

The arts — a curriculum profile for Australian schools



The arts



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A joint project of the States, Territories and the
Commonwealth of Australia initiated by the Australian
Education Council

Curriculum
CORPORATION



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Foreword

This volume is one of a series of documents which together represent the most significant collaborative curriculum development project in the history of Australian education.

National collaboration has produced sixteen documents: a statement and a profile in each of eight areas of learning — English, mathematics, science, technology, languages other than English, health and physical education, studies of society and environment, and the arts. The sixteen documents are published in seventeen volumes, since the mathematics profile is published in two volumes.

In April 1989 the State, Territory and Commonwealth Ministers of Education endorsed ten common and agreed national goals for schooling in Australia. Over the following years, work proceeded on the development of statements and profiles. This work was undertaken at the direction of the Australian Education Council (AEC), the national council of Ministers of Education.

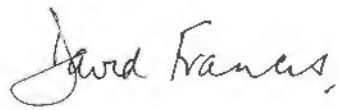
The statements in the eight areas of learning provide a framework for curriculum development by education systems and schools. They are divided into strands which reflect the major elements of learning in each area. Further, they are structured in four bands, roughly corresponding to the stages of schooling: lower primary, upper primary, junior secondary and post-compulsory. The statements do not provide a syllabus. Rather, they provide a foundation for courses which will meet students' needs and reflect advances in our knowledge — both of the learning area to which the statement is related and of how students learn. The statements encourage innovation and experimentation so that students have a positive experience of each learning area.

The profiles are designed to assist in the improvement of teaching and learning and to provide a common language for reporting student achievement. They are divided into strands for each learning area. Within each strand, eight achievement levels have been developed. Overall, the eight levels reflect the full range of student achievement during the compulsory years of schooling (Years 1–10). The Australian Council for Educational Research (ACER) has validated the levels. The profiles have also been subject to intensive trialling in Australian schools.

The project was managed by the AEC Curriculum and Assessment Committee (CURASS), chaired most recently by the New South Wales Director-General of School Education, Dr Ken Boston. CURASS included representation from the Commonwealth, States and Territories, New Zealand, Catholic and independent schools, parents, teachers, the AEC Secretariat, ACER and Curriculum Corporation. CURASS was supported by a secretariat with representation from all States and Territories and the Commonwealth.

Project teams were established to undertake the writing, while specialist staff from States and Territories and the Commonwealth assisted with development. In each learning area consultants were appointed with responsibility for ensuring that gender equity and Aboriginal and Torres Strait Islander perspectives were reflected in the documents. Throughout the writing process, nationwide consultations occurred with groups such as parents, teachers (from both government and non-government sectors), teacher educators, professional associations, subject and discipline specialists, curriculum developers, community groups, employers and unions.

At its meeting in July 1993, the AEC agreed that the publication of statements and profiles shall be the prerogative of each State and Territory. The Board of Curriculum Corporation in accordance with the wish of member systems is publishing, disseminating and marketing these materials developed through national collaborative processes.

A handwritten signature in cursive script that reads "David Francis".

David Francis
Executive Director

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Introduction

The States, Territories and the Commonwealth have, since 1989, worked together on a major national educational initiative to produce statements and profiles in eight broad areas of learning:

The arts	English
Health and physical education	Languages other than English
Mathematics	Science
Studies of society and environment	Technology.

The Australian Education Council (AEC), made up of the education ministers of the States, Territories and Commonwealth, commissioned the work.

Statements provide a framework for curriculum development in each area of learning. They define the area, outline its essential elements, show what is distinctive about it and describe a sequence for developing knowledge and skills.

Statements provide an account of the strands and bands of each learning area. Strands are groupings of understandings of a learning area's content, process and concepts. Bands are the broad stages in a sequence for developing knowledge, understandings and skills in a learning area. Each statement has four bands. Generally, Bands A and B will be covered in primary schooling, C in secondary school to year 10 and D in the post-compulsory years.

Profiles describe the progression of learning typically achieved by students during the compulsory years of schooling (Years 1–10) in each of the areas of learning. Their purpose is twofold: to help teaching and learning and to provide a framework for reporting student achievement. Profiles are divided into strands, usually the same as those in the statement, and into eight levels of achievement.

Profiles and statements are linked. The profiles show the typical progression in achieving learning outcomes, while statements are a framework of what might be taught to achieve these outcomes.

The arts statement and profile were developed in three stages:

1. *A Review of Literature and Resources in the Arts* (completed October 1991)
2. Development of *The Brief for The Arts National Curriculum and Profile* (completed June 1992)
3. Development of *A statement on the arts for Australian schools* and *The arts — a curriculum profile for Australian schools* (completed June 1993).

The arts profile is developed in the context of the following national policies and projects:

Common and Agreed National Goals for Schooling in Australia, 1989

The National Policy for the Education of Girls in Australian Schools, 1988

The National Gender Equity in Curriculum Reform Project, 1990

National Philosophy and Guidelines for Aboriginal Studies and Torres Strait Islander Studies K–12, 1991.

The statement on the arts describes three broad approaches to defining and understanding the arts. The first is concerned with arts forms as symbol systems — constructed sets of meanings. This sees the arts as distinctive languages which people use to communicate versions of reality. The second approach considers the arts to be aesthetic forms of knowing and expressing, suggesting that they are primarily sensory experiences, valued for their capacity to enhance life through aesthetic or felt experience. The third approach starts from the position that the arts are

embedded in their social and cultural contexts and that they may be viewed as embodying and reflecting their origins. Recent social and cultural theorising has questioned and challenged the ways in which cultural values are perceived, constructed and recorded, urging us to revisit the histories of the arts and to question how we know the arts and how meanings are communicated.

These three ways of thinking about the arts are not mutually exclusive and obviously do not exhaust the possibilities. The statement and profile for the arts have no one theoretical approach underlying them. Rather, they are based on the assumption that the arts may be viewed in many ways and that all considered conceptions of the arts are worthy of discussion. The statement and profile give teachers the scope to emphasise different aspects of the arts and to work within the theoretical frameworks of their choice.

The strands

The arts statement outlines the five arts forms of dance, drama, media, music and visual arts as the arts form strands. This profile does not group the arts forms together as visual and performing arts, nor does it specifically outline arts experiences that may draw on several arts forms. These are options open to systems, schools and teachers.

The statement and profile set out to accommodate a wide range of approaches to arts program planning, making it possible to focus if desired on particular aspects of the strands or their organisers. For example, systems may choose to concentrate upon design as an aspect of the visual arts. If so, schools may adjust the pointers to accommodate the focus on the design aspects of the visual arts strand.

The arts form strands are:

Dance

Dance is expressive human movement which forms an integral part of human life and culture. Dance exists in a large variety of forms and for purposes ranging from social pastime to theatrical performance and religious rite (*A statement on the arts for Australian schools* p. 13).

Students may take part in a wide range of movement and dance experiences at school from levels 1 to 8. The profile describes students' achievements as they engage in the creating, recreating and presenting of dance and as they reflect on their own dance and that of others in different contexts and cultures.

Drama

Drama is the enactment of real and imagined events through roles and situations. Drama enables both individuals and groups to explore, shape and symbolically represent ideas and feelings and their consequences (*A statement on the arts for Australian schools* p. 15).

Students participate in dramatic play, drama and formal theatrical performances. The profile describes their achievements as students make, create and recreate drama through improvisation, role-play, characterisation and interpretation of texts, and as they plan, rehearse and present their drama to others. Students also reflect on their own drama and the dramatic works of others and develop an historical understanding of drama and an awareness of contemporary issues related to drama.

Media

Media technologies are used to construct representations about real and imagined experiences. Media production (for example in radio, film, television, print, computer technology and

photography) can involve and is shaped by a multiplicity of media forms, technologies, values and discourses (*A statement on the arts for Australian schools* p. 18).

Students develop an understanding of media texts and their production in cultural contexts. The profile describes their achievements as students work with notions such as representation, audience, institution and media language and engage in critical analysis of the media and their own media representations.

Music

Music is essentially an aural art form which exists in time. Our contact with it is mainly through hearing, but musical performance can involve bodily movement and the senses of touch and sight (*A statement on the arts for Australian schools* p. 21).

The profile describes students' musical achievements in composing, improvising, performing, listening and responding. Students develop skills and aural sensitivity through a wide range of experiences with musical instruments and voice. They listen critically to their own music and that of others and develop analytical skills to evaluate and reflect upon music of different styles and from differing times and cultural contexts.

Visual arts

People make art to interpret and respond to experience in visible form. From earliest times, humans have made marks and shaped objects. Using any material at hand, human beings have fashioned useful and decorative objects and made images to represent experience (*A statement on the arts for Australian schools* p. 23).

Students of the visual arts use art, craft and design processes to make art works. The profile describes their achievements in generating and developing ideas, using skills and techniques, and applying artistic processes. Students work with a wide range of arts materials and mediums and produce images and forms using a variety of approaches. They also reflect upon their own art works and those of others and develop the skills to analyse and historically appraise art from past and present contexts.

The strand organisers

This profile describes three strand organisers within the arts form strands. These are:

- creating, making and presenting
- arts criticism and aesthetics
- past and present contexts.

The creating, making and presenting strand organiser is divided into three parts:

- exploring and developing ideas
- using skills, techniques and processes
- presenting.

The strand organisers outline the roles students play or undertake in the arts as makers, presenters, critics and theorists. (No presenting role is outlined for the visual arts, where it has less significance than for dance, drama, media and music.)

The profile includes outcome statements in each strand organiser except for presenting in visual arts. These may be given different emphases in different arts forms, at different levels and in different teaching contexts. The following broad summary describes the strand organisers.

Creating, making and presenting

This strand organiser includes the complete range of processes engaged in when people generate ideas, experiment with ideas, bring a new product into existence, rework and transform existing works or ideas, and rehearse and present their work to others. Creating, making and presenting has three parts, described below.

Exploring and developing ideas

When creating and making arts works, students learn to generate and develop ideas in varied ways. Working from many starting points extends students' understanding of the potential of the arts to express, challenge, stimulate and shape meaning. Students work with artistic processes as they develop, select and refine ideas.

While in some design processes the artist may need to work to a brief, it is not always possible for the artist to envision the finished product. Artists often work by trying out ideas, studying the results and selecting, refining and making decisions.

Using skills, techniques and processes

Approaches to skill development vary from arts form to arts form and according to styles and genres within an arts form. In music, performance skills may be developed over long periods in which aspects of technique and aural perception are gradually mastered. In the visual arts, skills may be acquired by watching formal demonstrations of techniques, followed by practice and experimentation with tools, materials and techniques. All art forms develop students' abilities to perform competently enough to exploit the forms' potential. Artistic experiences may also call for commitment to practice and rehearsal.

Presenting

A completed art work, whether it be a dance, play, musical work, pot, sculptural work, design layout or a film, may be shared with others through performance, exhibition or viewing. While some artists' works are personal and private, most arts works are made to be presented to viewers or audiences. Sometimes the audiences are limited to particular social or cultural groups, at other times they are general. Students engage in a wide range of presenting experiences which allow them to reflect on their own works as well as respond to the presented works of others.

Arts criticism and aesthetics

As critics of the arts, students enjoy responding directly to the arts through the senses. Reflecting on and responding to their own arts works and those of others develops verbal and conceptual skills. Through listening, talking, reading and writing about arts works, students learn that through the arts social and cultural values and meanings are constructed, challenged and reconstructed. Students engage in arts criticism as they describe, analyse, interpret, judge, value and challenge arts works and arts ideas. They also develop aesthetic values of their own and learn how aesthetic values are constructed in a range of social and cultural contexts.

Past and present contexts

Students study the ways in which the arts of the past have been recorded, coming to recognise that knowledge of the arts is based on values which select and elevate certain works while omitting others. Learning in the arts enables students to recognise how societies construct and record knowledge about the arts. This leads to analysing, researching, understanding, interpreting and questioning the arts of both past and present contexts.

Understanding achievement in the arts

Arts classroom experiences are active and the act of creating arts works may be as valuable as the final product. Many arts experiences must be perceived and understood in their medium. In the performing arts areas of dance, drama and music, the outcome is action, sound or movement performed by the body over a period of time. The performing arts must be observed and experienced in time and performance must be seen to embrace the processes involved in their creating and making. While video recording may enable the teacher to replay drama, dance or music activities, the process of selection by the camera tends to distort the actual experience. There are therefore no quick, neat and easy ways to make judgements about arts experience. They are often complex, and teachers may find it useful to use a variety of approaches to record the artistic outcomes achieved by each student. The profile requires the use of general evaluation strategies and the thorough documentation and observation of all phases of the artistic process.

Student outcomes may be displayed in any of the following:

- work diaries or journals kept by students to record the generation and development of their ideas, refinement of techniques and skills and planning for presentation
- notated scores (graphic and traditional) for music and dance
- video and tape recordings
- folios of works and preparatory materials, experiments, ideas tried out
- students' commentaries on their own works
- projects, researched essays, computer-generated presentations.

All students in the arts should have the opportunity to participate fully and achieve outcomes. Students with disabilities may therefore need special equipment in arts classrooms such as computer software (for example, MIDI systems for music, CAD), braille, raised line drawing kit, templates, or closed-circuit television or other magnification aids. Students may also need physical help where tasks include activities such as constructing and mixing. Terms such as 'talk', 'say', 'tell' and 'verbalise' must be understood to include all verbal and non-verbal communication (for example, signed communication such as Auslan, signed English, and communication aids such as boards, Compic, Canon communicators). The terms 'look at', 'listen to' and 'watch' must also be read as 'attending to'. Some students with disabilities may not be able to display achievement of some of the pointers of an outcome and some strands may present more difficulties for students with particular disabilities (for example, music for those with impaired hearing or the visual arts for those whose vision is impaired).



Elements of the profile

Creating, making and presenting			Arts criticism and aesthetics	Past and present contexts	OUTCOMES
LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4	LEVEL 5	LEVEL 6
LEVEL 7	LEVEL 8	LEVEL 9	LEVEL 10	LEVEL 11	LEVEL 12

LEVEL 1 Statement

Students will be able to... (text describing the level 1 statement for dance)

LEVEL 1 Table of outcomes

Creating, making and presenting	Arts criticism and aesthetics	Past and present contexts
1.1. Create and make... 1.2. Present and... 1.3. Evaluate and...	1.1. Describe and... 1.2. Analyse and... 1.3. Evaluate and...	1.1. Describe and... 1.2. Analyse and... 1.3. Evaluate and...

LEVEL 1 Dance

Creating, making and presenting

- 1.1. Create and make... (text describing outcome 1.1)
- 1.2. Present and... (text describing outcome 1.2)
- 1.3. Evaluate and... (text describing outcome 1.3)

Arts criticism and aesthetics

- 1.1. Describe and... (text describing outcome 1.1)
- 1.2. Analyse and... (text describing outcome 1.2)
- 1.3. Evaluate and... (text describing outcome 1.3)

Past and present contexts

- 1.1. Describe and... (text describing outcome 1.1)
- 1.2. Analyse and... (text describing outcome 1.2)
- 1.3. Evaluate and... (text describing outcome 1.3)

Level 1 Dance WORK SAMPLE

Task
Students were required to make a dance, using a ballroom dance.

Outcomes
The students had met the following outcomes for the task:
1.1. Create and make...
1.2. Present and...
1.3. Evaluate and...

Feedback received:
Creating, making and presenting...
1.1. Create and make...
1.2. Present and...
1.3. Evaluate and...

Strand display

Strands are the major organisers of a learning area. In the arts these strands are dance, drama, media, music and visual arts.

Strand organisers are organisers of content, process and/or conceptual understanding within a strand. There are three strand organisers for each of the five arts forms: creating, making and presenting; arts criticism and aesthetics; and past and present contexts.

Level display

Levels indicate progression in student learning. There are eight levels covering the compulsory years of schooling (Years 1–10). The level is indicated by the first number in the number sequence before each outcome.

Level statements are general descriptions of student performance at each of the eight levels within the profile.

Outcomes describe in progressive order the various skills and knowledge that students typically acquire as they become more proficient in an area. They are the building blocks of the profile.

Pointers are indicators or signals of the achievement of an outcome. Unlike outcomes, pointers are only examples. Other pointers could also indicate achievement of the outcome. Bracketed sections are examples which further develop pointers. The brackets indicate a sample from a larger set of items.

Work samples show student work which demonstrates the achievement of one or more outcomes at a level. Some samples are annotated to show the reasons for this judgement.

Creating, making and presenting

Exploring and developing ideas

Using skills, techniques and processes

Presenting

1.1 1.6 1.11 1.16 1.21

Draws upon play and imagination in making arts works.

See pages 16, 18, 20, 22, 24

1.2 1.7 1.12 1.17 1.22

Uses basic elements of the arts and explores them in making arts works.

See pages 16, 18, 20, 22, 24

1.3 1.8 1.13 1.18

Shares arts works with others.

See pages 16, 18, 20, 22

2.1 2.6 2.11 2.16 2.21

Uses experience and imagination to make arts works.

See pages 34, 36, 38, 40, 42

2.2 2.7 2.12 2.17 2.22

Makes choices about arts elements and organises them in expressive ways.

See pages 34, 36, 38, 40, 42

2.3 2.8 2.13 2.18

Plans and presents arts works for a familiar audience.

See pages 34, 36, 38, 40

3.1 3.6 3.11 3.16 3.21

Explores ideas and feelings through arts works.

See pages 52, 54, 56, 58, 60

3.2 3.7 3.12 3.17 3.22

Explores and uses several arts elements and uses specific skills, techniques and processes appropriate to the arts form.

See pages 52, 54, 56, 58, 60

3.3 3.8 3.13 3.18

Plans and presents arts works for a particular audience or purpose.

See pages 52, 54, 56, 58

4.1 4.6 4.11 4.16 4.21

Experiments with ideas and explores feelings to find satisfactory solutions to tasks.

See pages 70, 72, 74, 76, 78

4.2 4.7 4.12 4.17 4.22

Selects, combines and manipulates arts elements using a range of skills, techniques and processes.

See pages 70, 72, 74, 76, 78

4.3 4.8 4.13 4.18

Draws upon a range of skills to present arts works for a variety of audiences and purposes.

See pages 70, 72, 74, 76

5.1 5.6 5.11 5.16 5.21

Uses starting points such as observation, experiences and research to express ideas and feelings.

See pages 90, 92, 94, 96, 98

5.2 5.7 5.12 5.17 5.22

Structures arts works by organising arts elements and applying appropriate skills, techniques and processes.

See pages 90, 92, 94, 96, 98

5.3 5.8 5.13 5.18

Plans, selects and modifies presentation for particular occasions, taking into account factors such as purpose, space, materials and equipment.

See pages 90, 92, 94, 96

6.1 6.6 6.11 6.16 6.21

Explores the arts of different cultures to generate and develop ideas for arts works.

See pages 108, 110, 112, 114, 116

6.2 6.7 6.12 6.17 6.22

Uses arts elements, skills, techniques and processes to structure arts works appropriate to chosen styles and forms.

See pages 108, 110, 112, 114, 116

6.3 6.8 6.13 6.18

Rehearses, presents and promotes arts works in ways appropriate for particular audiences.

See pages 108, 110, 112, 114

7.1 7.6 7.11 7.16 7.21

a Makes arts works using ideas informed by an awareness of contemporary arts practice.

b Reflects an awareness of aesthetic considerations in making arts works.

See pages 128, 130, 132, 134, 136

7.2 7.7 7.12 7.17 7.22

Structures arts works using selected elements, styles and forms, and demonstrates ability to control the medium using skills, techniques and processes.

See pages 128, 130, 132, 134, 136

7.3 7.8 7.13 7.18

Rehearses, presents and promotes arts works using available technical equipment to evoke specific audience responses.

See pages 128, 130, 132, 134

8.1 8.6 8.11 8.16 8.21

a Initiates and makes arts works that explore issues, concepts and themes.

b Makes arts works that reflect sensitivity, commitment and an understanding of aesthetic considerations.

See pages 146, 148, 150, 152, 154

8.2 8.7 8.12 8.17 8.22

Integrates technical and structural elements in an imaginative, skilful and coherent way to make arts works.

See pages 146, 148, 150, 152, 154

8.3 8.8 8.13 8.18

Uses imaginative approaches that require wide knowledge of the conventions of rehearsing, presenting and promoting arts works.

See pages 146, 148, 150, 152

Outcomes in the arts. The generic outcome statements above form the basis of achievement in the five arts form strands. In the details of the profile, the outcome statements are presented in terminology more appropriate to each arts form.

THE ARTS

Arts criticism and aesthetics

Past and present contexts

1.4 1.9 1.14 1.19 1.23
 Responds to arts works in a personal way.
 See pages 17, 19, 21, 23, 25

1.5 1.10 1.15 1.20 1.24
 Shows an awareness of the arts in everyday life.
 See pages 17, 19, 21, 23, 25

2.4 2.9 2.14 2.19 2.23
 Responds to arts works, giving reasons for preferences.
 See pages 35, 37, 39, 41, 43

2.5 2.10 2.15 2.20 2.24
 Discusses the ways the arts are made and used for a range of purposes.
 See pages 35, 37, 39, 41, 43

3.4 3.9 3.14 3.19 3.23
 Responds to key features of arts works.
 See pages 53, 55, 57, 59, 61

3.5 3.10 3.15 3.20 3.24
 Discusses arts works from several cultures.
 See pages 53, 55, 57, 59, 61

4.4 4.9 4.14 4.19 4.23
 Talks and writes informally about personal observations of arts works.
 See pages 71, 73, 75, 77, 79

4.5 4.10 4.15 4.20 4.24
 Identifies distinguishing features of arts works that locate them in a particular time, place or culture.
 See pages 71, 73, 75, 77, 79

5.4 5.9 5.14 5.19 5.23
 Uses appropriate language to describe the ways arts works are organised to express ideas and feelings.
 See pages 91, 93, 95, 97, 99

5.5 5.10 5.15 5.20 5.24
 Shows an understanding of the ways arts works are made within particular cultural and historical contexts.
 See pages 91, 93, 95, 97, 99

6.4 6.9 6.14 6.19 6.23
 Identifies, analyses and interprets arts works and discusses responses to them.
 See pages 109, 111, 113, 115, 117

6.5 6.10 6.15 6.20 6.24
 Shows an understanding of the arts of different social and cultural groups, demonstrating a sense of histories and traditions.
 See pages 109, 111, 113, 115

7.4 7.9 7.14 7.19 7.23
 Uses processes of critical analysis to support personal judgements of arts works.
 See pages 129, 131, 133, 135, 137

7.5 7.10 7.15 7.20 7.24
 a Displays cultural and historical knowledge by comparing and contrasting characteristics such as styles, themes, purposes and content in the arts.
 b Explores contemporary arts issues and relates these to personal creating, making and presenting.
 See pages 129, 131, 133, 135, 137

8.4 8.9 8.14 8.19 8.23
 Reflects critically on meanings and values associated with particular arts works.
 See pages 147, 149, 151, 153, 155

8.5 8.10 8.15 8.20 8.24
 a Researches arts works from a variety of past and present social and cultural perspectives and shows an awareness of how histories are constructed in the arts.
 b Examines with reference to own arts works and those of others, the way the arts challenge, shape and are influenced by prevailing values.
 See pages 147, 149, 151, 153, 155

LEVEL 1

LEVEL 2

LEVEL 3

LEVEL 4

LEVEL 5

LEVEL 6

LEVEL 7

LEVEL 8

LEVEL ONE

LEVEL 1 Statement

Students at level one are aware of the arts in their daily lives and can name the major arts forms and identify arts they commonly see and hear. Students begin to recognise that participating in the arts is enjoyable and that they can make statements in them. Through play and imagination, students bring something new into existence by manipulating the materials, tools, instruments and elements of the arts forms. They represent ideas and feelings and can sequence, select, and arrange images and forms to create arts works which satisfy them. Students show others what they make and do, gaining a sense of the arts as a means of communication.

Students talk about their arts works with others in the class and describe in their own words arts works they have seen and heard. They can also respond to arts works in ways involving making, sounds, images, tactile forms or use of their bodies. They express preferences when shown several works and talk about aspects of them that they particularly notice.

LEVEL 1 Table of outcomes

Creating, making and presenting

Arts criticism and aesthetics Past and present contexts

DANCE

- 1.1 Draws upon play and imagination in making dance.
- 1.2 Uses basic elements of dance, such as space and time, and explores them in making dance works.
- 1.3 Shares dance works with others.

- 1.4 Responds to dance in a personal way.

- 1.5 Shows an awareness of dance in everyday life.

See page 16

See page 17

See page 17

DRAMA

- 1.6 Draws upon play and imagination in making drama.
- 1.7 Uses basic elements of drama such as roles, movement, focus and language and explores them in making drama.
- 1.8 Shares drama with others.

- 1.9 Responds to drama in a personal way.

- 1.10 Shows an awareness of drama in everyday life.

See page 18

See page 19

See page 19

MEDIA

- 1.11 Draws upon play and imagination in developing media productions.
- 1.12 Uses basic elements of media such as sound, colour, and movement, and explores them in media productions.
- 1.13 Shares media productions with others.

- 1.14 Responds to media texts in a personal way.

- 1.15 Shows an awareness of the media in everyday life.

See page 20

See page 21

See page 21

MUSIC

- 1.16 Draws upon play and imagination in creating and making music.
- 1.17 Uses basic elements of sound and movement and explores them in making music.
- 1.18 Shares music making with others.

- 1.19 Responds to music in a personal way.

- 1.20 Shows an awareness of music in everyday life.

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VISUAL ARTS

- 1.21 Draws upon play and imagination in making art works.
- 1.22 Uses basic elements of the visual arts such as colour, line and shape and explores them in making art works.

- 1.23 Responds to visual arts works in a personal way.

- 1.24 Shows an awareness of the visual arts in everyday life.

See page 24

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See page 25

TOWARDS LEVEL 1

In TOWARDS LEVEL 1, level 1 pointers have been supplemented with additional pointers to show progress towards level 1 of students with disabilities. Level 1 outcomes and pointers start on page 16.

Dance

Creating, making and presenting

Exploring and developing ideas

Towards level 1, students:

- Participate in activities such as movement to music.
- Improvise, using movements of their choice.

Using skills, techniques and processes

Towards level 1, students:

- Make movements using different parts of the body.
- Explore different movements, such as fast and slow.

Presenting

Towards level 1, students:

- Take turns in participating.
- Share experiences of dance.

Arts criticism and aesthetics

Towards level 1, students:

- Observe performances.

Past and present contexts

Towards level 1, students:

- Participate in different forms of dance.

Drama

Creating, making and presenting

Exploring and developing ideas

Towards level 1, students:

- Participate in basic drama activities.
- Participate in activities such as imaginary play.

Using skills, techniques and processes

Towards level 1, students:

- Use available props for imaginative play.
- Participate in activities such as role-play.

Presenting

Towards level 1, students:

- Take turns in participating.

Arts criticism and aesthetics

Towards level 1, students:

- Listen and attend to the performances of others.

Past and present contexts

Towards level 1, students:

- Participate in different forms of imaginary play.

Media

Creating, making and presenting

Exploring and developing ideas

Towards level 1, students:

- Retell a story by placing pictures in a sequence.
- Assist in activities associating sound with images.

Using skills, techniques and processes

Towards level 1, students:

- Tell a story using pictures in a sequence.
- Explore different forms of media.

Presenting

Towards level 1, students:

- Listen to and concentrate on media activities.
- Communicate media experiences.

Arts criticism and aesthetics

Towards level 1, students:

- Respond to familiar advertising jingles.
- Identify familiar characters (real or cartoon).

Past and present contexts

Towards level 1, students:

- Identify advertisements.
- Identify types of media in different settings (film at the cinema and TV at home).

Music

Creating, making and presenting

Exploring and developing ideas

Towards level 1, students:

- Experiment with different instruments to accompany a song, story or dance.
- Recognise differences in sound.

Using skills, techniques and processes

Towards level 1, students:

- Handle musical instruments and create sounds.
- Vocalise and participate in musical activities.

Presenting

Towards level 1, students:

- Listen to different musical works and musical instruments.
- Participate in group music activities.

Arts criticism and aesthetics

Towards level 1, students:

- Identify musical instruments.
- Communicate music experiences.

Past and present contexts

Towards level 1, students:

- Recognise songs associated with different occasions (birthdays or religious occasions).
- Identify sources of music in their everyday lives (radio, CD players, television).

Visual Arts

Creating, making and presenting

Exploring and developing ideas

Towards level 1, students:

- Explore and experiment with texture.
- Make art works using drawing, painting or printing.

Using skills, techniques and processes

Towards level 1, students:

- Make basic constructions using available materials.
- Make a repetitive pattern in printmaking.

Arts criticism and aesthetics

Towards level 1, students:

- Identify arts materials.
- Communicate art experiences.

Past and present contexts

Towards level 1, students:

- Recognise art around them (clothes, advertising).
- Identify different forms of art.

LEVEL 1 Dance

Creating, making and presenting

Exploring and developing ideas

At level 1, a student:

1.1 Draws upon play and imagination in making dance.

Evident when students, for example:

- Move freely while exploring movements (gliding, rolling and creeping).
- Make body shapes and movements in response to sound and music.
- Improvise a dance based on stimuli such as props, words, games and poems.
- Interpret everyday situations in movement, such as a 'making soup dance' with chopping, slicing and stirring movements.
- Respond in movement to different feelings (tiredness, anger, joy).

Using skills, techniques and processes

At level 1, a student:

1.2 Uses basic elements of dance, such as space and time, and explores them in making dance works.

Evident when students, for example:

- Move freely while travelling without bumping into others.
- Isolate parts of the body and initiate movement exploration from specific parts.
- Explore opposites in dynamics, space directions and time (fast and slow, up and down, light and strong).
- Control the flow of movement in stopping, starting and stillness.
- Imitate or shadow the movements of a leader.

Presenting

At level 1, a student:

1.3 Shares dance works with others.

Evident when students, for example:

- Show shapes and movements to others in their class.
- Share stories about situations created in their dances.
- Watch other students' dances with attention.
- Teach a favourite movement to others in the group.

Arts criticism and aesthetics

At level 1, a student:

1.4 Responds to dance in a personal way.

Evident when students, for example:

- Talk about the way they felt while making their own movements in class.
- Watch a pair of other students move, talk about their main movements, and try to imitate some of them.
- Make sounds to go with their movements.
- Tell the story of their own dance, focusing on movement words such as stomp, creep, push.

Past and present contexts

At level 1, a student:

1.5 Shows an awareness of dance in everyday life.

Evident when students, for example:

- Talk about dancing they have done.
- Discuss places in their community where people dance (parties, weddings, night clubs).
- Comment about costumes worn for different dances (Hawaiian hula skirt, Scottish kilt).
- Recall dances they have seen.

Level 2 outcomes:

- 2.1 Uses experience and imagination to make dance.
- 2.2 Makes choices about dance elements and organises them in expressive ways.
- 2.3 Plans and presents dance works for a familiar audience.
- 2.4 Responds to dance works, giving reasons for preferences.
- 2.5 Discusses the way dance is made and used for a range of purposes.

LEVEL 1 Drama

Creating, making and presenting

Exploring and developing ideas

At level 1, a student:

1.6 Draws upon play and imagination in making drama.

Evident when students, for example:

- Improvise a simple given situation.
- Invent dialogue in a role and situation (a visit to the hospital).
- Use stories from their own lives as the basis of improvising and storytelling (when gran got stung by a bee).
- Enact known and given stories using voices and bodies (Billy Goats Gruff).

Using skills, techniques and processes

At level 1, a student:

1.7 Uses basic elements of drama such as roles, movement, focus and language and explores them in making drama.

Evident when students, for example:

- Use some elements of drama (space and place by setting up their part of the room as a railway station).
- Take on roles in make-believe situations.
- Use stories from their own lives as the basis for their own improvising.
- Use available objects as props or as imagined other things (a cardboard box as a time machine).

Presenting

At level 1, a student:

1.8 Shares drama with others.

Evident when students, for example:

- Share selected moments of their dramatic play with others through freeze frames or replaying short sections.
- Listen and watch while other students share their drama.

Arts criticism and aesthetics

At level 1, a student:

1.9 Responds to drama in a personal way.

Evident when students, for example:

- Talk informally about what they observe in their own drama and that of others, showing respect for others.
- Communicate ideas and feelings experienced during and after drama.
- Make a painting about their drama.
- Identify the differences between the fictional world of drama and reality.

Past and present contexts

At level 1, a student:

1.10 Shows an awareness of drama in everyday life.

Evident when students, for example:

- Identify drama experiences in their everyday lives, such as that on television.
- Identify some of the ways that drama represents human experience (people pretending to be someone else).
- Talk about characters and situations they have seen in plays and films.

Level 2 outcomes:

- 2.6 Uses experience and imagination to make drama.
- 2.7 Makes choices about drama elements and organises them in expressive ways.
- 2.8 Plans and presents drama for a familiar audience.
- 2.9 Responds to drama, giving reasons for preferences.
- 2.10 Discusses the ways drama is made and used for a range of purposes.

LEVEL 1 Media

Creating, making and presenting

Exploring and developing ideas

At level 1, a student:

1.11 Draws upon play and imagination in developing media productions.

Evident when students, for example:

- Draw images that show events in a story told or read by the teacher.
- Identify different sounds and where they may have been recorded (at the beach, at a carnival).
- Tell a story about the people, objects and places in a photograph.
- Apply coloured cellophane to photos or images to simulate night, heat or other effects.

Using skills, techniques and processes

At level 1, a student:

1.12 Uses basic elements of media such as sound, colour and movement, and explores them in media productions.

Evident when students, for example:

- Order a number of images to make a sequence.
- Match sounds to images (kitchen sounds to kitchen utensils, radio sport sounds to sports photographs).
- Use light to project a shape or to cast shadows on to a screen.
- Make a collage of photographs from magazines on a simple theme (food, cars, colours).
- Use safe work practices to make simple photograms by exposing photographic paper to light with different objects on its surface.

Presenting

At level 1, a student:

1.13 Shares media productions with others.

Evident when students, for example:

- Contribute their media work to an image collage on a topic.
- Play back video or audio material of themselves or their friends.
- Use photographs taken on an excursion to present an account of events.
- Role-play a song as a video clip.

Arts criticism and aesthetics

At level 1, a student:

1.14 Responds to media texts in a personal way.

Evident when students, for example:

- Describe reactions to or feelings about a film or program.
- Identify characters, situations and settings in a film or television program.
- Describe a surprising part in a film or television program.
- Identify advertisements in a variety of media texts.
- Identify and perform songs, jingles and themes from media programs.

Past and present contexts

At level 1, a student:

1.15 Shows an awareness of the media in everyday life.

Evident when students, for example:

- Identify different media such as television, film, radio and print.
- Draw pictures of themselves watching television at home and talk about this experience.
- Describe the differences in their behaviour while viewing television at home and seeing a film at the cinema.
- Identify products in the home advertised in the media.
- Identify settings where media productions are experienced or encountered (video stores, cinemas, theatre foyers, shopping malls, newsagents, the home).

Level 2 outcomes:

2.11 Uses experience and imagination to develop media productions.

2.12 Makes choices about media elements and organises them in expressive ways.

2.13 Plans and presents media productions for a familiar audience.

2.14 Responds to media texts, giving reasons for preferences.

2.15 Discusses the ways media products are made and used for a range of purposes.

LEVEL 1 Music

Creating, making and presenting

Exploring and developing ideas

At level 1, a student:

1.16 Draws upon play and imagination in creating and making music.

Evident when students, for example:

- Explore change in their voices to create different moods (sunrise on spooky swamp) or imitate the sounds of animals or machines.
- Use the sound of an instrument to represent a monster or thunder.
- Make a soundscape to support a dance, game, story, poem, picture.
- Improvise vocal responses (participate in a 'singing only' hour).
- Sing a song with the voice of an imagined character, and provide appropriate movements using a hand puppet.

Using skills, techniques and processes

At level 1, a student:

1.17 Uses basic elements of sound and movement and explores them in making music.

Evident when students, for example:

- Create a rhythmic ostinato to accompany a song, chant, rhyme or piece of recorded music.
- Imitate short musical patterns in a call-and-response format.
- Sing songs using a natural voice.
- Invent signs and symbols to represent basic characteristics of sounds (high/low, loud/soft, short/long) and use them to notate an ostinato pattern they have created.

Presenting

At level 1, a student:

1.18 Shares music making with others.

Evident when students, for example:

- Participate in class singing activities.
- Perform simple body percussion patterns to accompany a song.
- Play an instrument within a class ensemble.
- Play short musical patterns from memory.
- Move in response to music.

Arts criticism and aesthetics

At level 1, a student:

1.19 Responds to music in a personal way.

Evident when students, for example:

- Listen to a short musical work and respond to its prominent musical elements through movement, dance, body percussion.
- Recognise and describe obvious sound characteristics (ascending/descending pitch, long/short sounds, tempo changes, loud/soft sounds).
- Identify a known instrument or piece of music by sound alone.
- Perform a song (lullaby, nonsense song or thematic song) in a manner they feel is appropriate.

Past and present contexts

At level 1, a student:

1.20 Shows an awareness of music in everyday life.

Evident when students, for example:

- Identify the different sources of music in their daily lives (radio, supermarket, television).
- Sing or listen to a selected song and talk about the story told through the song.
- Describe when a song or instrumental work listened to or performed, would most appropriately be performed.

Level 2 outcomes:

2.16 Uses experience and imagination to create and make music.

2.17 Makes choices about sounds and organises them in expressive ways.

2.18 Plans and presents musical works for a familiar audience.

2.19 Responds to music, giving reasons for preferences.

2.20 Discusses the ways music is made and used for a range of purposes.

LEVEL 1 Visual Arts

Creating, making and presenting

Exploring and developing ideas

At level 1, a student:

1.21 Draws upon play and imagination in making art works.

Evident when students, for example:

- Use observations, experiences and imagination as a source for clay modelling, drawing and painting.
- Draw or paint images of people with a focus on detail such as curly hair, buttons and shoes.
- Use imagination to invent and construct costumes and environments from found materials.
- Choose different combinations of shapes and colours to make into other shapes based on real or imagined images or forms.
- Draw from imagination to construct buildings, puppets or crazy machines by assembling and joining boxes and other materials.

Using skills, techniques and processes

At level 1, a student:

1.22 Uses basic elements of the visual arts such as colour, line and shape and explores them in making art works.

Evident when students, for example:

- Use a range of materials to create different effects in drawing (use thick and thin pens and pencils, bright or dull colours, pinching or pulling techniques in clay to show features such as hairy toes, scaly stomach or goggly eyes).
- Create images as representations of people, animals or objects or make repeat patterns by pressing inked objects on to paper or other surfaces.
- Make textured rubbings from different surfaces in the environment and select and use in imaginative pictures or designs of plants, cars, buildings.
- Select and arrange shapes and colours to make cards with messages to send to others for particular occasions and events.

Arts criticism and aesthetics

At level 1, a student:

1.23 Responds to visual arts works in a personal way.

Evident when students, for example:

- Name and talk about the use of different materials used in making art works (wax crayons, thick paints, pointy pencils, furry materials, clay).
- Use words to describe particular qualities in art works (wiggly lines, strong shapes, prickly textures, spooky forest).
- Look at a range of two- and three-dimensional art works and talk about what they like and dislike, giving reasons for preferences.
- In their own words, tell a story about their own art-making.
- Make connections between their observations of art works and their own experiences.

Past and present contexts

At level 1, a student:

1.24 Shows an awareness of the visual arts in everyday life.

Evident when students, for example:

- Recognise the major forms associated with the visual arts (can say, 'This is a painting, costume, photograph or a sculpture' and know that the people who made them are women and men called painters, dress makers, weavers, embroiderers, photographers or sculptors).
- Know that two- and three-dimensional art can be made for different reasons and purposes (for play, pleasure, celebration, everyday use).
- Talk about where they live and about people who design and make houses, furniture, rugs for the floor and bowls for breakfast cereal.
- Recognise examples of art and design in their own environment and in the media (in magazines, on billboards, in shops).

Level 2 outcomes:

- 2.21 Uses experience and imagination to make art works.
- 2.22 Makes choices about elements in the visual arts and organises them in expressive ways.
- 2.23 Responds to visual arts works, giving reasons for preferences.
- 2.24 Discusses the ways visual arts works are made and used for a range of purposes.

Dance

Task

Students were required to make a dance, using a balloon for movement ideas.

Background

The students had worked, individually or with partners, with a visiting dancer-in-residence for eight hours, focusing on exploration of elevation, fast and slow speeds, and fluency of movement. In this dance, students worked with a partner to explore variations in the elements of time and space. The performance to the class in the school gymnasium was the students' first presentation of their dance to others.

Relevant outcomes:

Creating, making and presenting

Exploring and developing ideas

- 1.1 Draws upon play and imagination in making dance.

Presenting

- 1.3 Shares dance works with others.

Summary comment

A balloon was used as a stimulus for movement ideas. The students responded to the balloon in a 'delicate manner', making a variety of shapes. The two students shown here focused on achieving variation of elevation and shape in their dance. They tried several movement sequences and used the open floor space to advantage. They also explored variations in direction and speed and concentrated on controlling the slow and deliberate movements.



Task

Students were asked to tell the class about their drama experiences.

Background

Hannah told the class about seeing two plays with her father: a production of 'Oliver' by a local high school and a production of 'Boss of the Pool' by a Theatre for Young People. She also drew what she remembered of the performances.

Relevant outcomes:

Arts criticism and aesthetics

1.9 Responds to drama in a personal way.

Past and present contexts

1.10 Shows an awareness of drama in everyday life.

(1.10) Hannah talks about her memories of two plays from her own experience showing an awareness of drama in everyday life.

(1.9) Her sentence structure is informal and relaxed.

She communicates some key ideas from the plays she saw. The level of detail of recall is appropriate to her age and development.

She is happy to share her feelings, particularly her feelings of concern.

She identifies a distinction between the character and the actor.

She does a drawing about the drama that identifies the key characters.

Transcript of Hannah talking. The teacher prompted some of her comments.

Oliver was a poor little boy. People were mean to him. Bill was. Well, he killed the mother, the person looking after Oliver. Her name was Sally. (He didn't really kill her, it was only acting!) In the end, his grandpa took him home. I was a bit scared by Bill... I know it was Sam but I held my Dad's hand because I was scared.

The singing was good. I like best the song (sings)

God see yourself our mate!, God see yourself part of the family...

There were lots of kids on stage... about 71. They did their parts good, I think. I liked going to see it. We drove there. We had good seats and I could see everything.

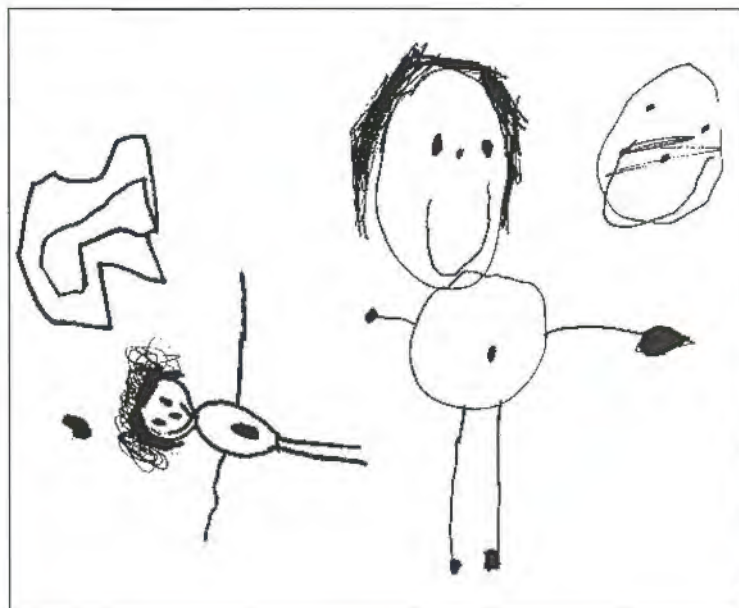
I've never acted but I'd like to.

Remember Bengy - he swam at the end and Shelley was his friend. I was a bit scared of Bengy at first and held Dad's hand. But in the end, I wasn't. It was a good play. The old Granny was funny... she had no eyes and she said no nice words. I don't know anything else about it.

They had a really swimming pool on stage. It was opened and shut.

Bengy and Shelley swam in it. They're just the two that swam in it.

Shelley... Bengy called her Smelly and then he called her SHELL-EEE.



Music

Task

Improvise movements in response to a rhythm pattern played on a percussion instrument.

Background

Year 1 students started by exploring the space around them through fast and slow movements. Working in two groups, one group clapped a steady beat while the second explored their own space through improvised movements. At this point, students were invited to choose a percussion instrument and play a four-beat pattern that was passed from one student to another while other students responded to the sound through improvised movement. The activity was extended to a two-bar

phrase played on the percussion instruments to accompany improvised movements.

Relevant outcome:

Creating, making and presenting

Using skills, techniques and processes

1.17 Uses basic elements of sound and movement and explores them in making music.

Summary comment

The activity required students to explore the relationship between sound and movement in a task that required both concentration and attentive listening. Some students found it difficult to feel the eight-beat pattern and maintain a steady beat.



Task

Students were asked to use torn tissue paper to suggest the brolgas from the Aboriginal stories.

Background

During a visit to the school by the Mornington Island Aboriginal artists, the year 1 students made brolga bird masks from cardboard and silver foil. They used their masks in a dance and became fascinated by the brolga bird. The teacher then suggested that they make a brolga bird using torn tissue paper to give the feeling of feathers. She suggested drawing an outline shape of their image first if they wished. Inspired by Patricia Mullin's story illustrations using tissue paper, the students used PVA glue to stick their paper.

Relevant outcome:

Creating, making and presenting

Using skills, techniques and processes

1.22 Uses basic elements of the visual arts such as colour, line and shape and explores them in making art works.

Summary comment

The student has used the tissue paper to explore the feathery qualities of the bird. Whereas most students in the class represented birds with open wings, Billy's brolga has its wings close to the body.

The outline shows a control of form and the image is set on a ground with balancing tree forms. The tissue paper has been torn and pasted to suggest the wings of the bird and to suggest light and dark contrasts.



LEVEL TWO

LEVEL 2 Statement

Students at level two choose particular elements for use in their arts works and organise or arrange them for expressive purposes. They use both actual experiences and imagination as a basis for making arts works. They express ideas and feelings by selecting, emphasising and organising arts elements in different ways.

Students prepare and present their works for others to appreciate. They reflect on their own arts works and those of others. Students respond to the most apparent features of the works and show how some key elements such as shape, form, repetition and time have been used. They talk about their preferences and why they like or dislike the works and listen to and talk about the preferences of others.

Students begin to discriminate between different arts works. They recognise that arts works are made for different purposes, such as entertainment, celebration or to express ideas and feelings. They discuss the purposes of the arts in their own community and talk about different ways arts works are made.

LEVEL 2 Table of outcomes

Creating, making and presenting Arts criticism and aesthetics Past and present contexts

	Creating, making and presenting	Arts criticism and aesthetics	Past and present contexts
DANCE	1 Uses experience and imagination to make dance.	2.4 Responds to dance works, giving reasons for preferences.	2.5 Discusses the way dance is made and used for a range of purposes.
	2 Makes choices about dance elements and organises them in expressive ways.		
	3 Plans and presents dance works for familiar audience.		
	See page 34	See page 35	See page 35
DRAMA	4 Uses experience and imagination to make drama.	2.9 Responds to drama, giving reasons for preferences.	2.10 Discusses the ways drama is made and used for a range of purposes.
	5 Makes choices about drama elements and organises them in expressive ways.		
	6 Plans and presents drama for a familiar audience.		
	See page 36	See page 37	See page 37
MEDIA	7.1 Uses experience and imagination to develop media productions.	2.14 Responds to media texts, giving reasons for preferences.	2.15 Discusses the ways media products are made and used for a range of purposes.
	7.2 Makes choices about media elements and organises them in expressive ways.		
	7.3 Plans and presents media productions for a familiar audience.		
	See page 38	See page 39	See page 39
MUSIC	8.6 Uses experience and imagination to create and make music.	2.19 Responds to music, giving reasons for preferences.	2.20 Discusses the ways music is made and used for a range of purposes.
	8.7 Makes choices about sounds and organises them in expressive ways.		
	8.8 Plans and presents musical works for a familiar audience.		
	See page 40	See page 41	See page 41
VISUAL ARTS	9.1 Uses experience and imagination to make art works.	2.23 Responds to visual arts works, giving reasons for preferences.	2.24 Discusses the ways visual arts works are made and used for a range of purposes.
	9.2 Makes choices about elements in visual arts and organises them in expressive ways.		
	See page 42	See page 43	See page 43

LEVEL 2 Dance

Level 1 outcomes:

- 1.1 Draws upon play and imagination in making dance.
- 1.2 Uses basic elements of dance, such as space and time, and explores them in making dance works.
- 1.3 Shares dance works with others.
- 1.4 Responds to dance in a personal way.
- 1.5 Shows an awareness of dance in everyday life.

Creating, making and presenting

Exploring and developing ideas

At level 2, a student:

2.1 Uses experience and imagination to make dance.

Evident when students, for example:

- Interpret feelings or emotions by moving in ways that reflect that feeling or emotion (an excited walk, a happy jump, a tired fall).
- Communicate events from home, school or elsewhere through repeatable movement patterns.
- Make short sequences linking body shapes and movement in response to music, painting or stories.
- Improvise movement based on favourite objects, such as toy animals.
- Explore movement within different imaginary tactile environments (sand, water, mud, glue).

Using skills, techniques and processes

At level 2, a student:

2.2 Makes choices about dance elements and organises them in expressive ways.

Evident when students, for example:

- Use appropriate warm-ups in preparing for dance, (shaking, swinging and bouncing).
- Move at and between the three spatial levels of low, middle and high.
- Work with a partner playing mirroring and statue games.
- Learn several simple short dances.
- Repeat short action sequences they have created (run, jump, roll).

Presenting

At level 2, a student:

2.3 Plans and presents dance works for a familiar audience.

Evident when students, for example:

- Show in pairs their mirroring sequences to the group.
- Retell with movement simple rhymes, songs and stories.
- Identify and perform movements that reflect emotions, using facial expression, gestures and simple movements and show these to the class.
- Select and define a space for performance.

Arts criticism and aesthetics

At level 2, a student:

2.4 Responds to dance works, giving reasons for preferences.

Evident when students, for example:

- Discuss shapes, lines, levels and movements seen on television or in books.
- Look at a dance, pick their favourite movements and give reasons ('I liked the spiky shapes.').
- Draw, paint or write about a favourite part of a dance.
- Watch a Greek folk dance and an Australian bush dance and discuss their differences (steps, costumes, music).

Past and present contexts

At level 2, a student:

2.5 Discusses the way dance is made and used for a range of purposes.

Evident when students, for example:

- Identify dances from different cultures and countries, focusing on costumes, patterns and groupings.
- Ask parents and grandparents or other older people to describe dances they have seen and done and compare these with dances of today.
- List and discuss styles of dances seen in their community and on television.
- Talk about why they or their peers dance.

Level 3 outcomes:

- 3.1 Explores ideas and feelings through dance works.
- 3.2 Explores and uses several dance elements and uses specific skills, techniques and processes appropriate to dance.
- 3.3 Plans and presents dance works for a particular audience or purpose.
- 3.4 Responds to key features of dance works.
- 3.5 Discusses dance from several cultures.

LEVEL 2 Drama

Level 1 outcomes:

- 1.6 Draws upon play and imagination in making drama.
- 1.7 Uses basic elements of drama such as roles, movement, focus and language and explores them in making drama.
- 1.8 Shares drama with others.
- 1.9 Responds to drama in a personal way.
- 1.10 Shows an awareness of drama in everyday life.

Creating, making and presenting

Exploring and developing ideas

At level 2, a student:

2.6 Uses experience and imagination to make drama.

Evident when students, for example:

- Use their own experiences as the basis for improvising and role-playing (explore authority roles in an improvisation about litter and pollution in their community).
- Enter into make-believe situations (exploring confrontation between two characters).
- Adapt and explore known stories, such as those in oral traditions (Tiddalik the Frog).

Using skills, techniques and processes

At level 2, a student:

2.7 Makes choices about drama elements and organises them in expressive ways.

Evident when students, for example:

- Negotiate with others in and out of role to build dramatic action.
- Make choices about elements of drama such as role, situation and language in their improvisations.
- Use introduction, development and conclusion to organise their improvisations.
- Spontaneously and consciously use voice, gesture and movement in creating simple roles.
- Use simple props such as a length of fabric as a river to act as a dramatic symbol.

Presenting

At level 2, a student:

2.8 Plans and presents drama for a familiar audience.

Evident when students, for example:

- Shape and share selected moments from their improvisations and role-plays so that others in their class can see, hear and understand them.
- Focus their drama for others through using some of the elements of drama, such as role, dramatic action and language.
- Alter playing space to make a suitable setting for their drama (arrange a semi-circle of chairs for an audience around a playing space where blue fabric has been arranged to suggest a stream).
- Work cooperatively with others in planning and sharing their drama.

Arts criticism and aesthetics

At level 2, a student:

2.9 Responds to drama, giving reasons for preferences.

Evident when students, for example:

- Make observations about drama, describing content and dramatic action, use of roles and spaces.
- Describe the ideas, feelings and attitudes they experience in drama.
- Make personal observations about what they enjoyed in drama, giving reasons for their opinions and preferences ('I liked the character of the monkey because...').
- Identify other points of view through participating in or observing drama.

Past and present contexts

At level 2, a student:

2.10 Discusses the ways drama is made and used for a range of purposes.

Evident when students, for example:

- Identify drama experiences in their community, such as in theatre-for-schools programs, storytelling or community theatre.
- Identify some of the ways drama in their own culture is different from drama in other cultures.
- Identify some of the purposes of drama, such as drama for entertainment and drama to sell a product.
- Distinguish between drama they make themselves and drama as entertainment in society (survey newspapers to identify how much drama is available in their community).

Level 3 outcomes:

- 3.6 Explores ideas and feelings through drama.
- 3.7 Explores and uses several drama elements and uses specific skills, techniques and processes such as improvising and role-playing.
- 3.8 Plans and presents drama for a particular audience or purpose.
- 3.9 Responds to key features of drama.
- 3.10 Discusses drama from several cultures.

LEVEL 2 Media

Level 1 outcomes:

- 1.11 Draws upon play and imagination in developing media productions.
- 1.12 Uses basic elements of media such as sound, colour, and movement, and explores them in media productions.
- 1.13 Shares media productions with others.
- 1.14 Responds to media texts in a personal way.
- 1.15 Shows an awareness of the media in everyday life.

Creating, making and presenting

Exploring and developing ideas

At level 2, a student:

2.11 Uses experience and imagination to develop media productions.

Evident when students, for example:

- Order a number of images to tell a story or recreate an event.
- Predict possible conclusions to unfinished visual or spoken stories.
- Draw yesterday's events in a frame.
- Draw characters and action in a sequence from a computer game.
- Improvise sounds that indicate a mood or special effect that could accompany visuals (car noises, alarms, humming sounds).

Using skills, techniques and processes

At level 2, a student:

2.12 Makes choices about media elements and organises them in expressive ways.

Evident when students, for example:

- Cut out images of people and objects from magazines and arrange to tell a story or establish a relationship between them.
- Use a cut out frame or a closed-circuit television to show how they would photograph or videotape scenes or perspectives.
- Develop skills with simple sound recording equipment to record sounds to identify places and subjects (classrooms, playgrounds, office, farm).
- Complete a sequence by drawing a missing frame in a comic or storyboard.
- Record and play back sounds or sound effects to accompany images.

Presenting

At level 2, a student:

2.13 Plans and presents media productions for a familiar audience.

Evident when students, for example:

- Select a photograph or sequence from a production in which they were involved and explain the circumstances under which it was made (what happened before and after).
- Decide where a poster designed to appeal to their age group would be best displayed.

Arts criticism and aesthetics

At level 2, a student:

2.14 Responds to media texts, giving reasons for preferences.

Evident when students, for example:

- Make suggestions about the soundtrack that would best accompany images.
- Discuss expectations of a television program or series after looking at promotion and advertising material.
- Explain what makes a photograph interesting.
- Introduce a section of their favourite television program, explaining why they enjoy it.
- Describe a favourite cartoon character, saying what they like about the characters.

Past and present contexts

At level 2, a student:

2.15 Discusses the ways media products are made and used for a range of purposes.

Evident when students, for example:

- List media products they see and hear in one day and say where and when.
- Describe the media products they use for entertainment, information, education, and pleasure and consider if others use them this way.
- Record small segments from radio and television and suggest who might be the audience watching or listening to this material.
- List similarities and differences between the same story presented in two different media forms (a fairytale presented as book, cartoon, television program or animated feature).
- Discuss why a person might want to make a film, radio or television program, take photographs or write newspaper articles.

Level 3 outcomes:

- 3.11 Explores ideas and feelings through media productions.
- 3.12 Explores and uses several media elements and uses specific skills and techniques appropriate to the media form.
- 3.13 Plans and presents media productions for a particular audience or purpose.
- 3.14 Responds to key features of media texts.
- 3.15 Discusses media products from several cultures.

LEVEL 2 Music

Level 1 outcomes:

- 1.16 Draws upon play and imagination in creating and making music.
- 1.17 Uses basic elements of sound and movement and explores them in making music.
- 1.18 Shares music making with others.
- 1.19 Responds to music in a personal way.
- 1.20 Shows an awareness of music in everyday life.

Creating, making and presenting

Exploring and developing ideas

At level 2, a student:

2.16 Uses experience and imagination to create and make music.

Evident when students, for example:

- Recite rhymes and chants, experimenting with voice changes to create different moods and meaning.
- Improvise a vocal or instrumental pattern (a short ostinato pattern to accompany a movement, song, poem or game).
- Create a piece of music using basic musical elements (tone, dynamics, pitch and duration).
- Create a piece of music in response to different stimuli (a dance, story, poem or picture).
- Use a given rhythmic pattern to create a piece of music for performance on the classroom sound mobile.

Using skills, techniques and processes

At level 2, a student:

2.17 Makes choices about sounds and organises them in expressive ways.

Evident when students, for example:

- Select and organise sounds to create a sound collage (based on an idea such as 'night').
- Use body percussion sounds to create the effect of a crescendo (a train pulling out of a station).
- Create an ostinato to accompany a song, chant, rhyme or piece of recorded music.
- Create a simple graphic score for a piece they have composed.

Presenting

At level 2, a student:

2.18 Plans and presents musical works for a familiar audience.

Evident when students, for example:

- Sing songs, including rounds, with confidence and in a natural voice as part of a class ensemble.
- Work as a member of a small class ensemble to plan, rehearse and present performances of their own works or those of others for the class.
- Perform a movement sequence in response to music.
- Imitate short melodic/rhythmic phrases in a call-and-response format.

Arts criticism and aesthetics

At level 2, a student:

2.19 Responds to music, giving reasons for preferences.

Evident when students, for example:

- Ask members of their family what types of music they heard and liked when they were young.
- Improvise physical movements in responses to the prominent musical features (dynamics, pitch, rhythm, tone colour and structure) of a work being performed.
- Listen to a piece of program music and describe, in their own words, how sounds were used to create the desired image.
- Listen to a short musical work and represent its prominent musical elements in a picture.
- Talk about their initial reactions to or feelings about musical works and classroom musical experiences and give their preferences.

Past and present contexts

At level 2, a student:

2.20 Discusses the ways music is made and used for a range of purposes.

Evident when students, for example:

- Discuss sounds heard in familiar situations (at home, shopping centre, playground) and describe them, using some musical terms.
- Discuss the rhythmic features of the music used for a folk dance they have performed.
- Discuss the purpose of a work listened to or performed and how it affects the way it should be performed.

Level 3 outcomes:

- 3.16 Explores ideas and feelings through creating and making music.
- 3.17 Explores and uses several aspects of sound and uses specific skills, techniques and processes appropriate to the musical work.
- 3.18 Plans and presents musical works for a particular audience or purpose.
- 3.19 Responds to key features of musical works.
- 3.20 Discusses music from several cultures.

LEVEL 2 Visual Arts

Level 1 outcomes:

- 1.21 Draws upon play and imagination in making art works.
- 1.22 Uses basic elements of the visual arts such as colour, line and shape and explores them in making art works.
- 1.23 Responds to visual arts works in a personal way.
- 1.24 Shows an awareness of the visual arts in everyday life.

Creating, making and presenting

Exploring and developing ideas

At level 2, a student:

2.21 Uses experience and imagination to make art works.

Evident when students, for example:

- Use combinations of colours to create different effects in printmaking, painting or drawing.
- Create real and imagined environments by selecting and joining a range of three-dimensional shapes in clay or board (houses for people, animals and objects).
- Design and make their own shapes to use as printing stamps for radial, linear or random patterns or pictures.
- Interpret a character from a story using a variety of different collage materials (cardboard, paper, fabric, fibres).
- Draw, make or arrange objects and images to form imaginary worlds for a story character to support drama improvisation or puppetry.

Using skills, techniques and processes

At level 2, a student:

2.22 Makes choices about elements in the visual arts and organises them in expressive ways.

Evident when students, for example:

- Cut and paste images, words and letters to explore simple lettering and layout in an advertisement for a storybook or to send a message.
- Show understanding of concepts such as 'small and tall', 'narrow and wide' in drawing, painting or modelling.
- Design and make works with a function to send to others (a package for a gift, postcards).
- Create symmetrical or asymmetrical patterns using weaving, stitching, drawing, painting.
- Construct imaginary or known shapes in clay to demonstrate skills of joining, modelling and forming.

Arts criticism and aesthetics

At level 2, a student:

2.23 Responds to visual arts works, giving reasons for preferences.

Evident when students, for example:

- Look at a number of landscape paintings, and compare shapes, forms, lines, colour families, patterns and textures.
- Tell others in the class why they prefer a particular art work from a small display of reproductions or from objects brought from home (pottery, fabrics or baskets).
- Make up stories to interpret art works.
- Recognise and name the techniques and art mediums they use in practical activities (drawing, painting, collage, printing, weaving, constructing, modelling).

Past and present contexts

At level 2, a student:

2.24 Discusses the ways visual arts works are made and used for a range of purposes.

Evident when students, for example:

- Compare new and old objects (the making of a ceramic vase in contemporary times with pots made 3000 years ago).
- Understand that different forms of art can be made for different purposes and functions (Aboriginal people use body painting, carving and weaving for special purposes and occasions).
- Know that artists often draw the world around them (often represent people, plants, animals and landscapes).
- Understand the concept of weaving as a form of art and recognise examples of woven objects in their environment and in other cultures (a silk coat woven for the Emperor of China).
- Know that many of the spaces they live in and the things they wear and use have been designed and made by artists, architects, craft artists and designers.

Level 3 outcomes:

- 3.21 Explores ideas and feelings through making art works.
- 3.22 Explores and uses several art elements and uses specific skills and techniques appropriate to the medium.
- 3.23 Responds to key features of visual arts works.
- 3.24 Discusses visual arts works from several cultures.

Dance

Task

Students were required to make a dance that included several balancing positions.

Background

The students in years 1 and 2 had worked with a visiting dancer-in-residence for eight hours, focusing on exploring concepts of space, time and energy. They worked with partners, in groups or individually to explore the elements of dance.

The students were shown several balancing positions, imitated them, and were then asked to explore different balancing positions in pairs and to experiment with low, middle and high levels. The students presented their dances to each other and then to students in other classes in one end of the school gymnasium.

Relevant outcomes:

Creating, making and presenting

Using skills, techniques and processes

2.2 Makes choices about dance elements and organises them in expressive ways.

Presenting

2.3 Plans and presents dance works for a familiar audience.

Summary comment

Individually and in pairs, the students explored a variety of balances. They moved between different levels while balancing and in between their balance positions. Students mirrored each other's shapes and used them to make short sequences of shapes and balances. They incorporated into their sequence movements such as a 'spinal roll' taught by the teacher. The floor was used well and different parts of the body used as a base in different balances.



Task

Students compared a recent playbuilding experience with other drama experiences and with drama in their own cultures. In small groups, they were asked to:

- share their experiences, particularly those from their own cultures, through anecdotes and drawings
- compare their own experiences with those reflected in magazines and newspapers.

Background

The work was part of a literature-based language program using drama as a medium for language learning. The year 4 class came from a variety of backgrounds, 92% of them non-English-speaking.

Relevant outcomes:


Past and present contexts


- 2.10 Discusses the ways drama is made and used for a range of purposes.
- 3.10 Discusses drama from several cultures.

(3.10) Students identify drama experiences in their own lives, in their society and in a particular culture (Korean).

(2.10) Recognise that drama has different purposes, distinguishing between drama they make themselves and drama in society: They compare 'Drama we make ... we express our feelings and ideas' with 'Drama as entertainment ... to make money sometimes'.

(3.10) Note some of the features of Korean drama: 'go back to the history ... special clothes'.

The Drama we Make	Drama as Entertainment	Drama in my culture (Korean)
* we express our feelings and ideas and opinions.	* Story is for an audience	* we go back to the history.
* We make our stories for us	* you usually have to pay to see it.	* Special clothes
* We learn cooperation	e.g. at the movies or theatres	* music that tells the play.
* we learn English.	* primarily at special places.	People to go with the play and to act out the play.
* We make it up as we go	e.g. clubs, theatres, studios, cinemas	Believe in what they are doing. Believing it happened.
* We can change the story if we want to ...	* costumes and special clothes.	
Purpose	the story doesn't change	Purpose
* to learn	Purpose:	To make money sometimes
* to improve	To start things with an audience to share history	To make you feel things.
* to cooperate		



Media

Task

Complete a comic strip story by creating comic strip characters and using comic strip symbols.

Background

The class was shown examples of comic strips that used symbols to explain what characters are thinking. After discussion, the students were asked to draw some comic strip frames, using the symbols discussed, to complete a sequence where only the first two frames were drawn.

Relevant outcomes:

Creating, making and presenting

Exploring and developing ideas

2.11 Uses experience and imagination to develop media productions.

Using skills, techniques and processes

2.12 Makes choices about media elements and organises them in expressive ways.

Summary comment

The expressions drawn on the faces clearly establish a relationship between the characters and the comic strip conventions for indicating thoughts or feelings are effectively used.



Task

Year 2 students were asked to write about their reactions to a song writing activity.

Background

The students were introduced to a method of writing a song and worked as a group to select a song topic and generate lyrics. The teacher then provided a suitable harmonic structure as the children used the lyrics to improvise a melody. Students also provided ideas for a suitable sound on the synthesised accompaniment, as well as special sound effects for the song. Through experimentation and evaluation, the class arrived at a finished product. This activity was extended when the students created actions and

costumes and prepared and presented their song at a concert.

