Include:

* a variety of opportunities to learn and apply the Ways of working throughout every unit
* advice about using the *Essential Learnings* when planning for The Arts:
* The Arts has five organisers— Dance, Drama, Media, Music and Visual Art.
* Select Knowledge and understanding from the range of arts organisers.
* The Ways of working highlight the processes of creating, presenting, responding and reflecting. They should be used in conjunction with Knowledge and understanding to enable students to work artistically through active engagement with The Arts strands.
* information about how this course caters for learners in the middle phase of learning, e.g. how this course of study contributes to an engaging, broad and general education, with a continued focus on literacy, numeracy and embedding ICTs.

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| **Year level/s:** |  |  |
| **Time allocation** | **Unit title** | **Targeted *Essential Learnings*** | **Unit overview topics** | **Assessable elements Assessment instruments and techniques** |
|  |  | **Ways of working** | **Knowledge and understanding** |  |  |

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| The Arts course of study mapped to *Essential Learnings* — Ways of working |
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|  | Units of work |
|  | Year 8 | Year 9 |

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|  | **Semester 1** | **Semester 2** | **Semester 1** | **Semester 2** |
| **Ways of work**ing | ***Unit title*** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Students are able to:** |

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| make decisions about arts elements, languages and cultural protocols in relation to specific style, function, audience and purpose of arts works |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| create and shape arts works by manipulating arts elements to express meaning in different contexts |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| modify and refine genre-specific arts works, using interpretive and technical skills |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| present arts works to particular audiences for a specific purpose, style and function, using genre-specific arts techniques, skills, processes and cultural protocols |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| identify risks and devise and apply safe practices |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| respond by deconstructing arts works in relation to social, cultural, historical, spiritual, political, technological and economic contexts, using arts elements and languages |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| reflect on and learning, apply new understandings and justify future applications. |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |

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| The Arts course of study mapped to *Essential Learnings* — Knowledge and understanding |
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|  | **Semester 1** | **Semester 2** | **Semester 1** | **Semester 2** |
| **Knowledge and understanding** | ***Unit title*** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| DanceDance involves using the human body to express ideas, considering specific audiences and specific purposes, by manipulating dance elements in genre-specific dance sequences. |

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| Genre-specific movements are used to create actions for dance sequences. |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Traditional and non-traditional performance areas are used to manipulate movement in space. |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Irregular and mixed metres are used to manipulate timing. |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Combinations of movement qualities are used to manipulate energy. |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Structuring devices, including embellishment, abstraction and variation forms, are used to organise movement. |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| DramaDrama involves manipulating dramatic elements and conventions to express ideas, considering specific audiences and specific purposes, through dramatic action based on real or imagined events. |
| Roles, characters and relationships are interpreted to define motivation and purpose, using specific vocal and physical techniques. |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Drama elements are manipulated to create tension and status, and are used to express ideas. |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Dramatic action and texts are created and interpreted through specific styles, including realism and non-realism. |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| MediaMedia involves constructing meaning, considering specific audiences and specific purposes, by manipulating media languages and technologies to shape representations. |
| Still and moving images, sounds and words are used to construct and reconstruct meaning in media texts. |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Media techniques and practices are used to market, promote, deliver and exhibit media texts. |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Representations of different beliefs and ideas in media texts are influenced by regulations and by contexts of audiences, producers and institutions. |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| MusicMusic 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. |
| Duration, beat, time values and metre are used to create and vary rhythm. |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Pitch, tonalities, scales and intervals are used to create and vary the horizontal arrangement of sound. |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Tonalities and harmonies are used to organise music in different vertical arrangements. |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Contemporary, traditional and genre-specific musical forms are used to structure music. |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Interaction between the linear and the vertical arrangement of music is used to create the texture or density of sound. |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Vocal, instrumental, electronic and computer-generated sound sources have characteristic sound qualities (tone colour) that can be altered through methods of production and manipulation. |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Relative softness and loudness of sounds, and digital and electronic devices, are used to change dynamic levels and expression of music. |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |

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| Visual ArtVisual 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. |
| Ideas are researched to inform visual responses that consider social and cultural issues. |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Design and visual documentation are used to develop images and objects from visual, verbal and tactile stimuli . |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Media areas are used in isolation and in combination to make arts works. |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Visual arts elements and concepts in combination are used to create compositions. |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |

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| The Arts course of study mapped to *Essential Learnings* — Assessable elements |
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|  | Units of work |
|  | Year 8 | Year 9 |

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|  | **Semester 1** | **Semester 2** | **Semester 1** | **Semester 2** |
| **Assessable elements** | ***Unit title*** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Knowledge and understanding |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Creating |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Presenting |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Responding |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Reflecting |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |