance of the activities in relation to students' cultural and linguistic backgrounds, socioeconomic circumstance, gender and geographic location
- the appropriateness and relevance of the activities in relation to the range of learning styles and various levels of student ability
- the need for multiple opportunities in a range of contexts for students to demonstrate learning outcomes
- the aspects of literacy and numeracy that will be used and whether these will need to be taught
- the capacity of the activities to contribute to the development of lifeskills and a futures perspective
- the incorporation of aesthetic and sensory, cognitive, physical and social learning
- the development of a disposition for lifelong learning
- the importance of the active construction of meaning, metacognition, cooperative learning, integration and complementary learning and the development of community partnerships
- the capacity of activities to provide opportunities for students to further develop their understanding of and engagement with equity issues
- the timing and pacing of activities
- the availability and management of resources and space
- staff expertise, interest and experience
- providing time for student reflection.

Managing activities

The ways in which activities are managed can have a significant impact on their effectiveness. Key factors to consider are:

The appropriate match between the activity and the location in which it will be implemented
Some activities will need open space for free movement while others can be effectively engaged in at a desk or sitting on the floor in a small circle. Furniture needs to be arranged and materials stored so that students can readily access the equipment they need. Suitable flooring and furniture protection is required for activities that use wet or messy materials. Some noisy activities need to be located away from quiet working areas. Some Music, Visual Arts and Media activities require specialised equipment and often rooms and spaces are set aside for these activities. Dance activities need flooring with some resilience. Concrete flooring is not suitable.

The number of students who will be involved in the activity
Locations need to comfortably accommodate the number of students engaged in the activity. Access to equipment and materials should also be considered when deciding on the size of a group. For instance, no more than two or three students should share a camera.

The opportunities the activity provides for individual or group work
Students benefit by having opportunities to work in various kinds of groupings and different types of activities lend themselves to individual, small or large group situations. For instance, Drama activities usually involve at least one partner and many engage a whole class simultaneously. Dance choreography and performance can involve individuals or groups of students, as can Music activities. Students may try or practise particular skills or sequences individually, but perform them in a small ensemble. Some skills in Dance, Drama and Music need to be rehearsed in groups. In Media activities, students will frequently work in small groups with each person having a specialised role. Visual Arts activities will often be engaged in individually, while activities related to display assume an audience. For young children, the opportunity to learn new skills in a group is often supportive. Having access to both individual and group activities enriches students' exploration of ideas and provides new avenues for arts making.

The opportunities the activity provides for cooperative learning
Cooperative activities are important in The Arts. Many activities, such as ensemble performing, creating a mural or enacting a drama, involve students in working towards a shared goal. The skills and processes of working cooperatively will need to be explicitly taught. Students will need to learn how to take on the various roles required in a group. At first, roles may need to be allocated and appropriate behaviours modelled. Sufficient time will also need to be allocated for activities that require cooperative action.

The prior knowledge or skills required to successfully participate in the activity
Consideration should be given to the knowledge and skills students need to successfully participate in activities. In some cases, it may be necessary to revise this prior learning before commencing the activity.

The opportunities the activity provides for students to demonstrate different levels of learning outcome
Since most classes include students working at a variety of levels, the most efficient activities are those that enable students to participate at their own level. For example, a student newspaper from a one-teacher school may include contributions from students demonstrating four different levels of learning outcomes.

The teachers and other assistants with whom students will interact
The expertise of available adults and older students will influence the activities selected and their organisation. For instance, an artist in residence might offer more challenging or complex activities than a non-specialist teacher, while the teacher may offer more effective experiences in developing group work skills. It is important to capitalise on the strengths of particular assistants. Some assistants offer particular expertise and others will offer supervisory assistance. The ratio of assistants to students will sometimes influence the type of activities that can be offered. Some activities require close supervision in small groups for safety while others provide enhanced learning opportunities when offered in small groups that promote interaction.

Timing and pacing
The timing and pacing of activities contribute significantly to their effectiveness. The intended purpose of the activity will influence its place in the sequence of activities, as will other considerations such as the location and people involved. For instance, an activity that is designed to motivate involvement and identify links to previous experiences may be effectively organised to begin a learning sequence and be used with a group of students in an outdoor location. Other activities are designed for explicit teaching, student exploration or independent practice. Some activities are intended to be used for gathering evidence of students' demonstrations of learning outcomes as well as for developing knowledge, practices and dispositions.
It is important in The Arts to provide opportunities for quiet, focused concentration within an activity.

Transitions between activities need to be carefully planned. At the beginning of an activity, time is needed for focusing students' attention on anticipated learning and any processes and procedures involved. At the conclusion of an activity, time for reflection on learning is useful, as well as time for cleaning up and putting away equipment, if relevant. Transitions also provide ideal opportunities for making connections with prior and future learning and applications of knowledge and practices.

The time requirements of activities also need to be considered. Many Arts activities require long blocks of time so that students feel they have accomplished something worthwhile. The pacing of sections within an activity needs to balance the time required for coherent learning with the desirability of maintaining student interest and motivation.

Modification of activities

Where activities are developed from the sourcebook modules and other sources, modification may need to be made to match the specific contexts, needs and abilities of the students in order to provide greater opportunity for demonstration of learning outcomes.

Local contexts

Activities that need modification to suit the local context include instances where:
- teachers and tutors do not have access to suggested support personnel, facilities and resources. Schools of Distance Education provide support and advice for students in remote areas.
- suggested contexts do not relate to the experience and circumstances of all students
- students are unable to attend school for medical reasons
- students are home-schooled
- students are unable to engage with the curriculum without specific support. These may include students with disabilities or impairments, students with learning difficulties or disabilities and students with significant behavioural and adjustment difficulties.

Arts activities may be adapted to be inclusive of all students by:
- providing assistance or support to students when using tools and technologies
- placing items for viewing at students' eye-level
- altering or modifying materials to make them more manageable
- altering or adjusting modes of delivery
- substituting or replacing equipment with more manageable tools
- allocating more time
- altering or modifying performance spaces to allow mobility for physically or visually impaired students
- adapting rules, expectations or parameters to include all students.

Teachers are encouraged to contact local specialist support groups and advisory services for further ideas on adapting activities for students with disabilities. Appendix 1 includes further information on students with disabilities.

Planning assessment for demonstrations of learning outcomes

The syllabus outlines the principles that underpin effective assessment practices. Assessment requires that students are able to show what they have learned — that is, that they can demonstrate what they know and can do with what they know.

There is an integral relationship between the experiences that promote learning and the assessment techniques that are used to facilitate students' demonstrations of learning outcomes. The essential features of effective planning for assessment and reporting are embedded within the planning process described earlier on page 103. These are:
- selecting the learning outcomes for assessment and reporting
- selecting strategies to develop the consistency of teachers' judgments about students' demonstrations of learning outcomes
- making explicit what students are expected to know and do with what they know to demonstrate the learning outcomes
- identifying how and when reporting to students, parents and carers about student progress will occur
- identifying or designing opportunities for students to demonstrate the learning outcomes (i.e. assessment opportunities)
- identifying how evidence about students' demonstrations of outcomes will be gathered and recorded
- identifying when and how judgments will be made about students' demonstrations of learning outcomes.

These features are an essential part of both long-term planning (planning yearly or semester programs) and short-term planning (planning units of work).

As well as facilitating learning, activities provide opportunities for teachers to gather evidence about students' demonstrations of outcomes. These activities will determine the specific sources of evidence and assessment techniques used. The basis for judgments about students' demonstrations of learning outcomes needs to be made explicit through analysing the learning outcomes and developing criteria. Assessment opportunities may gather information about more than one learning outcome.