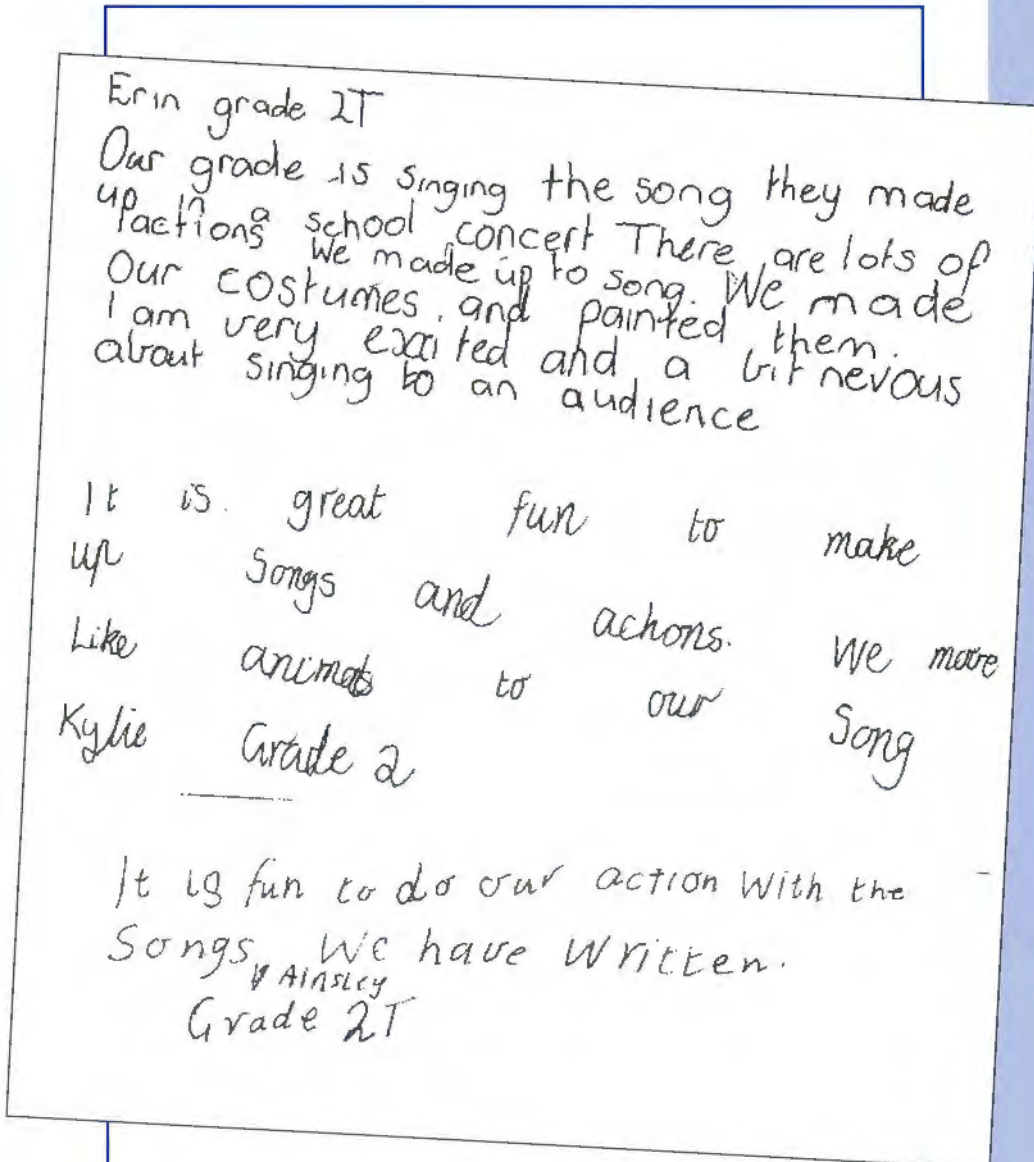
Relevant outcome:

Arts criticism and aesthetics

2.19 Responds to music, giving reasons for preferences.

Summary comment

The comments were written the day before the concert and reflect the students' enjoyment of the whole activity and their apprehension about the performance. The school recorded the performance and released a songbook and tape of the students' work.



Visual Arts

Task

Students were asked to find their own ideas for a painting.

Background

The year 2 students had a wide range of colours available to them. The teacher deliberately offered little instruction and gave the students the responsibility of painting something that had meaning for them. William worked quickly and directly, explaining his painting to others working nearby. His painting showed a four-storey house with swimming pool, diving board and slide on the roof. The class had been working on the theme of housing and a real estate illustrator had visited the class to talk about her work drawing houses. William may have been influenced by this but did not say so in this lesson.

Relevant outcome:

Creating, making and presenting Exploring and developing ideas

2.21 Uses experience and imagination to make art works.

Summary comment

William was excited about the idea of his luxurious house. He applied the paint thickly and used a different colour for each storey (yellow, blue, green, red). He often mixed the thick paint on the surface as he painted. A thick black outline defines the main features of the house. Details such as the pool on the roof, diving board and slide on the roof were added and then solid areas filled in. William seemed to enjoy seeing the thick shiny paint on the surface and appeared absorbed in mixing colours.



LEVEL THREE

LEVEL 3 Statement

Students at level three explore ideas and feelings through working in arts forms, finding out what they can achieve with different combinations of elements. They use some specific skills and techniques and the processes of some arts forms.

Students prepare and present works for particular audiences or to serve particular purposes. They consider the needs and interests of audiences and consider how their arts work will communicate, entertain or achieve other purposes.

Students respond to and name key features of a range of arts works. They discuss aspects that appeal to them and their observations and reactions, sometimes responding by making an art work in another arts form, as in drawing reactions to a piece of music or making up a dance in response to a painting. Students use their arts vocabulary to name key features of works.

Students identify characteristics of some arts works from different contexts or cultures, including their own. They discuss popular arts forms and compare these with traditional arts forms in their own community. They discuss the role of the arts in the cultures of other countries.

LEVEL 3 Table of outcomes

Creating, making and presenting **Arts criticism and aesthetics** **Past and present contexts**

DANCE

3.1 Explores ideas and feelings through dance works.	3.4 Responds to key features of dance works.	3.5 Discusses dance from several cultures.
3.2 Explores and uses several dance elements and uses specific skills, techniques and processes appropriate to dance.		
3.3 Plans and presents dance works for a particular audience or purpose.		
See page 52	See page 53	See page 53

DRAMA

3.6 Explores ideas and feelings through drama.	3.9 Responds to key features of drama.	3.10 Discusses drama from several cultures.
3.7 Explores and uses several drama elements and uses specific skills, techniques and processes such as improvising and role-playing.		
3.8 Plans and presents drama for a particular audience or purpose.		
See page 54	See page 55	See page 55

MEDIA

3.11 Explores ideas and feelings through media productions.	3.14 Responds to key features of media texts.	3.15 Discusses media products from several cultures.
3.12 Explores and uses several media elements and uses specific skills and techniques appropriate to the media form.		
3.13 Plans and presents media productions for a particular audience or purpose.		
See page 56	See page 57	See page 57

MUSIC

3.16 Explores ideas and feelings through creating and making music.	3.19 Responds to key features of musical works.	3.20 Discusses music from several cultures.
3.17 Explores and uses several aspects of sound and uses specific skills, techniques and processes appropriate to the musical work.		
3.18 Plans and presents musical works for a particular audience or purpose.		
See page 58	See page 59	See page 59

VISUAL ARTS

3.21 Explores ideas and feelings through making art works.	3.23 Responds to key features of visual arts works.	3.24 Discusses visual arts works from several cultures.
3.22 Explores and uses several art elements and uses specific skills and techniques appropriate to the medium.		
See page 60	See page 61	See page 61

LEVEL 3 Dance

Level 2 outcomes:

- 2.1 Uses experience and imagination to make dance.
- 2.2 Makes choices about dance elements and organises them in expressive ways.
- 2.3 Plans and presents dance works for a familiar audience.
- 2.4 Responds to dance works, giving reasons for preferences.
- 2.5 Discusses the way dance is made and used for a range of purposes.

Creating, making and presenting

Exploring and developing ideas

At level 3, a student:

3.1 Explores ideas and feelings through dance works.

Evident when students, for example:

- Indicate awareness of other dancers in the group (one by one students join in a machine dance by making a movement complementing existing ones).
- Create a sequence of group shapes based on a theme, a feeling or an idea.
- Work within limitations (make a dance about a growing vine while lying on their backs).
- Form their ideas into a whole dance with beginning, middle and end to structure their dance.
- Combine voice with movement to express ideas and feelings (dance the pathway of a storm with appropriate vocal accompaniment).

Using skills, techniques and processes

At level 3, a student:

3.2 Explores and uses several dance elements and uses specific skills, techniques and processes appropriate to dance.

Evident when students, for example:

- Focus on a specific body part, such as a foot, explore its parts (toes, heel and sides) and show how they can be used in travelling.
- Use contrasting movements in their dance (travel at different speeds using walking, galloping and turning).
- Demonstrate principles of postural alignment in their dancing.
- Observe and interpret movement (gestures and travelling patterns).
- Embellish everyday movement through intensification of energy or exaggeration of size.

Presenting

At level 3, a student:

3.3 Plans and presents dance works for a particular audience or purpose.

Evident when students, for example:

- Concentrate and focus to prepare for performance.
- Perform a group dance for visitors to the school (present a bird dance or swamp creature dance so that intended ideas are communicated).
- Work on common themes and exchange dances with students from another class.
- Perform for others combinations of movements that focus on particular parts of the body (hand jiving).
- Discuss, choose and prepare costumes for a dance event attended by friends and parents.

Arts criticism and aesthetics

At level 3, a student:

3.4 Responds to key features of dance works.

Evident when students, for example:

- Identify concepts from the elements of space, time and energy.
- Study a dance photograph or drawing and write responses to the image.
- Describe shapes, movements, spatial configurations, costume and scenery in a dance.
- Discuss the beginning, middle and end of a dance they have watched.

Past and present contexts

At level 3, a student:

3.5 Discusses dance from several cultures.

Evident when students, for example:

- Discuss the different formations used in dances from several styles and cultures (square dancing, ballet, Aboriginal dancing, Islander dancing).
- Discuss clues in the music, costumes, formations, use of energy, space and movements that may identify the origins of a dance.
- Recognise some Australian dancers and dance groups.
- Learn some simple Greek folk dance steps and some 'hip hop' steps, and say how they differ.
- Discuss the different dances that can be seen on television.

Level 4 outcomes:

- 4.1 Experiments with ideas and explores feelings to find satisfactory solutions to tasks.
- 4.2 Selects, combines and manipulates dance elements using a range of skills, techniques and processes.
- 4.3 Draws upon a range of skills to present dance works for a variety of audiences and purposes.
- 4.4 Talks and writes informally about dance works seen.
- 4.5 Identifies distinguishing features of dance works that locate them in a particular time, place or culture.

LEVEL 3 Drama

Level 2 outcomes:

- 2.6 Uses experience and imagination to make drama.
- 2.7 Makes choices about drama elements and organises them in expressive ways.
- 2.8 Plans and presents drama for a familiar audience.
- 2.9 Responds to drama, giving reasons for preferences.
- 2.10 Discusses the ways drama is made and used for a range of purposes.

Creating, making and presenting

Exploring and developing ideas

At level 3, a student:

3.6 Explores ideas and feelings through drama.

Evident when students, for example:

- Explore familiar ideas and feelings through drama (happiness or loneliness).
- Use art works, music and stories to stimulate their improvisation (a scene based on the Ned Kelly series of paintings by Sydney Nolan).
- Explore ways of expressing ideas as dramatic action (use imagery such as being tied into knots to explore feelings of shyness).

Using skills, techniques and processes

At level 3, a student:

3.7 Explores and uses several drama elements and uses specific skills, techniques and processes such as improvising and role-playing.

Evident when students, for example:

- Decide about roles appropriate to dramatic situations (identify the who, what, when, where and why of dramatic action).
- Explore the use of voice, posture and movement in creating various given and self-determined roles (use observation of young children and animals as the basis of an improvisation about learning).
- Use props and improvised settings to enhance role and situation.
- Identify and use real time in their drama.

Presenting

At level 3, a student:

3.8 Plans and presents drama for a particular audience or purpose.

Evident when students, for example:

- Use playbuilding activities such as role-play and improvisation as the basis for developing short but complete scenes directed towards a particular audience (such as another class).
- Perform short scripts for a particular purpose, such as changing attitudes on a health issue (junk food).
- Explore different ways of using simple or improvised props and settings to enhance their drama (try out different ways of placing chairs to vary the focus of a setting).
- Vary voices, posture and movements in their drama.
- Work in groups on given tasks, showing tolerance of others, capacity for completing tasks and working within time limits.
- Memorise simple scripts.

Arts criticism and aesthetics

At level 3, a student:

3.9 Responds to key features of drama.

Evident when students, for example:

- Discuss and describe the qualities of drama and share their opinions about their value (funny or sad parts, unpleasant characters).
- Use language to describe their drama experiences, skills, techniques and processes (use terms such as role, dramatic action, symbol, mood, prop and playing space).
- Understand other points of view about their drama experiences, particularly those that challenge their own ('I don't sympathise with the character of the witch but...').
- Informally record their observations and opinions about drama.

Past and present contexts

At level 3, a student:

3.10 Discusses drama from several cultures.

Evident when students, for example:

- Identify aspects of drama in contemporary life (weddings or rites of passage).
- Identify features of drama in at least one other time or culture (research and discuss the use of masks in carnival time in Venice, Barcelona, Rio de Janeiro or Perth).
- Compare the ways elements of drama are used in society (compare the use of role in music theatre and video clips).
- Recognise that some people make drama their work (actors, playwrights, administrators, technicians).

Level 4 outcomes:

- 4.6 Experiments with ideas and explores feelings to find satisfactory solutions to tasks.
- 4.7 Selects, combines and manipulates drama elements using a range of skills, techniques and processes.
- 4.8 Draws upon a range of skills to present drama for a variety of audiences and purposes.
- 4.9 Talks and writes informally about personal observations of drama.
- 4.10 Identifies distinguishing features of drama that locate it in a particular time, place or culture.

LEVEL 3 Media

Level 2 outcomes:

- 2.11 Uses experience and imagination to develop media productions.
- 2.12 Makes choices about media elements and organises them in expressive ways.
- 2.13 Plans and presents media productions for a familiar audience.
- 2.14 Responds to media texts, giving reasons for preferences.
- 2.15 Discusses the ways media products are made and used for a range of purposes.

Creating, making and presenting

Exploring and developing ideas

At level 3, a student:

3.11 Explores ideas and feelings through media productions.

Evident when students, for example:

- Draw a simple storyboard to describe a sequence of events.
- Use sound and music effects that suggest mood (haste, importance, calmness).
- Record on audio cassette the opinions of a number of people (on video games, favourite TV shows).
- Extend the edges of a photograph by drawing the scene outside or surrounding the photograph.
- Crop an image, using a rectangular frame to emphasise different parts of it.

Using skills, techniques and processes

At level 3, a student:

3.12 Explores and uses several media elements and uses specific skills, and techniques appropriate to the media form.

Evident when students, for example:

- Operate simple still cameras and take photographs that tell a story or show a sequence.
- Make a simple flip card or plasticine animation or simple optical illusion devices such as spinners, spinning tops or zoetropes.
- Record sounds using a microphone close to the sound source.
- Prepare a simple storyboard with descriptions of shot changes and movement.
- Use safe working practices to take photographs with a pinhole camera.

Presenting

At level 3, a student:

3.13 Plans and presents media productions for a particular audience or purpose.

Evident when students, for example:

- Present their media productions before different audiences.
- Participate in the organisation of the presentation of their media production to the school.

Arts criticism and aesthetics

At level 3, a student:

3.14 Responds to key features of media texts.

Evident when students, for example:

- Identify a simple pattern or order in media productions (layout of newspaper pages, placement of advertisements, titles and credit sequences, television program formats).
- Retell events in a television program from one character's point of view.
- Identify and describe the effect of the camera angle used in a photograph.
- Make broad distinctions between different types of films, publications, television and radio programs (animated and non-animated films, newspapers and magazines, different types of children's programs on television).

Past and present contexts

At level 3, a student:

3.15 Discusses media products from several cultures.

Evident when students, for example:

- Discuss where and when media products from other cultures are experienced in Australia.
- Investigate ways of discovering the origin of media products and identify the origin of the media products they consume.
- Examine popular media products from other cultures directed at a children's audience and describe stories and characters.
- Find a copy of an old media artefact (a photograph, magazine, or recording) and describe its appearance and how this differs from today's products.
- Compare the front pages of different language newspapers by constructing a class poster or collage.

Level 4 outcomes:

- 4.11 Makes media productions that experiment with ideas, and explores feelings to find satisfactory solutions to tasks.
- 4.12 Selects, combines and manipulates media elements, using a range of skills, techniques and processes.
- 4.13 Draws upon a range of skills to present media productions for a variety of audiences and purposes.
- 4.14 Talks and writes informally about personal observations of media texts.
- 4.15 Identifies features of media productions that locate them in a particular time, place or culture.

LEVEL 3 Music

Level 2 outcomes:

- 2.16 Uses experience and imagination to create and make music.
- 2.17 Makes choices about sounds and organises them in expressive ways.
- 2.18 Plans and presents musical works for a familiar audience.
- 2.19 Responds to music, giving reasons for preferences.
- 2.20 Discusses the ways music is made and used for a range of purposes.

Creating, making and presenting

Exploring and developing ideas

At level 3, a student:

3.16 Explores ideas and feelings through creating and making music.

Evident when students, for example:

- Improvise music to capture the mood or character of another art work (a dance).
- Improvise movement patterns to reflect the mood of a piece of music.
- Select and combine sounds to structure a short musical piece ('Lost in space').
- Compose short, simply structured, instrumental or vocal works for a purpose (to create a mood, jingle, round or complement a poem).
- Create musical sounds to express a feeling (calm, terror, joy).

Using skills, techniques and processes

At level 3, a student:

3.17 Explores and uses several aspects of sound and uses specific skills, techniques and processes appropriate to the musical work.

Evident when students, for example:

- Produce and exercise some control over sounds made with the voice and on a number of instruments, which may include electric and electronic instruments.
- Use and interpret signs and symbols representing characteristics of sounds (pitch, duration, dynamics).
- Learn to play a simple tune by ear.
- Invent and notate sounds using graphic or traditional notation.
- Improvise ostinato accompaniments for known songs and instrumental works.

Presenting

At level 3, a student:

3.18 Plans and presents musical works for a particular audience or purpose.

Evident when students, for example:

- Rehearse and perform songs, either solo or as part of a class ensemble, using a natural voice and with a degree of accuracy in pitch, rhythm, dynamics and phrasing.
- Work as a member of a small class ensemble to prepare, rehearse and present performances of their own works and those of others to an identified audience.
- Participate as an originator and imitator, using simple phrases in call-and-response activities.

Arts criticism and aesthetics

At level 3, a student:

3.19 Responds to key features of musical works.

Evident when students, for example:

- Create physical movements to reflect a significant musical feature of a work either heard or performed (a movement canon).
- Recognise aurally and describe identified musical features used in a work (rhythmic and melodic patterns, tempo, instrument timbre, dynamics and structure).
- Describe the obvious features that help shape a musical work (repetition, form, gradual and sudden changes in dynamics and texture).
- Listen to a recording of their own work and consider the effect if it were played faster or slower, louder or softer.

Past and present contexts

At level 3, a student:

3.20 Discusses music from several cultures.

Evident when students, for example:

- Talk about the musical characteristics of songs and instrumental works they are performing and associate some of these characteristics with a particular culture.
- Listen to and talk about the works of some Australian composers (Peter Sculthorpe's 'Kakadu', Don Burrows' 'Australia and all that Jazz', Ros Bandt's soundscapes).
- Aurally identify selected music as belonging to a culture or time (Aboriginal rock music, gypsy folk dance, Dixieland jazz).

Level 4 outcomes:

- 4.16 Experiments with ideas and explores feelings to find satisfactory solutions to tasks.
- 4.17 Selects, combines and manipulates sound and silence, using a range of skills, techniques and processes.
- 4.18 Draws upon a range of skills to present musical works for a variety of audiences and purposes.
- 4.19 Talks and writes informally about personal observations of musical works.
- 4.20 Identifies distinguishing features of musical works that locate them in a particular time, place or culture.

LEVEL 3 Visual Arts

Level 2 outcomes:

- 2.21 Uses experience and imagination to make art works.
- 2.22 Makes choices about elements in the visual arts and organises them in expressive ways.
- 2.23 Responds to visual arts works, giving reasons for preferences.
- 2.24 Discusses the ways visual arts works are made and used for a range of purposes.

Creating, making and presenting

Exploring and developing ideas

At level 3, a student:

3.21 Explores ideas and feelings through making art works.

Evident when students, for example:

- Make art works that show how people relate with one another in different situations, on particular occasions, across groups or as individuals and families.
- Make and arrange different images, shapes and colours to make art works that tell visual stories (cartoons, book and poem illustrations, animation sequences).
- Use art forms from different cultures as stimulus for their own art works (Asian kites, masks from Mexico, Indonesian textiles or brushwork based on Japanese calligraphy).
- Design posters that explore issues relating to conservation and the environment by using paint, drawing and cut-out magazine pictures and letters.

Using skills, techniques and processes

At level 3, a student:

3.22 Explores and uses several art elements and uses specific skills, techniques and processes appropriate to the medium.

Evident when students, for example:

- Select and use different textural effects and surfaces in paint or collage by using thick, thin, opaque, transparent, wet or dry paint.
- Explore point of view to make single or composite drawings of objects viewed from close-up, far away, underneath, above, below eye-level, surface reflection.
- Employ skills of slotting, flanging, folding, scoring and curling to make sculptural works in paper and card.
- Develop a simple logo design suitable for a school group, camp or excursion and stencil or print/design onto a T-shirt or windcheater.
- Scale-up, enlarge, reduce and distort images using drawn grids or with computer assistance.

Arts criticism and aesthetics

At level 3, a student:

3.23 Responds to key features of visual arts works.

Evident when students, for example:

- Compare art works, focusing on how images, forms, colours, shapes and lines are organised and arranged.
- Use words to describe particular qualities in patterns, designs and decorative surfaces (symmetrical/asymmetrical, rhythmic, balanced, delicate, bold).
- Identify the way geometric shapes such as squares, ovals, triangles and circles and forms such as cube, cone, egg and cylinder often form the basis for both two- and three-dimensional work.
- Recognise and name variations in colours used in art works, including those of cool, warm and neutral.
- Look at art works and provide personal observations and opinions in class discussions or in short pieces of writing (in a group, write ten comments about a print by Margaret Preston or David Hockney).

Past and present contexts

At level 3, a student:

3.24 Discusses visual arts works from several cultures.

Evident when students, for example:

- Understand the concept that art works can be made from observation of nature and the environment (discuss the landscape as a recurring theme in two- and three-dimensional works).
- Look at and talk about art works made in traditional and urban Aboriginal and Torres Strait Islander cultures to focus on what they teach about the land, creation and culture.
- Look at art works made by artists working in Australia that show observations of its people and patterns of life and focus on their narrative and expressive qualities.
- Understand that lines, shapes, colours and forms can serve as symbols with different meanings in different situations (flags, logos, brands, letters, words, patterns).
- Know that some artists, designers, craft artists, architects make a living from their art.

Level 4 outcomes:

- 4.21 Experiments with ideas and explores feelings to find satisfactory solutions to tasks.
- 4.22 Selects, combines and manipulates images, shapes and forms using a range of skills, techniques and processes.
- 4.23 Talks and writes informally about personal observation of visual arts works.
- 4.24 Identifies distinguishing features of visual arts works that locate them in a particular time, place or culture.

Dance

Task

Discuss some Maypole dancing stories and photographs and then perform a Maypole dance.

Background

The class listened to stories about Maypole dancing and looked at the teacher's photographs of her grandmother Maypole dancing in the 1920s. The children were then arranged in a circle around the Maypole and each given a differently coloured ribbon. They were firstly walked through the pattern, causing the ribbons to form a colourful plaited pattern down the Maypole. This continued until all ribbons were entwined. The dance was then taught in reverse, the ribbons unwinding until they were back to the starting point. Once the children were familiar with the patterns, they skipped the dance to recorded music.

