

THE ARTS			
By the end of Year 3	By the end of Year 5	By the end of Year 7	By the end of Year 9
<p>Dance</p> <p>Dance involves using the human body to express ideas, considering particular audiences and particular purposes, through dance elements in movement phrases.</p> <ul style="list-style-type: none"> Gross motor movements, including locomotor and non-locomotor, are used to create actions for movement phrases e.g. <i>travelling with hops, runs and slides; staying on the spot using whole-body stretches, curls and twists.</i> Directions, levels, shapes and pathways are used to move in space within movement phrases e.g. <i>using forwards direction, a low level on the ground, curved shapes and a straight pathway to move within a space.</i> Fast and slow movements are used to change timing in movement phrases e.g. <i>using fast movements in a traditional Aboriginal dance to express the quick actions of an animal.</i> Percussive and sustained movement qualities are used to change energy in movement phrases e.g. <i>representing a robot by stop-and-start energy changes in movement.</i> Structuring devices, including repetition and narrative forms, are used to organise movement phrases e.g. <i>using a nursery rhyme to structure a dance story.</i> 	<p>Dance</p> <p>Dance involves using the human body to express ideas, considering different audiences and different purposes, by selecting dance elements in short movement sequences.</p> <ul style="list-style-type: none"> Gross and fine motor movements, including locomotor and non-locomotor, are used to create actions for short movement sequences e.g. <i>jumping and rotating hands at the wrist.</i> Group formations are used to organise dancers in short movement sequences e.g. <i>placing dancers in a V formation within the space.</i> Simple rhythmic patterns are used for timing of movements in short movement sequences e.g. <i>moving to simple and time signatures.</i> Swinging and collapsing movement qualities are used to alter energy in short movement sequences e.g. <i>collapsing or falling movement to represent a leaf dropping to the ground.</i> Structuring devices, including contrast and canon forms, are used to organise short movement sequences e.g. <i>using different levels in a group shape; repeating an arm movement one after the other down a line of dancers.</i> 	<p>Dance</p> <p>Dance involves using the human body to express ideas, considering intended audiences and intended purposes, by modifying dance elements in movement sequences.</p> <ul style="list-style-type: none"> Combinations of locomotor and non-locomotor movements are used to create actions for movement sequences e.g. <i>combining leaping, extending arms and dropping to the ground.</i> Directional focus is used to draw attention in space in movement sequences e.g. <i>extending arms to stage right to draw the audience's attention to a focus.</i> Combinations of simple and compound time signatures are used to modify timing of movements in sequences e.g. <i>moving to mixture of and time signatures.</i> Suspending and vibrating movement qualities are used to modify energy e.g. <i>using quick pulsating movements to represent a racing heartbeat; using slow floating movements to represent the land.</i> Structuring devices, including transitions, motifs and improvisation forms, are used to organise movement sequences e.g. <i>representing anger with a recurrent theme or pattern (motif) of strong fists.</i> 	<p>Dance</p> <p>Dance involves using the human body to express ideas, considering specific audiences and specific purposes, by manipulating dance elements in genre-specific dance sequences.</p> <ul style="list-style-type: none"> Genre-specific movements are used to create actions for dance sequences e.g. <i>using jazz techniques to create a jazz dance; Aboriginal people and Torres Strait Islander people using distinctive localised actions in traditional and contemporary dances.</i> Traditional and non-traditional performance areas are used to manipulate movement in space e.g. <i>using the school oval or tuckshop to set a dance; using ceremonial grounds, stages or theatres.</i> Irregular and mixed metres are used to manipulate timing e.g. <i>using changes in time signatures within movement sequences.</i> Combinations of movement qualities are used to manipulate energy e.g. <i>altering a usually smooth, sustained plié by making it percussive and sharp.</i> Structuring devices, including embellishment, abstraction and variation forms, are used to organise movement e.g. <i>embellishing a dance by adding a hand or head movement to a dancer's actions.</i>