Identifying or designing assessment opportunities

Learning activities that have been planned to provide opportunities for students to develop the knowledge, skills and processes needed to demonstrate the learning outcomes may also provide contexts for assessment. Teachers can plan to utilise learning activities as assessment opportunities by considering:

- why they have included the learning activities in their program (i.e. which learning outcomes relate to the activities)
- which knowledge, skills and processes the student might demonstrate in the activities (i.e. what might students show that they know and can do with what they know in the learning activity).

Developing a checklist of 'what to look for' in a particular learning context may assist teachers to systematically collect and record evidence from assessment opportunities that arise during the learning and teaching process. The elaborations for each Arts strand could provide information to assist teachers in identifying 'what to look for'.

Gathering and recording evidence

Evidence about students' demonstrations of learning outcomes should be obtained from a variety of sources and should be gathered and recorded over time using a variety of assessment techniques and recording instruments. This will ensure that teachers have a broad range of evidence available when making overall judgments about students' demonstrations of learning outcomes.

Evidence should be relevant to the learning outcomes that are being assessed and should be gathered and recorded in a focused and systematic way. The following techniques can be useful in different situations.

Observation is an effective technique for gaining a broad impression of students' demonstrations of learning outcomes. It includes communicating with students and monitoring progress as they work. Most observation is incidental and takes place as students participate in planned activities. Some observations are structured to gather particular kinds of information. The syllabus describes a range of ways that learning can be observed and documented through various phases of the artistic process.

Consultation involves interacting with students, colleagues, parents, carers or other advisory personnel. The varying perspectives of these consultations help to enrich teachers' understandings of students' demonstrations of learning outcomes. Information gained through consultation may confirm or conflict with impressions formed during observation. Some consultations will reveal a need for more detailed assessment.

Focused analysis involves examining specific details of students' demonstrations of learning outcomes. It allows teachers to identify and examine the strengths and specific needs evident in students' work through a wide variety of assessment instruments and techniques.

Self-assessment allows teachers to take students' perceptions of their own achievements into account when developing teaching, learning and assessment activities. Teachers communicate with students about their progress and perceptions and use student goal setting to plan individual activities and identify where students need additional support or explanation.

Peer assessment involves students applying criteria to assess the work of others in a supportive, non-threatening and informed way. They reflect on their own work by focusing on the work of others. Students take on other classroom roles, such as that of tutor. An atmosphere of negotiation, collaboration and fairness within the classroom supports peer assessment.

Assessment techniques and instruments that cater for various learning styles should be used in order to be inclusive of all students.

Making judgments

Judgments about students' demonstrations of learning outcomes are made without reference to the performance of other students and should be based on a range of evidence. This evidence should be judged using specific criteria drawn from the outcomes. Criteria should be made known to students so the basis for judgment is clear.

Some students may be able to demonstrate a learning outcome the first time they are provided with an opportunity to do so. If they are then provided with additional opportunities in a range of contexts and again demonstrate the outcome, they could be deemed to have demonstrated the learning outcome consistently. Other students may require many more opportunities to demonstrate the outcome before the same decision could be made about them. A judgment can be made when a pattern of demonstration of the outcome has been established.

Teachers therefore make judgments about students' demonstrations of learning outcomes when they are satisfied that they have sufficient evidence of such demonstrations. To make these judgments, teachers:
- analyse what students are expected to know and be able to do
- consider the outcomes at the level below and the level above the focus core learning outcome/s
- use a range of evidence
- make a judgment about which core learning outcome/s the student has demonstrated.

Teachers can record evidence of students' demonstrations of learning outcomes using instruments that are manageable and easily incorporated into classroom activities. These include:
- annotated work samples
- anticipated evidence statements or criteria sheets
- audiovisual recordings
- checklists
- diaries and journals
- observation notes and anecdotal records
- student folios
- test results over time.

An extensive table of assessment techniques and sources of evidence is located on page 57 of the syllabus.