Relevant outcomes:

Creating, making and presenting

3.3 Plans and presents dance works for a particular audience or purpose.

Past and present contexts

3.5 Discusses dance from several cultures.

Summary comment

Preparation for the performance included discussion about the patterns of the ribbons, the formations, the mood, the country of origin, the differences and similarities between the dance and an Australian bush dance.

The photographs of the teacher's grandmother dancing led to the students and teacher discussing what people wore in the 1920s, other dances people did then and the general social conditions in Australia.

When the dance was performed for parents in the school grounds, the pattern of the ribbons was neat and accurate. Costumes decided on by students and teacher suited the dance well.



Task

Students were asked to improvise a scene based on a number of titles including *You're Fired!* or to choose their own. All groups had to include their title as the final line in their play.

Background

The group of three year 6 boys had worked on drama through improvisation over several years. They were boisterous and definite in their involvement in drama.

Relevant outcomes:

Creating, making and presenting

Exploring and developing ideas

3.6 Explores ideas and feelings through drama.

(3.7) Ben and members of his group use their own experiences and imagination as the basis for improvising; their focus is on roles, such as The Boss and The Employee, rather than characters; their view of the world of business is an interesting comment on their experience and understanding.

(3.9) He identifies the exploration undertaken and the choices made: 'We had three scenes to start ... we didn't use these two scenes in the end'.

(3.8) Improvisation has definite sense of introduction, development and conclusion.

(3.7) Decisions taken about roles.

(3.9) Ben identifies planning undertaken: 'It helped to have a Plan B'.

(3.8) Ben works cooperatively in a group but is also able to identify his own contributions: 'It was my ideas ... I made the improvements'.

(3.9) Ben makes observations about the content and dramatic action of his improvisation.

(3.9) He identifies the problems experienced: 'Cutting was hardest... we had too many characters'.

Using skills, techniques and processes

3.7 Explores and uses several drama elements and uses specific skills, techniques and processes such as improvising and role-playing.

Presenting

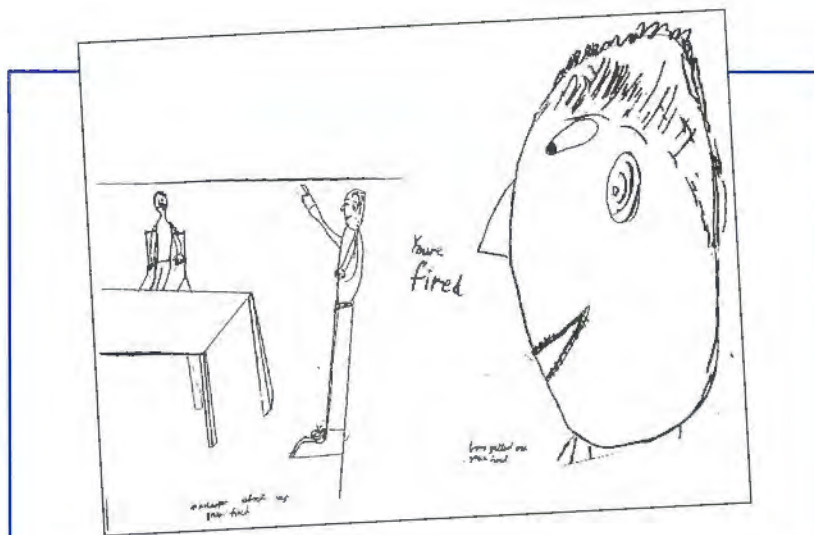
3.8 Plans and presents drama for a particular audience or purpose.

Arts criticism and aesthetics

3.9 Responds to key features of drama.

Summary comment

The group of students builds on the spontaneity of drama at earlier levels but is focused through the use of planning, making choices and shaping the piece for performance.



Outline of our improvisation

You're Fired!

Boss gives a task to the new employee - to post a letter and put some important documents in the filing cabinet. The new employee is confused and puts the letter in the filing cabinet and posts the important document to the newspaper. The documents contain all the dodgy things that the Boss has done.

The Boss discovers what has happened..

The Boss rants and raves and says that all the world will know what dodgy deals he does. The Employee jokes that all the city already knows.

The manager is about to say 'You're fired!' but the employee gets in quick by firing the Boss.

Transcript of Ben talking about the improvisation

We were given names for our improvisation, we were given a choice like *My Crazy Family*, *You're Fired*, other things like *We Rule This School*, any names, and you could make up the plot on anything you liked and the line has to be said at the end of the play.

There was Sareesh, Nick and me (Ben) in the group.

Our first idea wasn't so good and we improved on it. And it helped to make a Plan B, so if someone was away we could still go on.

We had two scenes to start with in this improvisation: at the Restaurant where someone is reading a newspaper about the unemployment and his nephew comes in and says that unemployment is bad and the uncle says it reminds him of his time in the 60s when he had his first and last job, and then the second scene was the story. We had another scene about a bet. We didn't use these two scenes in the end.

It was my idea. I made the improvements to the play. Alan (our teacher) helped us by setting it out and gave us feedback like 'you need to project more' and 'don't mask', things like that.

I was the Boss character and Sareesh was the Employee.

Cutting things out was the hardest. We had too many characters, and we needed to cut them out because we didn't need the secretary and the secretary's assistant.

Media

Task

Draw a simple storyboard to show a story and explain the order of shots to the class.

Background

The class was given examples of storyboards and different shot types (such as close up and long shot) were identified. Each student was given a sheet with four blank storyboard frames and asked to draw different shots to tell a story in four frames. They then explained their work and told the class why they used the shots.

Relevant outcomes:

Creating, making and presenting

Using skills, techniques and processes

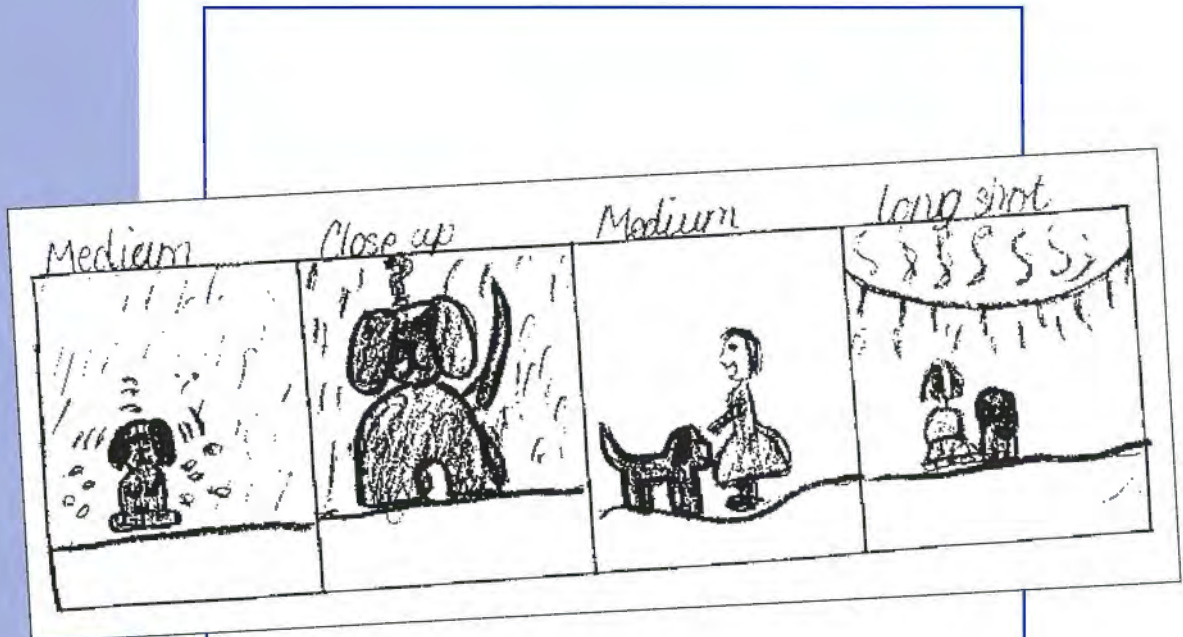
3.12 Explores and uses several media elements and uses specific skills and techniques appropriate to the media form.

Arts criticism and aesthetics

3.14 Responds to key features of media texts.

Summary comment

The media elements of close up and long shot are sequenced in ways that develop the story. They establish that the dog is well and, in close up, indicate that the dog has thought of a solution to its problem. The long shot at the end expresses a feeling of warmth and togetherness.



Task

Year 4 students were asked to create a two-line stanza of verse describing their favourite food and to improvise a melody for the words using notes they could play on the descant recorder. Students then transcribed their melody using traditional music notation.

Background

Recorder lessons were part of a class instrumental program conducted by the classroom teacher as an extension of the school music program taught by a specialist music teacher. The improvisation was used to consolidate the students' skills in producing the sound of specified pitches on the descant recorder and in relating these to the traditional method of notating pitch.

Relevant outcome:

Creating, making and presenting

Using skills, techniques and processes

3.17 Explores and uses several aspects of sound and uses specific skills, techniques and processes appropriate to the musical work.

Summary comment

The sample is an attempt to indicate both pitch and rhythm, although the rhythm performed differed slightly from the notation.

Make a tune
by Sophie

Party Pies and Mustard,
don't forget the Custard.



Task

A student completed a painting under the direction of a visiting Aboriginal artist.

Background

During a visit to the school by three of the Lardil Aboriginal group from Mornington Island, students watched Aboriginal artist Gregory Watt complete a canvas over several days. Mathew in year 2 watched the process carefully and listened to the stories Gregory told while painting.

The Aboriginal artists shared their knowledge about painting with the students, telling them that in Aboriginal cultures children sit, watch, learn and do. Mathew realised that copying and imitation is part of Aboriginal learning. He also understood that Gregory's painting would be painted time and time again and that the stories would be retold many times. Mathew became an 'apprentice' to Gregory in the classroom and decided to paint a full-size replica of Gregory's painting under Gregory's supervision. He carefully mixed the ochre colours as Gregory did. He paid close attention to the symbolic shapes and included the key details that Gregory explained were part of the story. Gregory did not tell the children all of the story, as it was not suitable for children, but as he painted he talked about the symbols in the painting and about other stories related to it. Mathew listened intently and was able to talk about the significance of each detail in his painting.

Relevant outcomes:

Creating, making and presenting

Using skills, techniques and processes

3.22 Explores and uses several art elements and uses specific skills and techniques appropriate to the medium.

Past and present contexts

3.24 Discusses visual arts works from several cultures.

Summary comment

Mathew was concerned to accurately reproduce Gregory's painting. He carefully applied and mixed his paint to achieve the same detail and surface qualities found in the work. He achieved a clear notion of foreground and background and clearly replicated the central details of the painting. Mathew talked at length about each aspect of the picture and explained that it was what the Aboriginal people believed. As Gregory Watt worked on his painting, he told the students the story of the rainbow serpent. His painting shows the preparation of boomerangs and the corroboree dance as the brolga lands by the lake. The boomerangs, he explained, were made from the ribs of the rainbow serpent.



LEVEL FOUR

LEVEL 4 Statement

Students at level four experiment with ideas and explore feelings to find satisfactory solutions to tasks. They carefully choose, combine and manipulate arts elements and explore effects created with different approaches.

Students use a range of presentational skills to plan and present their works for different audiences or purposes. They consider audiences and purpose and present their works to suit them. Students now understand that the arts may be shared with others in many different ways. They talk and write informally about arts works, noting the way elements are used for compositional arrangement and expressive effect. They analyse the content of arts works and discuss their basic ideas. They offer interpretations of arts works' meanings or ideas and speculate about artists' intentions. They discuss their responses to their own works and those of others.

Students show an understanding of the arts of different social and cultural groups. They look for clues to identify the country, cultural context, religious purpose or historical period in which works were made. They talk about the arts of Aboriginal artists and Torres Strait Islander artists and show an understanding of the diverse nature of the arts in Australia and some understanding of their origins. Students make some basic comparisons with arts forms in other cultures, in particular those of the Asian Pacific region.

LEVEL 4 Table of outcomes

Creating, making and presenting

Arts criticism and aesthetics Past and present contexts

	Creating, making and presenting	Arts criticism and aesthetics	Past and present contexts
DANCE	4.1 Experiments with ideas and explores feelings to find satisfactory solutions to tasks.	4.4 Talks and writes informally about dance works seen.	4.5 Identifies distinguishing features of dance works that locate them in a particular time, place or culture.
	4.2 Selects, combines and manipulates dance elements using a range of skills, techniques and processes.		
	4.3 Draws upon a range of skills to present dance works for a variety of audiences and purposes. See page 70	See page 71	See page 71
DRAMA	4.6 Experiments with ideas and explores feelings to find satisfactory solutions to tasks.	4.9 Talks and writes informally about personal observations of drama.	4.10 Identifies distinguishing features of drama that locate it in a particular time, place or culture.
	4.7 Selects, combines and manipulates drama elements using a range of skills, techniques and processes.		
	4.8 Draws upon a range of skills to present drama for a variety of audiences and purposes. See page 72	See page 73	See page 73
MEDIA	4.11 Makes media productions that experiment with ideas, and explores feelings to find satisfactory solutions to tasks.	4.14 Talks and writes informally about personal observations of media texts.	4.15 Identifies features of media productions that locate them in a particular time, place or culture.
	4.12 Selects, combines and manipulates media elements using a range of skills, techniques and processes.		
	4.13 Draws upon a range of skills to present media productions for a variety of audiences and purposes. See page 74	See page 75	See page 75
MUSIC	4.16 Experiments with ideas and explores feelings to find satisfactory solutions to tasks.	4.19 Talks and writes informally about personal observations of musical works.	4.20 Identifies distinguishing features of musical works that locate them in a particular time, place or culture.
	4.17 Selects, combines and manipulates sound and silence, using a range of skills, techniques and processes.		
	4.18 Draws upon a range of skills to present musical works for a variety of audiences and purposes. See page 76	See page 77	See page 77
VISUAL ARTS	4.21 Experiments with ideas and explores feelings to find satisfactory solutions to tasks.	4.23 Talks and writes informally about personal observation of visual arts works.	4.24 Identifies distinguishing features of visual arts works that locate them in a particular time, place or culture.
	4.22 Selects, combines and manipulates images, shapes and forms using a range of skills, techniques and processes. See page 78	See page 79	See page 79

LEVEL 4 Dance

Level 3 outcomes:

3.1 Explores ideas and feelings through dance works.

3.2 Explores and uses several dance elements and uses specific skills, techniques and processes appropriate to dance.

3.3 Plans and presents dance works for a particular audience or purpose.

3.4 Responds to key features of dance works.

3.5 Discusses dance from several cultures.

Creating, making and presenting

Exploring and developing ideas

At level 4, a student:

4.1 Experiments with ideas and explores feelings to find satisfactory solutions to tasks.

Evident when students, for example:

- Link shapes and movements to create short dances that explore given themes, ideas or feelings (explore the theme of flight by experimenting with bird or insect movement patterns).
- Improvise movement in groups with an idea or event (a football game or the agricultural show).
- Travel and freeze in a shape expressing an emotion or state (fear, hunger, joy) and link several of the shapes to make a dance sequence.
- Respond in movement to place or structure (staircase, doorway, playground), using its shapes and dimensions as a basis for exploration.
- Work with a partner to improvise on a relationship theme (action and reaction, hello and goodbye).

Using skills, techniques and processes

At level 4, a student:

4.2 Selects, combines and manipulates dance elements using a range of skills, techniques and processes.

Evident when students, for example:

- Demonstrate different types of jumps, such as one foot to two feet, and different styles of jumps, such as one foot to two feet with pointed toes.
- Demonstrate steps and patterns from dances related to the school's LOTE program (dances from Greece, Vietnam, Japan).
- Improvise in various groupings (duets, trios and quartets).
- Travel in complex pathways such as spirals and create sequences of straight, curved and angular patterns.
- Combine two changes of dance elements at once (direction and speed, intensity and level).

Presenting

At level 4, a student:

4.3 Draws upon a range of skills to present dance works for a variety of audiences and purposes.

Evident when students, for example:

- Share solo, partner and group work with peers in the classroom (work in groups to structure a dance based on a haiku poem).
- Rehearse and present a whole-class dance with consideration of audience reaction.
- Present small group dances to visitors on a theme day (a medieval day or a Japanese day).
- Plan, rehearse and perform the same dance for two different audiences.
- Perform a dance in such a way that the mood of the dance is communicated.

Arts criticism and aesthetics

At level 4, a student:

4.4 Talks and writes informally about dance works seen.

Evident when students, for example:

- Write a brief description of a dance watched and say what the dance was about.
- Describe similarities and differences between two dances, focusing on spatial organisation, rhythm and mood.
- Discuss the use of performance space in a dance.
- Contribute, following viewing a class video, to a group discussion about the use of space, time and energy in their own dancing and that of peers.

Past and present contexts

At level 4, a student:

4.5 Identifies distinguishing features of dance works that locate them in a particular time, place or culture.

Evident when students, for example:

- Identify influences on what and how they dance and the types of dance they like (family, friends, culture, place of upbringing, pressure to conform).
- Recognise that different movements give different meanings in dance and discuss specific gestures, rhythms and movements that appear in particular times, places and cultures.
- Recognise and discuss gender differences in dances from different times and places, including contemporary dance forms.
- Identify similarities and differences in some styles and eras of social, concert or ethnic dance.
- Understand how dance is used in magazine and television advertising.

Level 5 outcomes:

5.1 Uses starting points such as observation, experiences and research to express ideas and feelings.

5.2 Structures dance works by organising dance elements and applying appropriate skills, techniques and processes.

5.3 Plans, selects and modifies presentations for particular occasions, taking into account factors such as purpose, space, materials and equipment.

5.4 Uses appropriate language to describe the way dance is organised to express ideas and feelings.

5.5 Shows an understanding of the ways dance works are made within particular cultural and historical contexts.

LEVEL 4 Drama

Creating, making and presenting

Exploring and developing ideas

At level 4, a student:

4.6 Experiments with ideas and explores feelings to find satisfactory solutions to tasks.

Evident when students, for example:

- Use stories, articles, documentary evidence and their own experience as basis for improvising and playbuilding (a group-devised drama about families or living in the country based on a magazine feature article).
- Develop and use drama to explore issues and emotions of relevance to themselves (a drama about friends and shop stealing).
- Prepare drama projects on given topics or themes to explore ideas and feelings (make a drama about the transportation of convicts, showing how the child convicts felt on landing in the colony).

Using skills, techniques and processes

At level 4, a student:

4.7 Selects, combines and manipulates drama elements using a range of skills, techniques and processes.

Evident when students, for example:

- Shape and reshape group-devised improvisations, managing dramatic elements such as dramatic tension, mood and language.
- Use structures such as introduction, exposition, climax and resolution in shaping their drama performances.
- Identify and use structuring devices such as manipulated time and flashback in their drama.
- Use a movement vocabulary in creating roles through using concepts of body, shape, space, effort and time.
- Use a range of vocal techniques that support the interpretation of role.
- Make effective choices about improvised and given props and available costumes and settings.
- Use simple technical elements such as lighting and sound to enhance their drama (using percussive sounds and voices to suggest mood).

Presenting

At level 4, a student:

4.8 Draws upon a range of skills to present drama for a variety of audiences and purposes.

Evident when students, for example:

- Rehearse and refine group-devised dramas and short scripted plays.
- Use direction from others to vary interpretation and enhance performance ('Increase the tension by turning more slowly away from your father.').
- Vary voice, posture and movements in their drama (vary the pace of delivering improvised or memorised dialogue to suggest rising excitement).
- Focus their working in drama through using simple warm-ups and concentration activities.
- Perform their drama for different audiences (a group-devised drama on bicycle safety performed to both a pre-primary group of students and a parent audience).

Arts criticism and aesthetics

At level 4, a student:

4.9 Talks and writes informally about personal observations of drama.

Evident when students, for example:

- Talk and write about drama, expressing their observations, opinions and feelings using appropriate language and terminology (dramatic tension, unities of time and place, theme).
- Take part in constructively criticising their own and other's drama (making suggestions about interpretations, use of space and dramatic action).
- Use a variety of informal oral and written forms to respond to drama.
- Identify how language is used in drama (that dramatic language is not a tape recording of life but a selection of heightened moments drawn from life).

Past and present contexts

At level 4, a student:

4.10 Identifies distinguishing features of drama that locate it in a particular time, place or culture.

Evident when students, for example:

- Identify and discuss features of some drama traditions in Australia (Aboriginal storytelling tradition or the use of realism in television soap operas).
- Research and identify features of drama in another culture (drama in Asian cultures).
- Research and identify features of drama in another time (drama in medieval times).
- Use and extend in their own drama traditional forms drawn from other times, places or cultures (folkloric dance, melodrama or morality plays).
- Identify and discuss the different purposes of drama in contemporary life (the use of drama to persuade in television advertising).

Level 3 outcomes:

3.6 Explores ideas and feelings through drama.

3.7 Explores and uses several drama elements and uses specific skills, techniques and processes such as improvising and role-playing.

3.8 Plans and presents drama for a particular audience or purpose.

3.9 Responds to key features of drama.

3.10 Discusses drama from several cultures.

Level 5 outcomes:

5.6 Uses starting points such as observation, experience and research to express ideas and feelings.

5.7 Structures drama by organising drama elements and applying appropriate skills, techniques and processes.

5.8 Plans, selects and modifies presentations for particular occasions, taking into account factors such as purpose, space, materials and equipment.

5.9 Uses appropriate language to describe the ways drama is organised to express ideas and feelings.

5.10 Shows an understanding of the ways drama is made within particular cultural and historical contexts.

LEVEL 4 Media

Creating, making and presenting

Exploring and developing ideas

At level 4, a student:

4.11 Makes media productions that experiment with ideas, and explores feelings to find satisfactory solutions to tasks.

Evident when students, for example:

- Suggest captions and headlines to accompany pictures of class events or class newspaper or magazine articles.
- Create ideas and feelings by combining two images in such a way that a meaning is produced which is different to their separate meanings.
- Use drawing or a computer to develop typographic styles in headlines that relate to different aspects of a newspaper story.
- Tell a simple story using symbols to stand for or represent ideas, words or events.
- Suggest sounds, lighting and settings to accompany dramatic story events.

Using skills, techniques and processes

At level 4, a student:

4.12 Selects, combines and manipulates media elements, using a range of skills, techniques and processes.

Evident when students, for example:

- Design a storyboard that uses different shot types to develop stories.
- Use simple video operation skills to record different camera angles and shot types.
- Use focus, lighting or framing to draw attention to particular subjects in a frame (a close up of a clenched fist).
- Use simple special effects to create illusions (make objects or people disappear or use photography to distort size by having people and objects in the same photograph at different distances).
- Write a newspaper report of an event, covering what happened, where it happened, when it happened, who was involved, and how it was concluded.

Presenting

At level 4, a student:

4.13 Draws upon a range of skills to present media productions for a variety of audiences and purposes.

Evident when students, for example:

- Use promotional techniques to enlarge the circulation of a school newsletter, newspaper or magazine (prepare and display posters for an edition of the school newspaper or magazine).
- Take responsibility for an aspect of the presentation of their media production to the school community.