<p>Drama</p> <p>Drama involves using dramatic elements and conventions to express ideas, considering particular audiences and particular purposes, through dramatic action based on real or imagined events.</p> <ul style="list-style-type: none"> Role can be established using movement, voice, performance space, cues and turn-taking e.g. <i>pretending to be someone else within a given or original story.</i> Purpose and context are used to shape roles, language, place and space to express ideas e.g. <i>pretending to be a ringmaster within a circus scene.</i> Dramatic action is structured by being in role and building storydramas e.g. <i>developing a beach story with different characters, such as surfers, lifeguards, swimmers, joggers and sharks.</i> 	<p>Drama</p> <p>Drama involves selecting dramatic elements and conventions to express ideas, considering different audiences and different purposes, through dramatic action based on real or imagined events.</p> <ul style="list-style-type: none"> Role and status of relationships can be maintained using movement, including posture, gesture and body position, and expression of voice e.g. <i>moving, speaking and reacting differently as a king, compared with as a servant.</i> Purpose and context guide the selection of time frames, language, place and space to express ideas e.g. <i>altering time frames by starting at the end of a story and retelling it from that perspective.</i> Dramatic action is structured through storytelling, improvisation and extended roleplays e.g. <i>presenting an interpretation of stories originating from the Torres Strait Islands.</i> 	<p>Drama</p> <p>Drama involves modifying dramatic elements and conventions to express ideas, considering intended audiences and intended purposes, through dramatic action based on real or imagined events.</p> <ul style="list-style-type: none"> Roles and characters can be presented from different perspectives and in different situations, using variations in voice, movement and focus e.g. <i>presenting land-user, traditional owner, environmentalist and government representative roles in an environmental issues drama.</i> Purpose and context are considered when modifying mood, time frames, language, place and space, and are used to express ideas e.g. <i>changing mood of tired and depressed shipwreck survivors when a rescue boat is sighted.</i> Dramatic action is interpreted, prepared and shaped through scenarios and scripts e.g. <i>using a student-devised script on a school-based issue such as bullying.</i> 	<p>Drama</p> <p>Drama involves manipulating dramatic elements and conventions to express ideas, considering specific audiences and specific purposes, through dramatic action based on real or imagined events.</p> <ul style="list-style-type: none"> Roles, characters and relationships are interpreted to define motivation and purpose, using specific vocal and physical techniques e.g. <i>interpreting roles with differing points of view in a script; interpreting historical plays showing cultural bias and stereotypes.</i> Drama elements are manipulated to create tension and status, and are used to express ideas e.g. <i>using the elements of mood, language and place to create the tension of mystery.</i> Dramatic action and texts are created and interpreted through specific styles, including realism and non-realism e.g. <i>using clowning conventions of contrast, opposition, exaggeration and repetition.</i>

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<p>Media Media involves constructing meaning by using media languages and technologies to express representations, considering particular audiences and particular purposes.</p> <ul style="list-style-type: none"> • Still and moving images, sounds and words are used in media texts <i>e.g. using still and moving images, sounds and words in a television advertisement.</i> • Media techniques and practices, including crop, print, record/capture and sequence images, sounds and words, are used to create media texts <i>e.g. cropping a digital image to create a close-up from a long shot.</i> • Representations in media texts can be either real or imagined, and are created for particular audiences and purposes <i>e.g. using animal characters in sketches and drawings for a children's film on road safety.</i> 	<p>Media Media involves selecting media languages and technologies to create representations and construct meaning, considering different audiences and different purposes.</p> <ul style="list-style-type: none"> • Still and moving images, sounds and words are selected to construct media texts <i>e.g. using a soundtrack to accompany a visual sequence to create a particular mood.</i> • Media techniques and practices, including layout, storyboard and manipulation of images, sounds and words, are used to create media texts <i>e.g. changing the order of frames in a traditional or non-traditional comic strip to create different versions of a narrative.</i> • Representations in media texts are selected from different settings, including time and place, and for different audiences and purposes <i>e.g. using altered digital images of the school to portray it as a different place in an audiovisual presentation.</i> 	<p>Media Media involves constructing meaning, considering intended audiences and intended purposes, by modifying media languages and technologies to create representations.</p> <ul style="list-style-type: none"> • Still and moving images, sounds and words are applied and modified, using genre conventions, to construct media texts <i>e.g. using conventions such as studio interviews, narration, commentary and dramatic re-enactment in a radio, video or web-based documentary on Australian Indigenous land rights.</i> • Media techniques and practices, including editing and publishing, are used to create media texts <i>e.g. using digital editing techniques to produce a DVD.