Consistency of teacher judgment relies on teachers having shared understandings about the learning outcomes. Where possible, teachers should participate in opportunities to develop shared understandings about:
- what students need to know and do to demonstrate learning outcomes
- what students' demonstrations of learning outcomes might look like in different contexts
- what constitutes sufficient evidence for a teacher to be confident that a student has demonstrated a learning outcome
- what are appropriate assessment opportunities for students to demonstrate learning outcomes

- what anticipated evidence (assessment task criteria, assessment expectations) will be used (or has been used) as the basis for judgments about students' demonstrations of learning outcomes
- how evidence of students' demonstrations of learning outcomes has been gathered and recorded.

Materials and processes to support the consistency of teachers' judgments within and among schools can be developed through:
- shared understandings about typical demonstrations
- samples of typical responses or students' demonstrations
- statements of anticipated evidence or criteria sheets
- collaborative planning
- common assessment tasks
- moderation processes (formal and informal).

Shared understandings about typical demonstrations

Where possible, teachers are encouraged to collaborate with others to develop a shared understanding of tasks and consistency in making judgments about demonstrations of learning outcomes. This can be either a formal or an informal process in which teachers discuss and compare their evidence and decisions in relation to students' demonstrations of outcomes. Comparison of evidence and justification of teachers' judgments are central to accountability.

Samples of typical responses

Descriptions of typical responses (such as student work samples) provide concrete references for teachers to use when determining whether an outcome has been demonstrated. They are not standards in themselves, but are indicative of them.

Statements of anticipated evidence or criteria sheets

The anticipated evidence that will be used to judge students' response to assessment tasks should be clearly drawn from the learning outcomes. The anticipated evidence should be described in language that is easily accessible to students, parents and carers. Where an assessment opportunity is multi-levelled, statements of anticipated evidence should be identified to distinguish between levels.

Statements of anticipated evidence could also be referred to as:

- assessment task criteria
- assessment expectations
- what to look for in an assessment task
- what do you need to show in this activity.

Collaborative planning

To promote the consistency of teachers' judgments, it is desirable that teachers collaboratively identify what students need to know and do to demonstrate learning outcomes and discuss what the demonstration of learning outcomes might look like in different contexts. Collaboratively analysing learning outcomes develops shared understandings about the:
- meaning and intent of the learning outcomes
- basis for judgments about students' demonstrations of learning outcomes.

Common assessment tasks

A common assessment task can be collaboratively planned and/or moderated and is useful in promoting consistency because:

- all students are provided with the same opportunity to demonstrate the core learning outcome/s in a particular context
- all teachers and students have a shared understanding of the requirements of the assessment task and the criteria to be used in judging students' responses
- teachers can easily compare the judgments they make about students' responses to the same task.

Moderation processes (formal and informal)

Formal moderation processes occur when schools or school authorities require teachers from within or across schools to compare student work and to discuss the consistency of judgments about demonstrations of learning outcomes. Informal moderation occurs any time that teachers share their understandings of judgments of student demonstrations of learning outcomes.

Student profiles

Students' demonstrations of learning outcomes should be tracked in written or electronic form that has been developed at teacher, school and/or system level. Student profiles may provide a framework for monitoring student progress against described learning outcome sequences. The maintenance of student folios is strongly recommended so that examples of the most recent evidence may be used to facilitate judgments. These judgments will be influenced by the purpose for which the profile is intended. Information recorded on the profile may be used, for example, to plan future learning experiences, to place students on a learning continuum, to report to parents or to understand trends.

Reporting

Results of assessment need to be clearly communicated to students, parents, carers, other teachers and paraprofessionals who support students' learning progress. Teachers may opt to report in different ways for different key learning areas.

In an outcomes approach, reporting occurs in terms of learning outcomes. A range of approaches for reporting is possible. While the final decision rests with schooling authorities or individual schools, teachers could report to parents or carers about students' demonstrations of all or some of the learning outcomes by referring, for example, to:

- core learning outcomes and core content in each strand
- strand level statements
- key learning area outcomes
- cross-curricular priorities.