Arts criticism and aesthetics

At level 4, a student:

4.14 Talks and writes informally about personal observations of media texts.

Evident when students, for example:

- Explain to others why frames in a storyboard follow a particular order (how characters and settings are introduced, how events relate to other events).
- Identify the significance of variations in print size, typography and captions in a newspaper.
- Explain, with reference to visual style, music and content, why they prefer some video clips to others.
- Identify similarities and differences between two newspaper front pages.
- Describe how a photograph evokes a particular mood (use of colour, lighting, framing, distance and setting).

Past and present contexts

At level 4, a student:

4.15 Identifies features of media productions that locate them in a particular time, place or culture.

Evident when students, for example:

- Place media productions in their historical time and place by examining their physical characteristics and subject matter (research or estimate the date of production for films or sound recordings made between 1900 and the 1990s).
- Find and discuss styles and genres within particular cultures over time (live radio game shows, 1960s westerns and gangster films, 1930s to 1960s superhero comics, lifestyle magazines in weekend newspapers, 1990s reality television).
- Describe the typical features of media products made for adults that differ from the typical features of a media product directed at a children's audience.
- Speculate about what an Australian soap opera or situation comedy would tell overseas viewers about Australia and Australians.
- Suggest reasons why some media forms and individual media products are more readily understood and received by members of another culture (consider influence or emphasis on the visual rather than language in the popularity of American films).

Level 3 outcomes:

3.11 Explores ideas and feelings through media productions.

3.12 Explores and uses several media elements and uses specific skills and techniques appropriate to the media form.

3.13 Plans and presents media productions for a particular audience or purpose.

3.14 Responds to key features of media texts.

3.15 Discusses media products from several cultures.

Level 5 outcomes:

5.11 Uses starting points such as observation, experiences and research to express ideas and feelings.

5.12 Structures media representations by organising media elements and applying appropriate skills, techniques and processes.

5.13 Plans, selects and modifies media productions for particular occasions, taking into account factors such as purpose, space, materials and equipment.

5.14 Uses appropriate language to describe the ways media texts are organised to express ideas and feelings.

5.15 Shows an understanding of the ways media products are made within particular cultural and historical contexts.

LEVEL 4 Music

Level 3 outcomes:

- 3.16 Explores ideas and feelings through creating and making music.
- 3.17 Explores and uses several aspects of sound and uses specific skills, techniques and processes appropriate to the musical work.
- 3.18 Plans and presents musical works for a particular audience or purpose.
- 3.19 Responds to key features of musical works.
- 3.20 Discusses music from several cultures.

Creating, making and presenting

Exploring and developing ideas

At level 4, a student:

4.16 Experiments with ideas and explores feelings to find satisfactory solutions to tasks.

Evident when students, for example:

- Improvise and compose short instrumental or vocal musical works exploring different aspects of tonality, texture and form.
- Improvise and compose short instrumental or vocal musical works in a given structure (tonality, form, medium).
- Create instrumental or vocal works for a purpose (to create a mood, a fanfare, a jingle, round, complement a poem, painting, cartoon).
- Add harmonic or rhythmic accompaniments to known songs and instrumental works with a simple harmonic structure.
- Create music to capture the characteristics of a dance, story, poem, picture, song or instrumental piece.

Using skills, techniques and processes

At level 4, a student:

4.17 Selects, combines and manipulates sound and silence, using a range of skills, techniques and processes.

Evident when students, for example:

- Explore the many ways in which sound may be produced on a variety of sound sources (household utensils, conventional instruments, environmental objects).
- Improvise answering phrases using a given tonality or set of pitched sounds.
- Use graphic and traditional notation to record their own musical compositions.
- Use appropriate techniques to produce desired sounds on instruments, which may include voice, acoustic, electric and electronic instruments.
- Use a limited range of sound sources, including electronic media, when improvising and composing.

Presenting

At level 4, a student:

4.18 Draws upon a range of skills to present musical works for a variety of audiences and purposes.

Evident when students, for example:

- Perform works, either as soloist or as part of a class ensemble, in different styles and with accuracy, especially in the areas of pitch, rhythm, dynamics and phrasing.
- Imitate and initiate musical phrases in a call-and-response format.
- Work as a member of a small class ensemble to prepare and present performances of their own works and those of others to different types of audiences (class, other grades, teachers, parents).
- Perform a small repertoire of memorised works.
- Interpret musical notation within a limited range of pitch, rhythm and dynamics and prepare works for performance with guidance in stylistic interpretation.

Arts criticism and aesthetics

At level 4, a student:

4.19 Talks and writes informally about personal observations of musical works.

Evident when students, for example:

- Recognise aurally and describe the obvious musical features of a work (rhythmic and melodic patterns, repeated phrases or sections, tempo, instrument timbre, dynamics and texture).
- Listen to music composed for a purpose, such as a cartoon or television advertisement, and describe how the musical elements were used to create the desired mood, tension or feeling.
- Explain to others how they produced a composition, giving reasons for choices of musical elements (tempo, instrumentation, dynamic range, form) and changes made during the process.
- Discuss and compare with confidence their reactions with those of other class members to a musical event.

Past and present contexts

At level 4, a student:

4.20 Identifies distinguishing features of musical works that locate them in a particular time, place or culture.

Evident when students, for example:

- Compare examples of music from several different times, places or cultures, identifying salient differences in musical characteristics.
- Identify aurally the works and performances of some Australian musicians (performers and composers) and broadly classify their musical styles.
- Talk about the way the voice is used in music from different social and cultural groups (traditional and contemporary Aboriginal music, contemporary folk and popular music).
- Identify and describe the salient musical characteristics that distinguish different styles of contemporary music they have heard and performed.
- Describe the role of music in Australian society (celebrations, festivals, dance, entertainment, film, religion and advertising).

Level 5 outcomes:

- 5.16 Uses starting points such as observation, experiences and research to express ideas and feelings.
- 5.17 Structures musical works using specific aspects of the elements of music and applying appropriate skills, techniques and processes.
- 5.18 Plans, selects and modifies presentations for particular occasions, taking into account factors such as purpose, space, materials and equipment.
- 5.19 Uses appropriate language to describe the ways sounds and silence are organised to express ideas and feelings.
- 5.20 Shows an understanding of the ways music is made within particular cultural and historical contexts.

LEVEL 4 Visual Arts

Creating, making and presenting

Exploring and developing ideas

At level 4, a student:

4.21 Experiments with ideas and explores feelings to find satisfactory solutions to tasks.

Evident when students, for example:

- Use popular imagery as a source of ideas in conveying feelings and responses to time and culture by exploring contemporary styles in hair, clothing, dress (make ceramic constructions or multi-media assemblages).
- Reinterpret imagery from cultural sources other than their own (design simple repeat patterns based on Scandinavian or New Guinean images and patterning and apply to textile or paper surfaces).
- Demonstrate an ability to represent detailed figures, animals or machines in movement (sports, pets or factory production lines).
- Examine the relationship between people and their built environment (map and survey the use of open spaces and buildings in the school or local community and suggest modifications according to findings).
- Collaborate with others to design a three-dimensional sculptural form which will enhance a local area.

Using skills, techniques and processes

At level 4, a student:

4.22 Selects, combines and manipulates images, shapes and forms using a range of skills, techniques and processes.

Evident when students, for example:

- Explore the visual cues of size, scale overlap and perspective, colour, light, shade and shadow through drawing or photography to develop skills of two- and three-dimensional representation.
- Experiment with colour in painted, drawn and printed images to create particular lighting effects of moods, such as night-time, 'spotlit' or 'onstage'.
- Use found objects and effective joining techniques to construct 3D forms based on a personal idea or interest (a flying machine).
- Explore in painting or drawing point of view and other visual cues of size, scale, overlap and perspective, light, shade and shadow through observations of close-up, far away, underneath, above and below eye-level.
- Use light and movement as inspiration for image-making (explore basic film and photographic techniques).

Arts criticism and aesthetics

At level 4, a student:

4.23 Talks and writes informally about personal observation of visual arts works.

Evident when students, for example:

- Analyse the arrangement of images and words in mass-produced printed materials to identify and discuss similarities and differences in their qualities, use, arrangement, colours used and techniques involved.
- Focus on different media and techniques used in paintings, drawing and printmaking and describe the particular textural, linear, colour and tonal qualities found in each.
- Focus on elements associated with three-dimensional work, such as form, dimension, shape, space, organisation, balance and location, and describe, orally or in writing, how artists have used these in their works.
- Look at useful products and discuss features of their design in relation to their prescribed function (the design of bike helmets).
- Visit a local exhibition of art works and write a short descriptive report on what they saw and thought about the works.

Past and present contexts

At level 4, a student:

4.24 Identifies distinguishing features of visual arts works that locate them in a particular time, place or culture.

Evident when students, for example:

- Show awareness of the history of fashion (from the fifties to the nineties).
- Reflect an understanding of stylistic traditions associated with landscape, portraits, still life or other genres by comparing paintings, drawings and sculptures from different times and cultures in their own work and discussion.
- Compare art works, focusing on their different visual characteristics, expressive and interpretive qualities and the social and cultural contexts in which they were made.
- Show awareness of the influence of cultural and social factors upon the status, value, function and design of art works made and designed in Australia.
- Investigate the broad range of design fields (built environment, graphic, product, environmental).

Level 5 outcomes:

5.21 Uses starting points such as observation, experiences and research to express ideas and feelings.

5.22 Structures art works by organising the elements of the visual arts and applying appropriate skills, techniques and processes.

5.23 Uses appropriate language to describe the way images and forms are organised to express ideas and feelings.

5.24 Shows an understanding of the ways visual arts works are made within particular cultural and historical contexts.

Dance

Task

Watch a dance performed by a touring Aboriginal dance company and use an aspect of the performance as the starting point for making a dance.

Background

On International Dance Day, the students went to a theatre to watch an Aboriginal dance company. After several dances, the company invited students on stage to learn a dance. Back at school, the students used the theme of the crocodile dance to make their own dance about crocodiles and other animals. This was done in five half-hour lessons.

Relevant outcomes:

Creating, making and presenting

Exploring and developing ideas

- 4.1 Experiments with ideas and explores feelings to find satisfactory solutions to tasks.

Using skills, techniques and processes

- 4.2 Selects, combines and manipulates dance elements using a range of skills, techniques and processes.

Summary comment

The students recalled movements learnt from the performance to use as the beginning point of their own dance. They improvised animal movements into a sequence, altering their movements by manipulating the elements of space, time, body and energy. Music chosen by the students reinforced the mood. The students focused on the use of space and, in particular, levels to differentiate their animal movements.



Task

Students were asked to use a short story and their own experience as the basis for improvising.

Background

After initial improvisations, the students were asked to select, shape and record their material into a script for presentation to the class. They were to focus on developing dramatic tensions in scenes, using simple technical elements, and on working as a team.

Relevant outcomes:

Creating, making and presenting

Exploring and developing ideas

4.6 Experiments with ideas and explores feelings to find satisfactory solutions to tasks.

(4.7) Meredith and her group focus on the dramatic elements of their given short story ('dead body... a knife in her hand').

(4.7) Students are working with characters rather than roles.

(4.7) Shape and re-shape the drama through managing dramatic tension, exploring characterisation ('I'm a schizophrenic... a conniving and uncaring lady...') and using technical elements ('the lights fade off').

(4.8) Rehearse and refine their drama and use direction from others ('Yvette thinks I interrupt too much so I have decided to keep my mouth closed...').

(4.8) Vary voice, gesture and posture ('I should be smiling discretely [sic]').

(4.9) Meredith expresses her observations and opinions using appropriate language and terminology (scene, characters, climax).

(4.9) Constructively criticises her own and others' contributions ('I need to organise my character... the boys wouldn't cooperate because they want to be funny... Tina was very good in her role...').

(4.9) Uses her drama folio/journal to record and respond to drama.

Using skills, techniques and processes

4.7 Selects, combines and manipulates drama elements using a range of skills, techniques and processes.

Presenting

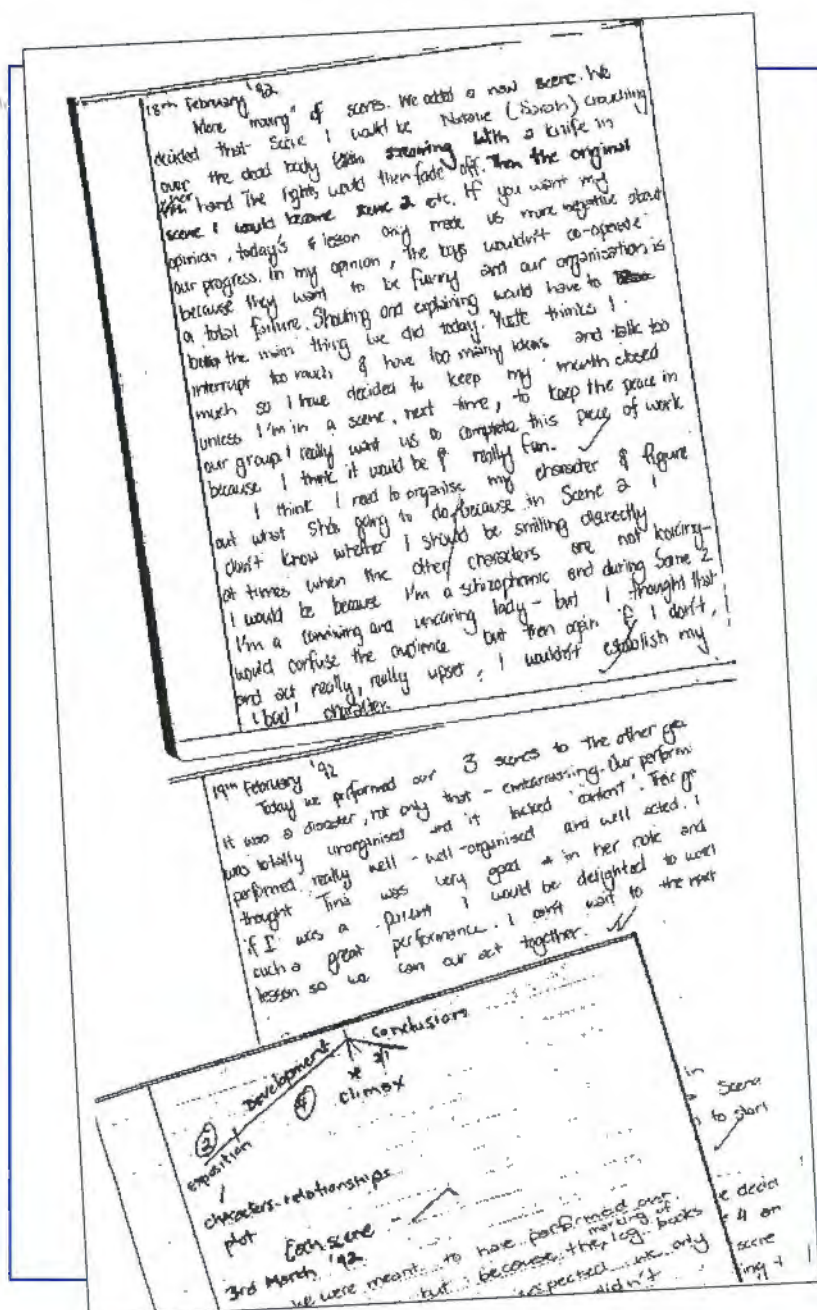
4.8 Draws upon a range of skills to present drama for a variety of audiences and purposes.

Arts criticism and aesthetics

4.9 Talks and writes informally about personal observations of drama.

Summary comment

The students build on drama at level 3 by extending the range of ideas explored and by increasing the demands on skills, techniques and group working processes.



Drama

Task

Students were required to develop a configuration (tableaux) play for presentation to peers and school community.

Background

The year 8 students were asked to create a number of rooms in a house, arranging themselves to represent furniture in each. The tableaux of people was to come to life to show certain personality traits. A human was then to interact with the 'people furniture'. The class of 26 students worked for a double lesson session over six weeks. They experimented with various scripts and character interpretations and 'changed rooms' to work in different groups. Small performance groups were then formed and each student selected an object (for example, a bed, chair, wardrobe, lamp). They discussed animate and inanimate objects, referring to cartoons for examples, and talked about personifying inanimate objects through the use of gestures, facial expressions and voices. Each group configured their object and wrote a biography to reflect its personality (for example, old and sophisticated, young and wisecracking). One student was chosen by the class to be the human and the director of the blocking and staging of the play.

Relevant outcomes:

Creating, making and presenting

Exploring and developing ideas

4.6 Experiments with ideas and explores feelings to find satisfactory solutions to tasks.

Using skills, techniques and processes

4.7 Selects, combines and manipulates drama elements using a range of skills, techniques and processes.

Presenting

4.8 Draws upon a range of skills to present drama for a variety of audiences and purposes.

Summary comment

Students worked cooperatively to use their own and observed experiences as the basis for improvising. They demonstrated physical and vocal awareness of creating roles; wrote a short script in draft, then developed it for presentation; experimented with spatial relationships and used a variety of body movements and stage positions; demonstrated clear awareness of verbal and physical cues for performance, including using effective timing; recognised the need for focus and concentration during performance.

The Bedroom

The photographs show a bed consisting of a quilt, base, antique footboard and recently arrived feather pillow. A dialogue ensues between the various parts of the bed.

Photograph 1

Anne (the pillow):

(4.8) Clearly acknowledges audience.

(4.8) Her face is lively and animated to show cheeky characteristics of her assigned fluffy, confident character.

Photograph 2

Anne:

(4.8) Responds to other characters, demonstrates ensemble skills (listens well and moves on cue when the quilt speaks).



(4.7) Sustains character (stays in role).

(4.8) Maintains good focus when not speaking (begins to roll off bed on cue).

Photograph 3

(4.8) Anne does not upstage.

(4.8) Takes direction, discusses character, seeks comment on voice.

Task

Write a newspaper headline and a report of an event from a fairytale or nursery rhyme. The headline should capture attention but not reveal the whole story. The report should cover what happened, where it happened, who was involved and how it happened.

Background

The class had been looking at conventions of newspaper style and layout. They were shown a headline and discussed the story that might follow. They brainstormed a number of sub-headlines that would give more clues about the content of the article. The class then discussed how headlines attract attention, sometimes making readers curious enough to read further. They had previously had some practice in using a computer to create headlines and text. Cut-and-paste techniques were used to add graphics.

Relevant outcomes:**Creating, making and presenting****Exploring and developing ideas**

- 4.11 Makes media productions that experiment with ideas, and explores feelings to find satisfactory solutions to tasks.

Using skills, techniques and processes

- 4.12 Selects, combines and manipulates media elements, using a range of skills, techniques and processes.

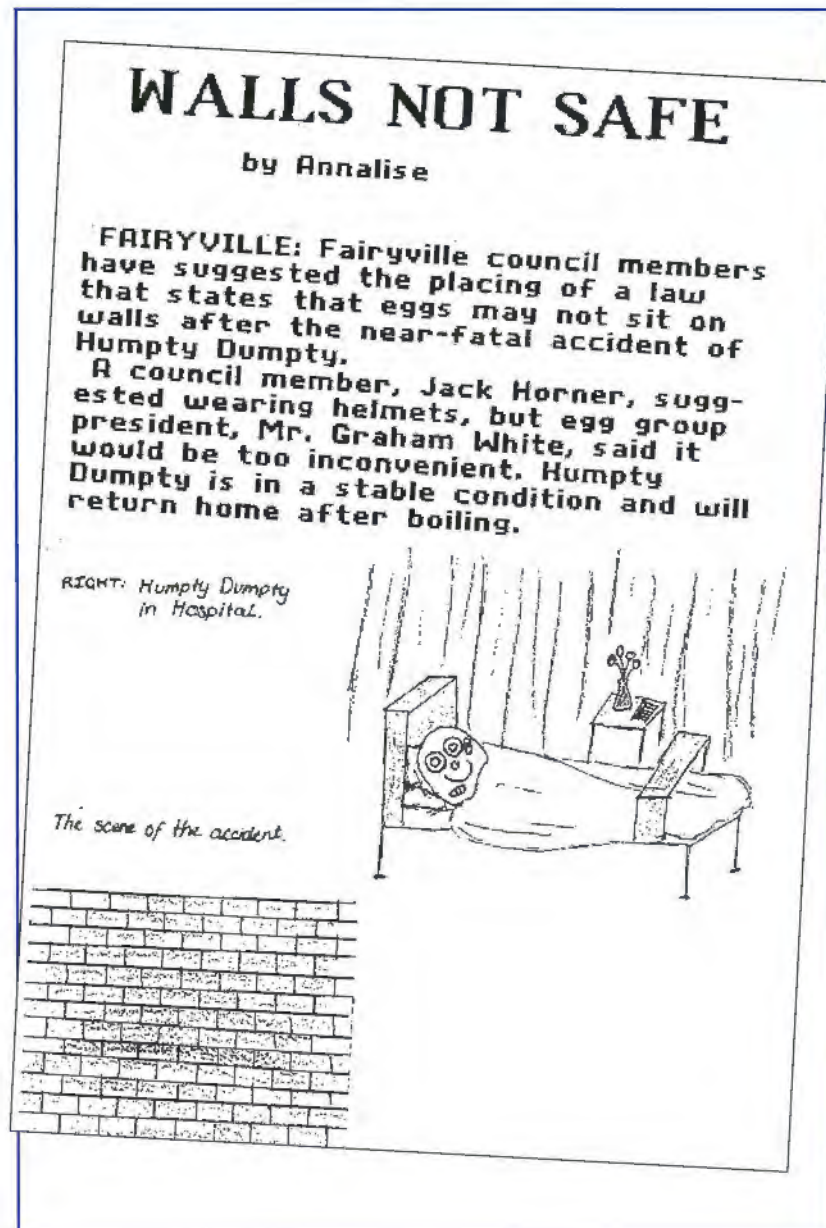
Summary comment

The student has combined the headline and article in an inventive way. Her use of newspaper techniques and conventions for writing stories (who, what, where, when, how) is clearly evident.

(4.11, 4.12) Headline stimulates readers' questions and follows the newspaper convention of providing just enough material but not the whole story.

(4.11, 4.12) Story is an inventive development of the nursery rhyme, combining with the headline in a way that demonstrates an understanding of the relationship between the readers and story being told.

(4.12) Report demonstrates some of the characteristic techniques of news reporting, providing answers to some of the questions who, what, where and why? Report uses the newspaper convention of quoting protagonists.



Task

Year 5 students were asked to explore the range of sounds on a selected percussion instrument (tuned or non-tuned) and to compose a short piece (about 40 seconds) to display the instrument's tonal versatility.

Background

The class started the lesson with each student thinking of a sound, drawing a symbol to represent it, and then asking a neighbour to describe the sound. The teacher drew a sequence of sound symbols on the whiteboard and the class discussed possible meanings for them. Some students were invited to perform the sound sequence using voice only. After discussing a method of showing a time frame for the sequence (such as vertical lines representing seconds), each student chose an instrument and worked to create a short composition that demonstrated the instrument's sound qualities.