</i> • Representations in media texts have specific purposes and are modified to maximise audience impact <i>e.g. using eye-catching images, slogans and jingles for a marketing campaign for a new product to target a teenage audience; using appropriate media images of Aboriginal peoples in a promotional video for a local context.</i> 	<p>Media Media involves constructing meaning, considering specific audiences and specific purposes, by manipulating media languages and technologies to shape representations.</p> <ul style="list-style-type: none"> • Still and moving images, sounds and words are used to construct and reconstruct meaning in media texts <i>e.g. re-editing scenes to heighten the audience's emotions.</i> • Media techniques and practices are used to market, promote, deliver and exhibit media texts <i>e.g. fulfilling the responsibilities attached to various production roles; surveying friends and family to complete market research to inform the design of a video game.</i> • Representations of different beliefs and ideas in media texts are influenced by regulations and by contexts of audiences, producers and institutions <i>e.g. using cross-media promotion to reach varied audiences with selected media texts to deliver an anti-smoking message; Indigenous broadcasting services targeting remote Aboriginal and Torres Strait Islander communities.</i>

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<p>Music Music involves singing, playing instruments, listening, moving, improvising and composing by using the music elements to express ideas, considering particular audiences and particular purposes, through sound.</p> <ul style="list-style-type: none"> Duration, beat, time values and metre are used to create repeated rhythmic patterns <i>e.g. using minims, crotchets, quavers, semiquavers and crotchet rests to create rhythmic ostinatos in simple time.</i> Pitch and intervals are used to create melodic phrases and sequences <i>e.g. using an improvised melody to accompany a known nursery rhyme.</i> Repetition is used to structure music <i>e.g. using the same, similar and different phrases within a known song.</i> Familiar sound sources, including vocal and instrumental sources, have characteristic sound qualities (tone colour) <i>e.g. hearing the mellow tone of a cello, compared with the bright sound of a trumpet.</i> Relative softness and loudness of sounds are used to change the dynamic level of music <i>e.g. using forte (f) to sing loudly or piano (p) to play softly.</i> 	<p>Music Music involves singing, playing instruments, listening, moving, improvising and composing by selecting the music elements to express ideas, considering different audiences and different purposes, through sound.</p> <ul style="list-style-type: none"> Duration, beat, time values and metre are used to create rhythmic patterns <i>e.g. using dotted notes and rests to create rhythmic patterns in compound time.</i> Pitch and intervals are used to create the melodic arrangement of sound <i>e.g. singing a melodic ostinato to accompany a song.</i> Tonalities and harmonies are used to organise music <i>e.g. hearing and identifying major and minor songs and chords.</i> Musical forms are used to structure music <i>e.g. a recurring theme in rondo form, ABACA; verse/chorus form.</i> Familiar and unfamiliar sound sources, including vocal, instrumental and environmental sources, have characteristic sound qualities (tone colour) <i>e.g. hearing the hum of city traffic; the resonating bass of a didgeridoo.</i> Relative softness and loudness and articulation of sounds are used to change dynamic levels and expression of music <i>e.g. using crescendo — gradually get louder using staccato — play short, detached notes.</i> 	<p>Music Music involves singing, playing instruments, listening, moving, improvising and composing by modifying the music elements to express ideas, considering intended audiences and intended purposes, through sound.</p> <ul style="list-style-type: none"> Duration, beat, time values and metre are used to create rhythm <i>e.g. playing a polyrhythm within a small ensemble.</i> Pitch and intervals are used to create melody <i>e.g. composing a short melody over a tonic and dominant chord progression.</i> Tonalities and harmonies are used to organise music in vertical arrangements <i>e.g. playing major/minor keys, chord progressions and riffs.</i> Contemporary and traditional musical forms are used to structure music <i>e.g. playing music in strophic form; composing a 12-bar blues song; identifying repetitive singing in vocal sequences of Aboriginal music and songs.</i> Vocal, instrumental and electronic sound sources have characteristic sound qualities (tone colour) <i>e.g. hearing and identifying orchestral timbres.</i> Relative softness and loudness and emphasis of sounds are used to change dynamic levels and expression of music <i>e.g. using accents to emphasise particular beats of a song.</i> 	<p>Music Music involves singing, playing instruments, listening, moving, improvising and composing by manipulating the music elements to express ideas, considering specific audiences and specific purposes, through sound.</p> <ul style="list-style-type: none"> Duration, beat, time values and metre are used to create and vary rhythm <i>e.g. using syncopation and mixed metre.</i> Pitch, tonalities, scales and intervals are used to create and vary the horizontal arrangement of sound <i>e.g. using modulation in a melody.