When reporting in terms of strands or key learning areas, significant and useful information about students' demonstrations of core learning outcomes could be overlooked.

Curriculum evaluation

Curriculum evaluation in the context of the Years 1 to 10 The Arts curriculum material is concerned with the evaluation of school programs, units and activities.

The purpose of evaluation is to provide a basis for decision making about the need for and direction of change. It may provide reassurance that current programs and practices are continuing to meet specific needs. On the other hand, evaluation may show discrepancies between students' needs and the current programs and practices, requiring changes to be made in one or more areas.

Evaluation is an ongoing process. It may also take place at the conclusion of a program, unit or period of time. Ongoing evaluation allows continuous refinement of a program; end-point evaluation enables a holistic picture of a program or unit to be formed. The timing of evaluation depends on its purpose.

Evaluation may be conducted by teachers, administrators, students, parents or other stakeholders working alone or in collaboration with one or more colleagues.

Evaluation is the process of collecting, analysing and interpreting information. This enables judgments to be made regarding the appropriateness, effectiveness and efficiency of the implementation of the syllabus through school programs, units and activities.

Appropriateness, effectiveness and efficiency

Appropriateness refers to the extent to which programs, units and activities:
- match the development and learning needs of students
- are inclusive of, and relevant to, all students
- match the syllabus requirements.

Effectiveness refers to the extent to which programs, units and activities:
- are sequenced and comprehensive in their focus on the requirements of the syllabus
- reflect the characteristics of worthwhile activities
- promote active student involvement and self-reflection
- are consistent with the principles of assessment
- enable students to demonstrate learning outcomes.

Efficiency refers to the extent to which programs, units and activities make timely and cost-effective use of resources.

Evaluation foci

In evaluating school programs, units and activities, there are four foci:
- evaluation of student outcomes
- evaluation of the materials that document school programs, units and activities
- evaluation of the support provided within the school for implementation of programs, units and activities
- evaluation of the use of school programs, units and activities.

Evaluation of student outcomes

This focus is about evaluating the appropriateness of student outcomes.

Appropriateness

The appropriateness of student outcomes is evaluated by gathering data and making judgments about the extent to which the measured outcomes match the expected outcomes for particular groups of students.

Consider:
- what outcomes students are demonstrating
- whether students' demonstrations of learning outcomes are appropriate, given the starting-point of students' understandings
- whether the expectations of the levels of students' demonstrations are appropriate, given the starting-point of students' understandings.

Evaluation of school curriculum materials

This focus is about evaluating the appropriateness, effectiveness and efficiency of the materials that document school programs, units and activities.

Appropriateness

The appropriateness of the materials used to document school programs, units and activities is evaluated by gathering data and making judgments about the extent to which this documentation matches the learning needs of students and syllabus and policy requirements.

Consider the extent to which school program, unit and activity documentation:
- reflects an outcomes approach
- identifies and caters for the characteristics and needs of students, including those in target groups
- acknowledges and incorporates students' life experiences and interests
- is appropriate to the diverse learning styles of students and includes opportunities to use physical activity as a medium for learning
- describes planning for both learning and assessment
- reflects the equity principles and considerations
- is consistent with the characteristics of worthwhile programs, units and activities described in these sourcebook guidelines (p. 93)
- focuses on core learning outcomes and incorporates core content
- is consistent with relevant school authority policies
- reflects the advice on planning for learning in these sourcebook guidelines (p. 98).

In considering the appropriateness of the documentation of school programs, units and activities, the topic of assessment should not be overlooked. Consider the extent to which school assessment documentation:
- is consistent with the principles of assessment described in the syllabus
- incorporates techniques for gathering information that suits the learning outcomes and context
- overcomes barriers to equitable demonstration of outcomes
- uses a variety of forms to suit the diverse learning styles of students, including providing opportunities to use physical activity as a medium for the demonstration of learning outcomes
- caters for the possible range of student development levels.