Relevant outcome:

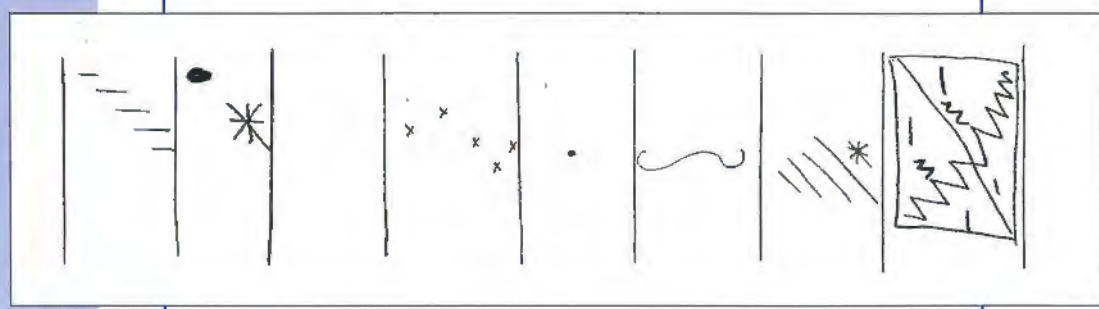
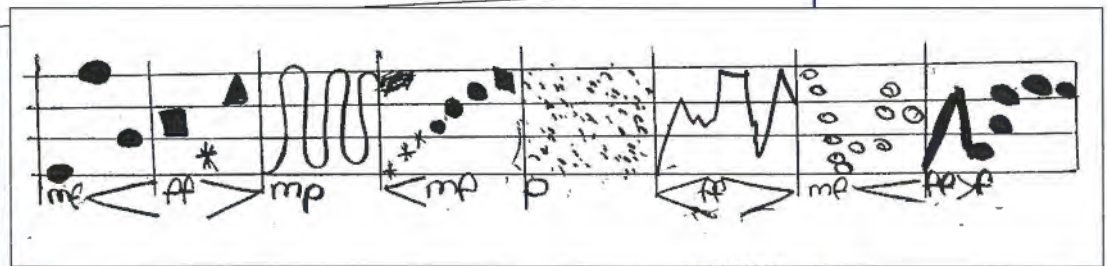
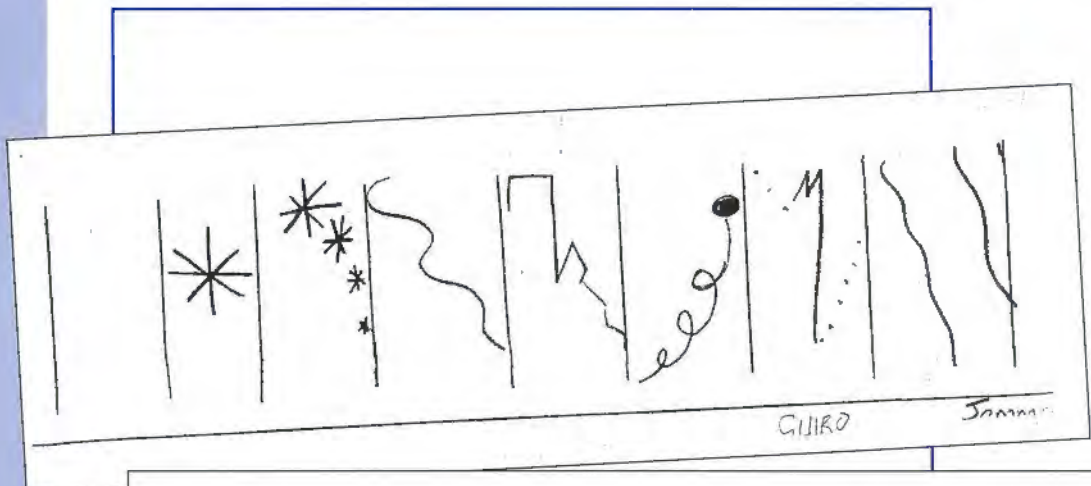
Creating, making and presenting

Using skills, techniques and processes

4.17 Selects, combines and manipulates sound and silence, using a range of skills, techniques and processes.

Summary comment

The students' graphic notation indicates that they are capable of inventing a range of symbols to express a variety of sounds. Sample 1 was written for a guiro and shows a variety of contrasting sounds that can be produced on the instrument. Sample 2 was written for a xylophone and shows an awareness of the dynamic range of the instrument and of the different ways the tone bars can be hit or scraped. Sample 3 was written for a glockenspiel and demonstrated a feeling for the use of silence and for short pitched patterns leading to a climax at the end of the work.



Task

Students were required to consider the design of chairs in relation to their cultural and historical contexts.

Background

The year 9 class discussed the general features, purpose, function and design of chairs, then focused on the characteristics of three chairs, discussing the shapes and materials used, the relationship of chairs to other furniture, the method of manufacture, and purposes.

Students then made simple line drawings of features of each chair, such as shape, proportion, positive and negative spaces, and detail. They wrote down observations on materials used, degree of comfort and suggested purpose or function of each chair. They estimated the chronological order of manufacture of the chairs and made judgements about their cultural origin.

Finally, they discussed the actual date and place of manufacture, the function and purpose of each chair and issues relating to authenticity, craft skills and designing for particular purposes.

Students then reflected in writing on the discussion and findings.

Relevant outcomes:

Past and present contexts

- 4.24 Identifies distinguishing features of visual arts works that locate them in a particular time, place or culture.

Arts criticism and aesthetics

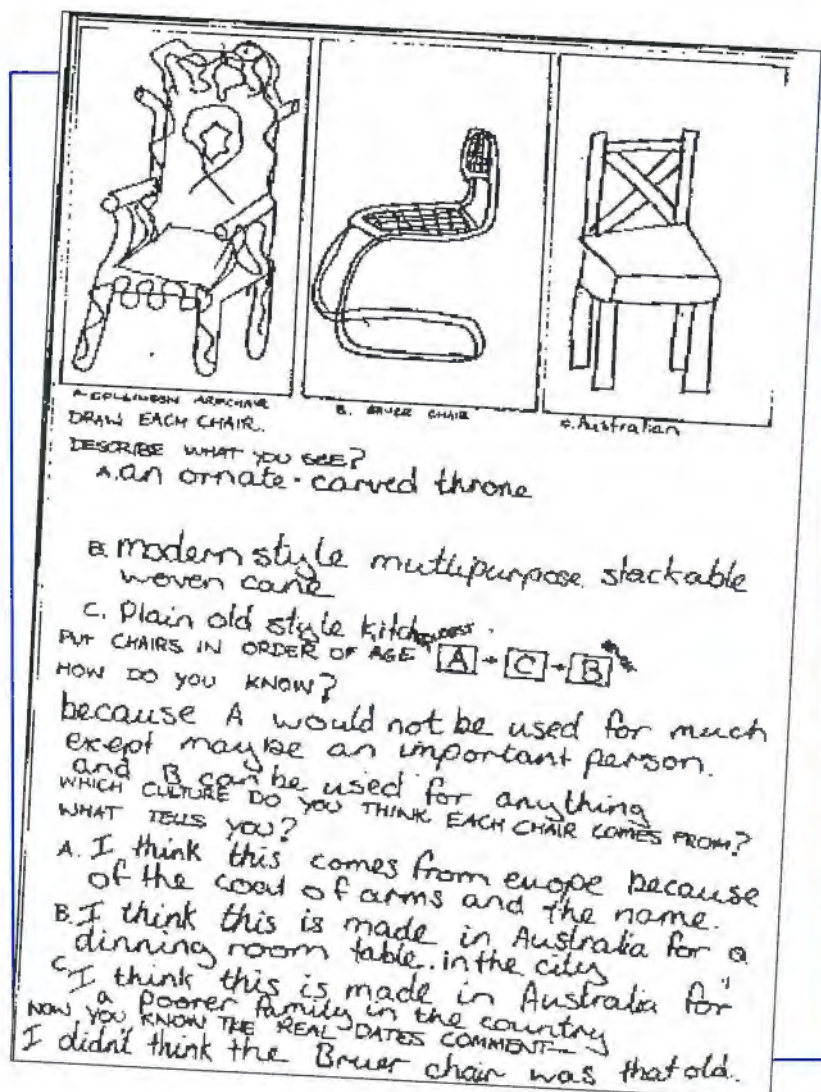
- 4.23 Talks and writes informally about personal observation of visual arts works.

Summary comment

Yvonne's simple line drawings capture the essential features of each of the three chairs. Her written comments are succinct and well-observed. She gives credible personal reasons for ranking the age of the chairs and for determining their cultural origin.

The three chairs were:

- Collinson chair, Britain, 1859
- Marcel Breuer chair, 1928 tubular steel and cane
- Cottage chair, Australia, 1990 (modern reproduction of an early Australian chair from the 1820–30s).



LEVEL FIVE

LEVEL 5 Statement

Students at level five use a variety of starting points to generate ideas for their arts works. They observe their environment, reflect upon their experiences and do research to gather and extend ideas. They seek out ideas from various sources and identify the processes used to make particular arts works. Students set goals and work towards them, developing confidence in their ability to solve problems and plan. In making arts works, they show increasing skills in manipulating the media and use and control a range of skills, techniques and processes.

When presenting or performing their works, students make decisions in planning, selecting and modifying the form and content of presentations for particular occasions. They are sensitive to aspects such as purpose of the occasion, venue or space and the most effective use of materials and equipment.

Students give personal interpretations of arts works and support these interpretations by a process of description and analysis of content, use of elements and other aspects of the works. They use appropriate language when discussing arts works. Students study arts in past and present societies by seeking information from a range of sources. They show some understanding of the nature of the arts and their uses in particular societies or sections of societies and in different cultures. They explore the influences of cultural factors on the way arts works are made and their role in particular contexts.

LEVEL 5 Table of outcomes

Creating, making and presenting

Arts criticism and aesthetics Past and present contexts

DANCE

5.1 Uses starting points such as observation, experiences and research to express ideas and feelings.

5.4 Use appropriate language to describe the way dance is organised to express ideas and feelings.

5.5 Shows an understanding of the ways dance works are made within particular cultural and historical contexts.

5.2 Structures dance works by organising dance elements and applying appropriate skills, techniques and processes.

5.3 Plans, selects and modifies presentations for particular occasions, taking into account factors such as purpose, space, materials and equipment.

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DRAMA

5.6 Uses starting points such as observation, experience and research to express ideas and feelings.

5.9 Uses appropriate language to describe the ways drama is organised to express ideas and feelings.

5.10 Shows an understanding of the ways drama is made within particular cultural and historical contexts.

5.7 Structures drama by organising drama elements and applying appropriate skills, techniques and processes.

5.8 Plans, selects and modifies presentations for particular occasions taking into account factors such as purpose, space, materials and equipment.

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MEDIA

5.11 Uses starting points such as observation, experiences and research to express ideas and feelings.

5.14 Uses appropriate language to describe the ways media texts are organised to express ideas and feelings.

5.15 Shows an understanding of the ways media products are made within particular cultural and historical contexts.

5.12 Structures media representations by organising media elements and applying appropriate skills, techniques and processes.

5.13 Plans, selects and modifies media productions for particular occasions, taking into account factors such as purpose, space, materials and equipment.

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MUSIC

5.16 Uses starting points such as observation, experiences and research to express ideas and feelings.

5.19 Uses appropriate language to describe the ways sounds and silence are organised to express ideas and feelings.

5.20 Shows an understanding of the ways music is made within particular cultural and historical contexts.

5.17 Structures musical works using specific aspects of the elements of music and applying appropriate skills, techniques and processes.

5.18 Plans, selects and modifies presentations for particular occasions, taking into account factors such as purpose, space, materials and equipment.

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VISUAL ARTS

5.21 Uses starting points such as observation, experiences and research to express ideas and feelings.

5.23 Uses appropriate language to describe the way images and forms are organised to express ideas and feelings.

5.24 Shows an understanding of the ways visual arts works are made within particular cultural and historical contexts.

5.22 Structures art works by organising the elements of the visual arts and applying appropriate skills, techniques and processes.

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LEVEL 5 Dance

Level 4 outcomes:

- 4.1 Experiments with ideas and explores feelings to find satisfactory solutions to tasks.
- 4.2 Selects, combines and manipulates dance elements using a range of skills, techniques and processes.
- 4.3 Draws upon a range of skills to present dance works for a variety of audiences and purposes.
- 4.4 Talks and writes informally about dance works seen.
- 4.5 Identifies distinguishing features of dance works that locate them in a particular time, place or culture.

Creating, making and presenting

Exploring and developing ideas

At level 5, a student:

5.1 Uses starting points such as observation, experiences and research to express ideas and feelings.

Evident when students, for example:

- Create short dance sequences on abstract themes, such as geometric shapes, to explore the element of space.
- Develop combinations of time and space, such as strong, light or swinging movements, into dance sequences that tell a story or convey a mood.
- Explore a range of different ways of expressing the same idea (growth) through movement.
- Develop sketches to plan dance sequences that identify the parts of the dance (beginning, middle and end).
- Make a movement collage that explores the use of exits and entrances.
- Explain the theme, intention, ideas and images of dances developed individually or as a group.

Using skills, techniques and processes

At level 5, a student:

5.2 Structures dance works by organising dance elements and applying appropriate skills, techniques and processes.

Evident when students, for example:

- Make a movement pattern and teach it to other members of a small group.
- Recall and repeat movement phrases to develop movement memory.
- Create a short dance sequence demonstrating combinations of energy, such as strong jumps, light running or swinging movements.
- Take a movement motif, such as circling and rotation, and develop it into movement sequences for providing a top-to-toe warm-up.

Presenting

At level 5, a student:

5.3 Plans, selects and modifies presentations for particular occasions, taking into account factors such as purpose, space, materials and equipment.

Evident when students, for example:

- Perform a dance in contrasting performance environments, modifying the spatial design where appropriate.
- Perform to a group of peers a series of short group improvisations to a variety of music pieces, stating the titles of the music and the moods they create.
- Create a sequence of sounds to complement a short performance.
- Plan different performance spaces for different dance styles (plan the stage and auditorium for a ballet, the space for a postmodern dance).
- Present a dance sequence in a chosen dance style.

Arts criticism and aesthetics

At level 5, a student:

5.4 Uses appropriate language to describe the way dance is organised to express ideas and feelings.

Evident when students, for example:

- Discuss the way a choreographer develops ideas and feelings through dance.
- Describe how the choice of movements or movement vocabulary expresses ideas or feelings in a dance.
- Review a dance seen live or on film and outline its form in terms of beginning, developments and end.
- Describe the parts of a dance in terms of use of time, space and force.

Past and present contexts

At level 5, a student:

5.5 Shows an understanding of the ways dance works are made within particular cultural and historical contexts.

Evident when students, for example:

- Draw a timeline showing the major cultural periods and dominant styles of dance in one or more countries.
- Examine two twentieth century dances (one from the 1930s and one from the 1960s) and discuss how these dances fit into their periods.
- Watch two dances from distinct cultures (Japan and Indonesia) and compare the content, form and selection of movements.
- Watch a women's dance and a men's dance from a particular culture or cultural period and compare content, form and selection of movements.

Level 6 outcomes:

- 6.1 Explores the dance of different cultures to generate and develop ideas for dance.
- 6.2 Uses dance elements, skills, techniques and processes to structure dance works appropriate to chosen styles and forms.
- 6.3 Rehearses, presents and promotes dance works in ways appropriate for particular audiences.
- 6.4 Identifies, analyses and interprets dances and discusses responses to them.
- 6.5 Shows an understanding of the dance of different social and cultural groups, demonstrating a sense of histories and traditions.

LEVEL 5 Drama

Level 4 outcomes:

- 4.6 Experiments with ideas and explores feelings to find satisfactory solutions to tasks.
- 4.7 Selects, combines and manipulates drama elements using a range of skills, techniques and processes.
- 4.8 Draws upon a range of skills to present drama for a variety of audiences and purposes.
- 4.9 Talks and writes informally about personal observations of drama.
- 4.10 Identifies distinguishing features of drama that locate it in a particular time, place or culture.

Creating, making and presenting

Exploring and developing ideas

At level 5, a student:

5.6 Uses starting points such as observation, experience and research to express ideas and feelings.

Evident when students, for example:

- Use improvised scenes, chorus, poetry and other documentary evidence as starting points in building play sequences of linked scenes on familiar but challenging ideas and feelings (peer-group pressure).
- Explore dramatic forms (dance drama, ritual, mask and mime) as starting points for playbuilding.
- Use role and character as the basis of drama (interview people who survived a war and devise drama based on their experiences).

Using skills, techniques and processes

At level 5, a student:

5.7 Structures drama by organising drama elements and applying appropriate skills, techniques and processes.

Evident when students, for example:

- Link sequences of improvisations using chorus, poetry, music and songs to make effective group-devised dramas.
- Work with dramatic texts and scripts, making effective choices about interpreting them.
- Work beyond stereotypes in portraying role and character through exploring textual clues, as well as voice, gesture and movement.
- Use body, shape, space, effort and time in realising drama (suggest the character of a happy-go-lucky person through posture and lightness of movement).
- Make choices about technical elements (changes of colour in lighting to suggest changes of mood).

Presenting

At level 5, a student:

5.8 Plans, selects and modifies presentations for particular occasions, taking into account factors such as purpose, space, materials and equipment.

Evident when students, for example:

- Prepare for drama using concentration and trust exercises, breathing, voice, posture and movement exercises that focus on the style and form being used.
- Identify the purposes and use the processes of rehearsal (to polish an improvisation, to work on characterisation).
- Use a variety of ways of linking group-devised or scripted scenes to make a satisfying performance (link a series of short improvised scenes using mask, song, chorus, contrast and monologue).
- Use given and found spaces for performances, adapting them to the needs of their drama (using the school canteen for a cabaret performance).
- Use technical equipment to enhance drama (using spots of light to isolate characters when delivering monologues).

Arts criticism and aesthetics

At level 5, a student:

5.9 Uses appropriate language to describe the ways drama is organised to express ideas and feelings.

Evident when students, for example:

- Value spontaneous and personal responses to drama as well as those that are considered and objective.
- Discuss the ways drama is structured (discuss the use of contrast in drama).
- Use its language and terminology to describe drama and give reasons for their views.
- Use their observations and responses from others to modify their own drama.

Past and present contexts

At level 5, a student:

5.10 Shows an understanding of the ways drama is made within particular cultural and historical contexts.

Evident when students, for example:

- Identify and discuss how drama has changed over time (staging, theatre buildings, the role and position of actors in society).
- Identify and contrast some of the purposes of drama in present and past contexts (in medieval times drama sought to teach moral lessons in contrast to drama as entertainment in our own times).
- Identify and use a range of forms in drama from past and present societies and cultures (mime, melodrama, mystery play, shadow puppetry, realism, community theatre, youth theatre, circus, revue).
- Identify how drama reinforces and challenges stereotypes and values (drama presentations of women and men can challenge stereotypes of physical strength or beauty).
- Identify a range of performance, managerial and technical jobs in drama.

Level 6 outcomes:

- 6.6 Explores the drama of different cultures to generate and develop ideas for drama.
- 6.7 Uses drama elements, skills, techniques and processes to structure drama appropriate to chosen styles and forms.
- 6.8 Rehearses, presents and promotes drama in ways appropriate for specific audiences.
- 6.9 Identifies, analyses and interprets drama and discusses responses to it.
- 6.10 Shows an understanding of drama from different social and cultural groups, demonstrating an understanding of histories and traditions.

LEVEL 5 Media

Level 4 outcomes:

- 4.11 Makes media productions that experiment with ideas, and explores feelings to find satisfactory solutions to tasks.
- 4.12 Selects, combines and manipulates media elements, using a range of skills, techniques and processes.
- 4.13 Draws upon a range of skills to present media productions for a variety of audiences and purposes.
- 4.14 Talks and writes informally about personal observations of media texts.
- 4.15 Identifies features of media productions that locate them in a particular time, place or culture.

Creating, making and presenting

Exploring and developing ideas

At level 5, a student:

5.11 Uses starting points such as observation, experiences and research to express ideas and feelings.

Evident when students, for example:

- Develop a simple treatment to describe a series of events in which they took part.
- Rearrange stories, pictures and advertising on a newspaper or magazine page to change the importance or priority given to a story.
- Represent an issue, story or a series of events using the format of a particular genre or program type (a fairy tale as science fiction, smoking as a horror story, a maths problem as a news story, an historical event as a soap opera).
- Manipulate time in a radio or video production (repeat the same action or sound, cut back and forth between different scenes or actions).
- Write a storyboard or scene that precedes or develops a sequence of sounds or images (write a scene that continues a film, comic or radio play).

Using skills, techniques and processes

At level 5, a student:

5.12 Structures media representations by organising media elements and applying appropriate skills, techniques and processes.

Evident when students, for example:

- Record a voice over to explain or reinforce the meaning of a set of images.
- Write a report that supports a viewpoint.
- Vary the lighting in a frame to draw attention to aspects of the scene.
- Choose colours for a scene to indicate emotional states (danger, calmness, warmth, anger).
- Take photographs to indicate movement (as a sequence, capture action within a frame or by using slow shutter speeds).

Presenting

At level 5, a student:

5.13 Plans, selects and modifies media productions for particular occasions, taking into account factors such as purpose, space, materials and equipment.

Evident when students, for example:

- Plan and present a school radio program consisting of introductions to recorded interviews, music or sound plays.
- Try out their media product on a small audience and modify it for another audience.
- Design an advertisement to arouse interest in their own media product.

Arts criticism and aesthetics

At level 5, a student:

5.14 Uses appropriate language to describe the ways media texts are organised to express ideas and feelings.

Evident when students, for example:

- Identify different news items in a television news program and explain the importance of their broadcast order.
- Use simple technical terms to explain how pages are organised to present and rank information in newspapers, magazines and computer presentations (columns, colour, highlighted graphics and texts).
- Give reasons why a television program may be said to belong to a category or genre (format, character, setting, historical period, plot).
- Describe how film-making techniques are used in a documentary (manner in which topic is introduced, how soundtrack and vision present information, role of the narrator, attitude to the topic, theme or issue).
- Identify and describe how spatial relationships within a photograph contribute to the ideas and feelings presented.

Past and present contexts

At level 5, a student:

5.15 Shows an understanding of the ways media products are made within particular cultural and historical contexts.

Evident when students, for example:

- Describe the early history of image and sound recording equipment and its information and entertainment uses (arcade games, peep shows, message transfer, ethnographic recording, illusion).
- Identify government-owned, commercial and non-commercial media products within a media form and describe their history, operation and purposes (ethnic, national, community and commercial radio stations).
- Explain how media products such as talk-back radio, live television broadcasts, studio film production, computerised newspaper production and individual photographic exhibitions illustrate a changing media production environment.
- Describe the importance of stars, celebrities and personalities to the media industry (star's name in marketing and financing a media product, media personalities as media news in themselves, stars as romantic idols, stars' popularity across cultures).
- Identify through studying particular media products both the positive and negative use of stereotypes (the use made of stereotyping in advertising, political campaigns and genre films).