</i> Tonalities and harmonies are used to organise music in different vertical arrangements <i>e.g. identifying major, minor, modal, atonal or jazz harmonies within compositions.</i> Contemporary, traditional and genre-specific musical forms are used to structure music <i>e.g. using sampling and sequencing to structure music; the sonata form.</i> Interaction between the linear and the vertical arrangement of music is used to create the texture or density of sound <i>e.g. hearing and identifying monophonic, homophonic or polyphonic textures.</i> Vocal, instrumental, electronic and computer-generated sound sources have characteristic sound qualities (tone colour) that can be altered through methods of production and manipulation <i>e.g. using digital and electronic effects to create distortion, echo and reverberation.</i> Relative softness and loudness of sounds, and digital and electronic devices, are used to change dynamic levels and expression of music <i>e.g. altering MIDI track preferences to change the volume and attack of sound.</i>

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<p>Visual Art Visual Art involves using visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering particular audiences and particular purposes, through images and objects.</p> <ul style="list-style-type: none"> • Warm (red, orange, yellow) and cool (blue, green, purple) colour schemes, and mixed and complementary colours, are used to create tone and variation <i>e.g. using cool colours to suggest calm in a paper and glue sculpture about dreams and sleep.</i> • Line is used to suggest movement and direction <i>e.g. using heavy, straight lines to suggest the swiftness of a cheetah running or soft, squiggly lines to suggest the slowness of a flowing river.</i> • Regular, irregular, open, enclosed, overlapped and adjacent shapes are used to create categories and position <i>e.g. using a variety of rectangular shapes together in a painting to represent buildings in a town.</i> • Texture is used to create variation and repetition <i>e.g. using rough and smooth fabrics and paper to create different surfaces in a collage.</i> 	<p>Visual Art Visual Art involves selecting visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering different audiences and different purposes, through images and objects.</p> <ul style="list-style-type: none"> • Colour shades (adding black to a colour) and tints (adding colour to white) are used to create balance, contrast and patterns <i>e.g. using light colours to bring objects forward in a painting, while using dark colours to make objects recede.</i> • Continuous, broken and hatched lines are used to create balance, contrast, space and patterns <i>e.g. using broken and hatched marks to show contrast of light and dark.</i> • Curved, angular, symmetrical, asymmetrical and overlapping shapes are used to create balance, contrast and patterns <i>e.g. using repeated shapes in a wax-resist painting to create a visual pattern.</i> • Texture creates contrast and patterns using lines, rubbings and markings <i>e.g. using feathery marks that contrast with smooth rubbings in clay sculptures; a pencil drawing of a tree showing smooth leaves and rough bark.</i> 	<p>Visual Art Visual Art involves modifying visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering intended audiences and intended purposes, through images and objects.</p> <ul style="list-style-type: none"> • Blended, controlled and symbolic colour is used to create depth, representation and symbolism <i>e.g. using mixed and blended colour to add depth in abstract paintings.</i> • Descriptive and emotive lines are used to create abstraction, proportion and symbolism <i>e.g. using fluid lines to show an emotional response to a stimulus.</i> • Negative space and positive shape are used to create abstraction, non-representation and proportion <i>e.g. using photographs of natural shapes in their environments to focus on negative spaces and positive shapes and thus show effects of light and dark.</i> • Actual, invented and simulated textures are used to create depth, representation and non-representation <i>e.g. using texture in a collograph print to express ideas about water without using representational imagery.</i> 	<p>Visual Art Visual Art involves manipulating visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering specific audiences and specific purposes, through images and objects.</p> <ul style="list-style-type: none"> • Ideas are researched to inform visual responses that consider social and cultural issues <i>e.g. using ideas about the history of cultural contact in Australia to inform a sculptural response promoting reconciliation.</i> • Design and visual documentation are used to develop images and objects from visual, verbal and tactile stimuli <i>e.g. creating a folio of work that is a conscious record of personal thoughts, feelings and ideas.</i> • Media areas are used in isolation and in combination to make arts works <i>e.g. using animated sculptural forms in an installation.</i> • Visual arts elements and concepts in combination are used to create compositions <i>e.g. combining a sequence of non-representational shapes in a lino print to symbolise cultural belonging.</i>