Effectiveness

The effectiveness of school program, unit and activity documentation is evaluated by gathering data and making judgments about the extent to which it has the potential to impact on student learning as measured through students' demonstrations of learning outcomes.

Consider the extent to which school program, unit and activity documentation has the potential to:
- add value to student learning, given the starting-point of students' understandings
- display continuity in the planned development of conceptual understandings and cater for a range of developmental levels
- incorporate assessment as a learning opportunity and use the information gathered to inform future planning
- lead to the demonstration of learning outcomes
- maximise active student engagement in arts making
- provide opportunities for learning in the cross-curricular priorities.

An evaluation of the effectiveness of documentation should include aspects connected with assessment. Consider the extent to which school assessment documentation:
- acknowledges Arts processes as well as products
- allows multiple opportunities in a range of contexts for demonstrating learning outcomes, including cross-key learning area, cross-curricular priorities and extracurricular contexts
- establishes clear expectations for student performance
- incorporates a process for making consistent judgments
- promotes the use of strategies and techniques that reflect the nature of learning in The Arts
- treats assessment as an integral part of the learning process.

Efficiency

The efficiency of school program, unit and activity documentation is evaluated by gathering data and making judgments about the amount of resources required or effort needed to produce and implement the documentation.

Consider the extent to which the school program, unit and activity documentation:
- requires physical, human and material resources in its preparation
- requires resources in its implementation.

Evaluation of school support for curriculum

This focus is about evaluating the appropriateness, effectiveness and efficiency of school support, both physical and human, for curriculum planning and implementation.

Appropriateness

The appropriateness of school support is evaluated by gathering data and making judgments about the extent to which physical and human support match the curriculum needs of teachers, paraprofessionals, parents and students.

Consider the extent to which current physical resources:
- facilitate the learning outcomes of the syllabus
- allow the provision of learning spaces and storage areas for both current and future needs
- match student and program needs
- promote and allow the implementation of safe practices.

Consider the extent to which current human resources:
- enable learning opportunities to be offered that match the needs of target audiences.

Effectiveness

The effectiveness of school support is evaluated by gathering data and making judgments about the impact that physical and human support have on students' learning and demonstration of learning outcomes and on the curriculum knowledge and expertise of teachers, paraprofessionals and parents.

Consider the extent to which physical resources:
* allow equitable access to learning spaces
* are of suitable quality and quantity to support students in their learning
* are planned to identify future learning needs.

Consider the extent to which human resources:
* enable the maintenance and enhancement of the professional knowledge of teachers
* identify gaps in expertise and address them
* use the elaborations of learning outcomes as a basis for developing a shared understanding of the core learning outcomes
* develop skills to assist consistency of teacher judgment
* encourage and assist teachers to use sourcebook modules as a model for planning for learning in and assessment of units which focus on learning outcomes, core content and the cross-curricular priorities
* encourage and assist teachers to access information in the sourcebook to inform their planning for learning and assessment so that it is inclusive and relevant to student needs
* identify and utilise curriculum expertise both within and outside the school
* utilise a range of strategies that enable all members of the school community to develop a shared understanding of the learning outcomes of the school curriculum
* engage in support activities that promote the outcomes approach to education described in the syllabus.

Efficiency

The efficiency of school support is evaluated by gathering data and making judgments about the amount of physical and human resources required or the effort needed to support curriculum planning and implementation.

Consider the extent to which physical resources:
* are purchased and distributed to maximise student learning
* are managed to maximise use
* provide value for money.

Consider the extent to which human resources:
* are organised in a timely and efficient manner to maximise understandings of syllabuses and related curriculum materials.

Evaluation of the use or implementation of school programs and units

This focus is about evaluating the appropriateness, effectiveness and efficiency of the use or implementation of school programs and units.

Appropriateness

The appropriateness of the use or implementation of school programs and units is evaluated by gathering data and making judgments about the extent to which implementation strategies and pedagogy match the learning needs of students and syllabus and policy requirements.

Consider the extent to which the use or implementation of school programs and units:
- matches the intentions of school programs or units and the documented activities
- matches the needs of particular students
- is modified or adapted according to ongoing feedback from students.

Effectiveness

The effectiveness of the use or implementation of school programs and units is evaluated by gathering data and making judgments about the extent to which implementation strategies and pedagogy impact on students and student learning.

Consider the extent to which the implementation of school programs and units:
- follows the school program and units as documented
- includes resources that enhance students' opportunities to learn
- actively engages students in the learning process and provides opportunities for them to negotiate the sequence and pace of their own learning
- challenges students
- involves students in becoming aware of what they are learning and includes opportunities for reflection and self-assessment
- provides students with time to produce work of a high standard
- provides opportunities and sufficient time for students to demonstrate learning outcomes in a range of contexts
- incorporates assessment that enables consistent judgments to be made about students' demonstrations of learning outcomes
- leads to the planning of future learning opportunities for students who have not yet demonstrated the core learning outcomes.

Efficiency

The efficiency of the use or implementation of school programs and units is evaluated by gathering data and making judgments about the amount of resources required or effort needed for implementation.

Consider the extent to which the use or implementation of school programs and units:
- requires physical, human and material resources.

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Appendixes

Appendix 1: Students with disabilities and learning difficulties

Nine documents relating to students with disabilities and learning difficulties are included in the Equity section of the Queensland School Curriculum Council website (www.qscc.qld.edu.au). These documents provide general introductory information on students with:

- autistic spectrum disorder
- hearing impairment
- intellectual impairment
- learning difficulties
- multiple impairment
- physical impairment
- social emotional disorder
- speech–language impairment
- vision impairment.

The information in these documents is organised under headings such as:

- description
- terminology
- population
- disability-specific needs
- teaching strategies
- classroom modifications and strategies
- safety and independence.

There is also a section that provides information on further references, resources and relevant contacts.

Specific information on individual students may be accessible through support services and structures available at a local level.

Appendix 2: Contributors and trial and pilot schools

The valuable contributions of the following individuals, organisations and schools to the Years 1 to 10 The Arts Curriculum Development Project are gratefully acknowledged.

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Trial and pilot schools

The valuable contributions of staff and students in the following trial and pilot schools are gratefully acknowledged:

Alexandra Hills State School
Algester State School
All Hallows' School (Brisbane)
Barkly Highway State School (Mt Isa)
Beaudesert State High School
Boondall State School
Caloundra State High School
Coomera Anglican College (Gold Coast)
Cooroy State School
Craigslea State High School
Eagleby State School
Emmaus College (Rockhampton)
Farleigh State School
Fitzgerald State School (Mackay)
Glenala State High School (Inala)
Gordonvale State High School
Highfields State School
Kenmore State High School
Kingaroy State High School
Kolbe College (Petrie)
Mabel Park State High School (Logan)
Marist College (Ashgrove)
Marshall Road State School (Holland Park)
Mercy College (Mackay)
Mooloolaba State School
Mount Isa Catholic High School
Mount Isa School of the Air

Noosa District State High School (Cooroy)
Northside Christian College (Everton Park)
Our Lady of the Rosary School (Kenmore)
Peace Lutheran College (Cairns)
Pine Rivers State High School
Raceview State School
Robina State High School
St John's School (Roma)
St Joseph's College Gregory Terrace (Brisbane)
St Kieran's Primary School (Mt Isa)
St Lawrence's College (South Brisbane)
St Paul's Lutheran College (Caboolture)
St Peter's Lutheran College (Indooroopilly)
St Saviour's College (Toowoomba)
Sandgate District State High School (Deagon)
Seville Road State School (Holland Park)
Sunshine Coast Grammar School (Forest Glen)
The Marian School (Townsville)
Villanova College (Coorparoo)
Walkamin State School
Weipa North State School
Whitsunday Anglican School (Mackay)