Level 6 outcomes:

- 6.11 Explores the media productions of different cultures to generate and develop ideas for media productions.
- 6.12 Uses media elements, skills and techniques to structure media productions appropriate to chosen styles and forms.
- 6.13 Rehearses, presents and promotes media productions in ways appropriate for particular audiences.
- 6.14 Identifies, analyses and interprets media texts and discusses responses to them.
- 6.15 Shows an understanding of the media of different social and cultural groups, demonstrating a sense of histories and traditions.

LEVEL 5 Music

Level 4 outcomes:

- 4.16 Experiments with ideas and explores feelings to find satisfactory solutions to tasks.
- 4.17 Selects, combines and manipulates sound and silence, using a range of skills, techniques and processes.
- 4.18 Draws upon a range of skills to present musical works for a variety of audiences and purposes.
- 4.19 Talks and writes informally about personal observations of musical works.
- 4.20 Identifies distinguishing features of musical works that locate them in a particular time, place or culture.

Creating, making and presenting

Exploring and developing ideas

At level 5, a student:

5.16 Uses starting points such as observation, experiences and research to express ideas and feelings.

Evident when students, for example:

- Select sounds and combinations of sounds, both conventional and experimental, to create a structured musical work.
- Listen to a piece of program or film music as a means of generating ideas for their own composition for a similar subject or film.
- Use a painting, photograph, experience or story as a motivation for their composition.
- Rearrange an existing work to create a new interpretation.
- Employ a variety of structural devices (repetition, variation, contrast) within their original composition.

Using skills, techniques and processes

At level 5, a student:

5.17 Structures musical works using specific aspects of the elements of music and applying appropriate skills, techniques and processes.

Evident when students, for example:

- Demonstrate through performance the ability to control basic expressive qualities of sound and an understanding of simple musical structures.
- Notate short melodic and rhythmic patterns heard in a musical context.
- Use a wide range of sound sources, including electronic media, when improvising and composing.
- Use conventional and unconventional techniques when manipulating the sound of a chosen instrument to produce expressive statements.
- Play by ear harmonic accompaniments to known songs and instrumental works with a basic harmonic structure (a two- or three-chord structure).

Presenting

At level 5, a student:

5.18 Plans, selects and modifies presentations for particular occasions, taking into account factors such as purpose, space, materials and equipment.

Evident when students, for example:

- Plan and present performances to groups within the school community, choosing works suitable for occasion and audience.
- Rehearse and perform musical works as a member of an ensemble, demonstrating the ability to work sensitively while performing as leader or group performer.
- Perform a repertoire of memorised works.
- Interpret musical notation (pitch, rhythm, dynamics, phrasing) with minimal guidance in preparing a work for performance.
- Listen to and discuss the musical accuracy of their performance of a composition.

Arts criticism and aesthetics

At level 5, a student:

5.19 Uses appropriate language to describe the ways sounds and silence are organised to express ideas and feelings.

Evident when students, for example:

- Describe and discuss music in terms of pitch, rhythm, harmony, texture and formal structure.
- Identify and describe, using appropriate terminology, distinct musical features of a work heard or performed.
- Listen to the performance of a composition and talk about the way an identified musical element was used to help create musical meaning.
- Listen and follow the score of a group composition and evaluate the performance and its accuracy according to the score.
- Listen to different performances of a work and use stated criteria to give reasons for their preferred performance.

Past and present contexts

At level 5, a student:

5.20 Shows an understanding of the ways music is made within particular cultural and historical contexts.

Evident when students, for example:

- Demonstrate knowledge of how music functions in the lives of people (as a part of worship, ceremony, leisure, marketing, politics, dance, military events).
- Discuss the various roles of musicians in society, identify some individual musicians and their roles, and describe some of the distinguishing musical characteristics of works they have composed and performed.
- Research music composed in response to a significant national or world event.
- Listen to examples of music of a particular style which has been influenced by music of another culture, and identify the introduced characteristics.
- Describe some common and individualising musical features in works they have performed or heard which are based on a particular musical characteristic, theme, structure or mood.

Level 6 outcomes:

- 6.16 Explores the music of different cultures to generate and develop ideas for creating and making music.
- 6.17 Uses elements of music, skills, techniques and processes to structure musical works appropriate to the chosen style and form.
- 6.18 Rehearses, presents and promotes musical works in ways appropriate for particular audiences.
- 6.19 Identifies, analyses and interprets musical works and discusses responses to them.
- 6.20 Shows an understanding of the music of different social and cultural groups, demonstrating a sense of histories and traditions.

LEVEL 5 Visual Arts

Level 4 outcomes:

- 4.21 Experiments with ideas and explores feelings to find satisfactory solutions to tasks.
- 4.22 Selects, combines and manipulates images, shapes and forms using a range of skills, techniques and processes.
- 4.23 Talks and writes informally about personal observation of visual arts works.
- 4.24 Identifies distinguishing features of visual arts works that locate them in a particular time, place or culture.

Creating, making and presenting

Exploring and developing ideas

At level 5, a student:

5.21 Uses starting points such as observation, experiences and research to express ideas and feelings.

Evident when students, for example:

- Adapt images drawn from several sources, such as observation, drawings, computer-generated drawings or images produced with electronic assistance, and use as a basis for interpreting a personal theme or idea in paintings, drawing or prints.
- Keep a sketchbook to reflect thinking, indicate progress and document sources for ideas to use in the forming of art works.
- Use the properties of particular forms, techniques and technologies to represent and give form to their ideas (focus on the roundness of stones and use as a basis for a carved sculptural form).
- Draw from a knowledge of the practice of artists, craft artists and designers to inform their own art-making.
- Explore personal beliefs and opinions about social and cultural issues to develop subject matter for art works which convey particular meanings and values.

Using skills, techniques and processes

At level 5, a student:

5.22 Structures arts works by organising the elements of the visual arts and applying appropriate skills, techniques and processes.

Evident when students, for example:

- Adapt images from a variety of sources and combine them to form an illustration for a story book or poem for a certain audience and purpose (persons speaking a language or living in a culture other than their own, or young children).
- Investigate colour and colour mixing, using fabric dyes on cloth to produce a range of decorative effects to be used in quilts, hangings, embroidered and assembled images or 3D soft sculptures.
- Make press-moulded or slab-built ceramic works that explore a functional theme (bowls, ceramic boxes).
- Construct and decorate a mask for a specific celebration and design an accompanying costume (a bird mask for a street parade).

Arts criticism and aesthetics

At level 5, a student:

5.23 Uses appropriate language to describe the way images and forms are organised to express ideas and feelings.

Evident when students, for example:

- Describe images, colours, forms, techniques and media used by artists in their work and offer opinions of the meanings intended.
- Analyse art works, focusing on how the different visual elements have been arranged to convey meaning (consider the effect if the artist had used wood instead of metal or blue instead of green).
- Show an understanding of the ways artists, architects and designers use drawing techniques to show depth and dimension.
- Appreciate the different effects created in art works through the use of different colours and combinations of colours, textures and materials.
- Analyse and interpret selected art works, referring to specific features.

Past and present contexts

At level 5, a student:

5.24 Shows an understanding of the ways visual arts works are made within particular cultural and historical contexts.

Evident when students, for example:

- Talk and write about the similarities and differences in style and expressive purpose between photographs of people made by Australian photographers from 1900 to the present day.
- Identify stylistic differences and similarities between the work of Aboriginal artists working with traditional natural pigments and surfaces and those using acrylic paint on canvas.
- Talk and write about recurrent themes characterising art works from different times and cultures (compare works of art, craft and design made in Europe, Britain, America and Australia in the same period).
- Visit a local church or temple and display an understanding of the ways religions and cultural groups use art forms such as architecture, sculpture, painting, mosaic and embroidery.
- Examine the question 'Who were the great women artists?'

Level 6 outcomes:

- 6.21 Explores the visual arts of different cultures to generate and develop ideas for making art works.
- 6.22 Uses art elements, skills, techniques and processes to structure art works appropriate to chosen styles and mediums.
- 6.23 Identifies, analyses and interprets visual arts works and discusses responses to these works.
- 6.24 Shows an understanding of the visual arts of different social and cultural groups, demonstrating a sense of histories and traditions.

Dance

Task

Create a dance suited to a particular performance space

Background

To draw attention to Environment Awareness Week, students were asked to choreograph dance to be performed to their peers. They selected the environment as the theme and choreographed a dance using environmental images. Having found a performance space in the school grounds that complemented their choreography, the students modified the dance to suit it.

Relevant outcomes:

Creating, making and presenting

Exploring and developing ideas

- 5.1 Uses starting points such as observation, experiences and research to express ideas and feelings.

Presenting

- 5.3 Plans, selects and modifies presentations for particular occasions, taking into account factors such as purpose, space, materials and equipment.

Summary comment

The students looked around the school for movement ideas. An old tree provided movement material and a performance venue. The tree's shape, bark texture, age and importance to the school grounds were considered in creating and presenting the dance. Dance movements were created to suggest the tree's different spatial levels.



Task

Students were required to develop a sequence of linked improvised scenes on the impact of conflict on people's lives. They used songs, research and their own experience as starting points. They were asked to consider how they would use their bodies and the performing space.

Background

The work sample is from a drama folio/journal of a year 9 student.

Relevant outcomes:

Creating, making and presenting

Exploring and developing ideas

- 5.6 Uses starting points such as observation, experience and research to express ideas and feelings.

Presenting

- 5.8 Plans, selects and modifies presentations for particular occasions, taking into account factors such as purpose, space, materials and equipment.

Arts criticism and aesthetics

- 5.9 Uses appropriate language to describe the ways drama is organised to express ideas and feelings.

Summary comment

The sample shows students building on drama at level 4 by extending the range of sources of ideas explored and by increasing the demands on skills, techniques and group working processes.

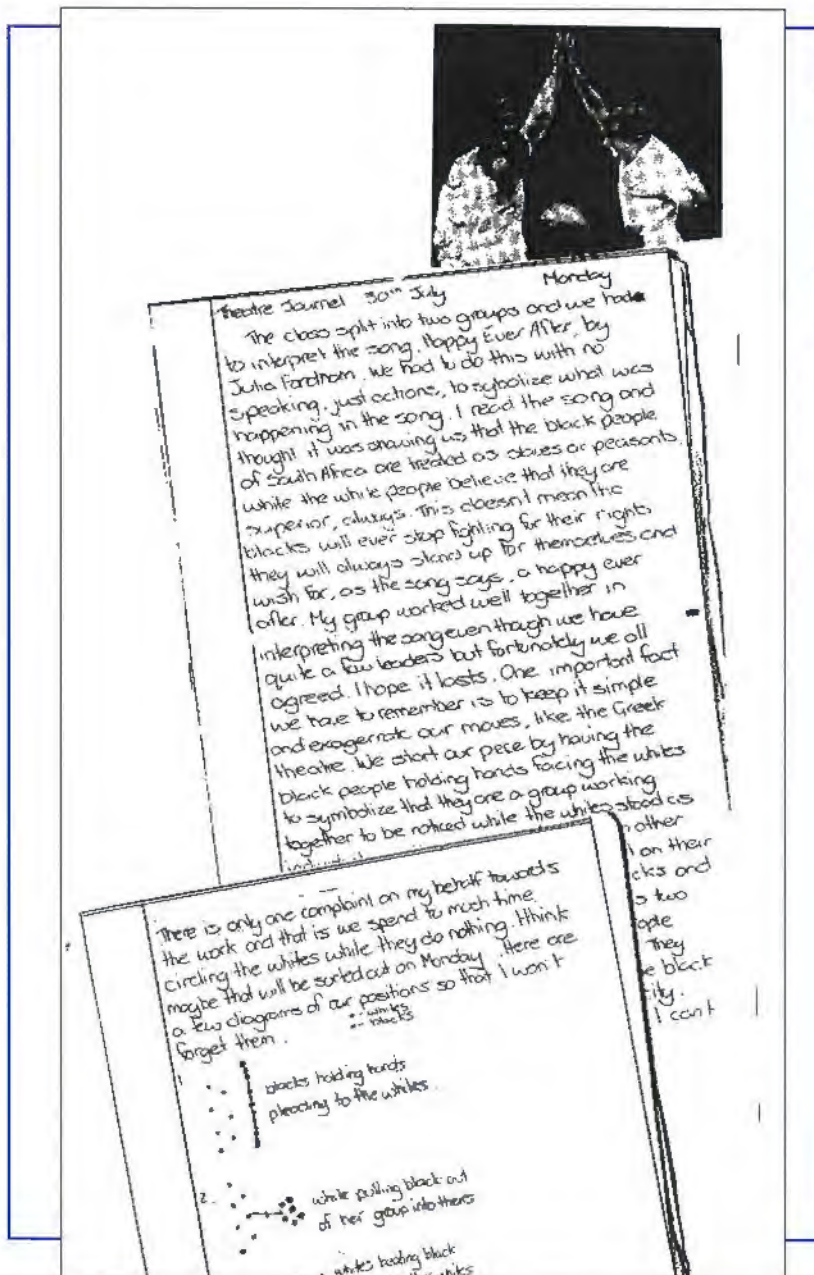
(5.6) Kevin and his class used different starting points (the song by Julia Fordham, their own experience and documentaries).

(5.6) They explored challenging ideas and feelings as the basis of their drama (apartheid).

(5.7) They explored dramatic forms: ('exaggerate our moves like the Greek theatre...').

(5.7) They identify and use group processes of development and rehearsal ('My group worked together well ... fortunately we all agreed').

(5.7) They use body, space, time and energy as the basis of their drama (diagrams, use of space).



(5.9) Kevin expresses his observations and opinions using suitable language and terminology about the organisation of drama (diagrams).

(5.9) Constructively criticises his own and others' contributions ('My group worked well ... there is only one complaint on my behalf').

(5.9) Uses observations to modify his drama ('I think maybe that will be sorted out on Monday...').

(5.9) Uses his drama folio/journal to value and respond to drama with objectivity.

Task

Produce a chart that displays an understanding of the processes and stages in the production of a daily television news program.

Background

The class had visited a TV station's newsroom and seen how some stories were chosen and produced. They watched the station's news that night. Later they watched the news on other TV stations and discussed similarities and differences. The class was also shown the ABC video Making the News.

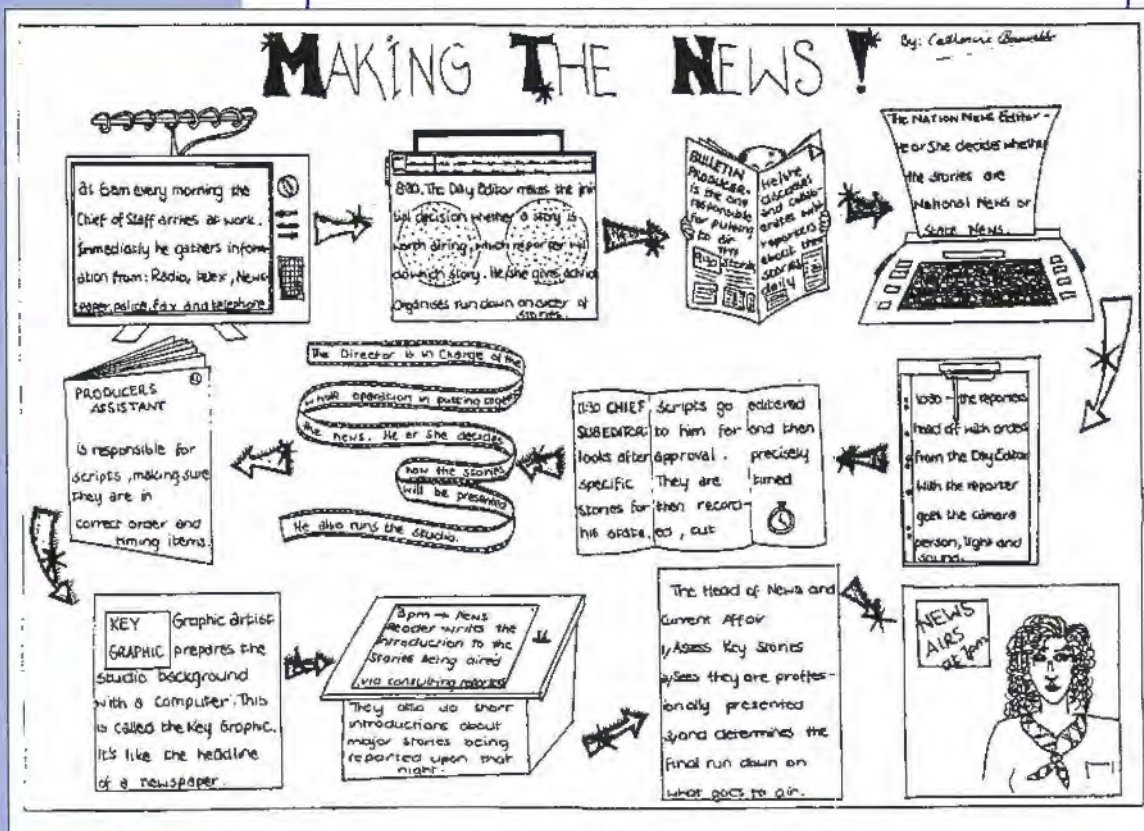
Relevant outcome:

Past and present contexts

5.15 Shows an understanding of the ways media products are made within particular cultural and historical contexts.

Summary comment

The response indicates an understanding of the context in which news is produced. The student has shown that she can see a line of responsibility in the production of the news. The chart shows news-gathering as taking place in the context of what is considered newsworthy in a range of media forms.



Clearly charts in visual form the stages in television news production, making clear the dependence on a range of other media for stories to be followed up (demonstrates the interrelationship among media).

Shows a knowledge of how television news-gathering practices follow some of the practices of newspapers.

Identifies individuals in the news hierarchy as making decisions about what is news based upon the judgements of other media.

Task

Students were required to learn one part of a musical work written for a keyboard ensemble.

Background

The students in the year 7 class came from a wide range of musical backgrounds. Some had well-developed music reading and keyboard skills, others had little formal music education. Students chose a line from a work scored for three keyboard parts (one written for a beginner) with drum kit accompaniment. Each performed the part best suited to their level and prepared it for performance in a class keyboard ensemble. The students worked in small ensembles and were grouped to ensure that those with little experience were teamed with those with more musical experience to assist peer tutoring.

Relevant outcome:

Creating, making and presenting

Using skills, techniques and processes

5.17 Structures musical works using specific aspects of the elements of music and applying appropriate skills, techniques and processes.

Summary comment

The activity enabled students to develop their music reading and aural skills. They found most difficulty in maintaining the rhythm of the individual part when playing as an ensemble. The major challenge when preparing for the performance was thus to develop an ability to listen to the part they were playing and coordinating this with the other two keyboard parts and rhythm section.



Task

The task was to: (i) develop an isometric freehand drawing of a block with cutaway and add-on sections; (ii) develop the drawing using traditional drawing instruments; and (iii) draw orthographic views of the object.

Background

The activity had three parts:

(i) Freehand drawing

Students were asked first to make a freehand drawing of a block and to think in three-dimensional terms by adding or subtracting sections. They were then asked to render planes in different tones to give the block a three-dimensional appearance.

(ii) Drawing with instruments

Students were asked to make an isometric drawing of the block using traditional drawing instruments and to render the planes in different tones.

(iii) Orthographic projection

Students were asked to make an instrumental orthographic drawing of the block.

Relevant outcome:

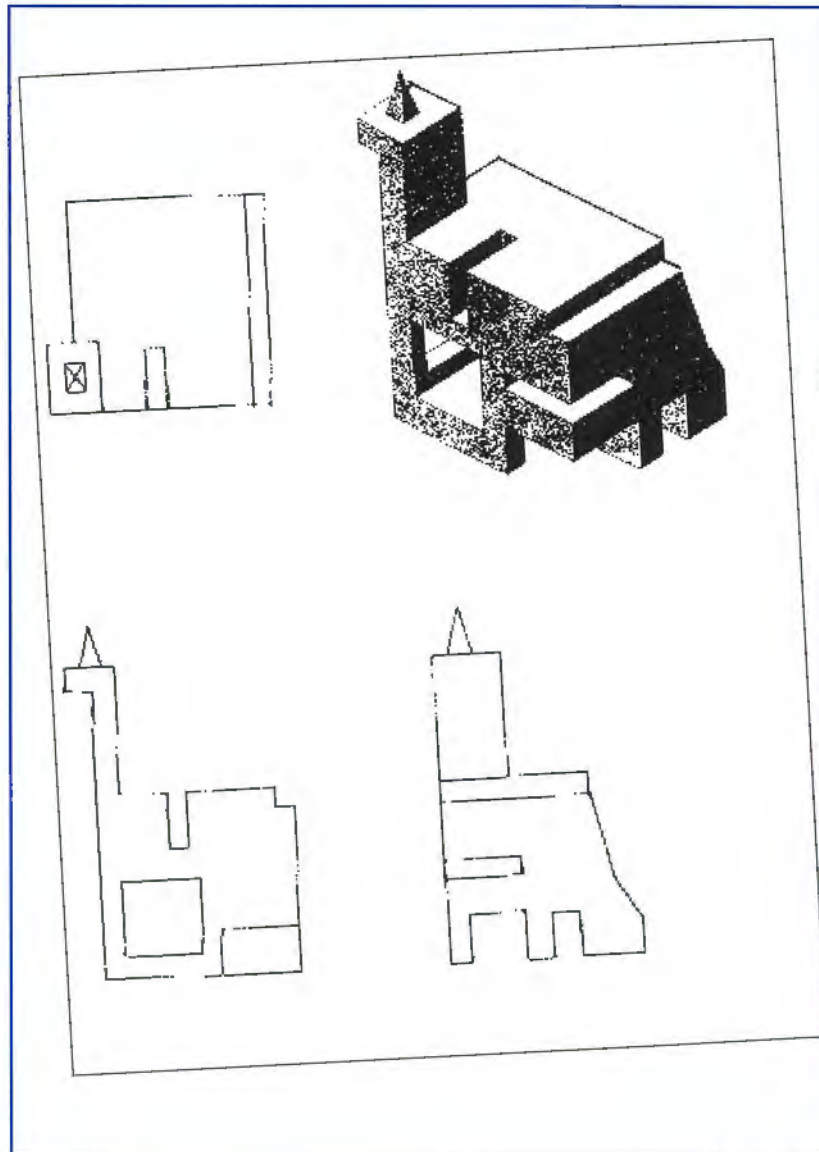
Creating, making and presenting

Using skills, techniques and processes

5.22 Structures art works by organising the elements of the visual arts and applying appropriate skills, techniques and processes.

Summary comment

The student shows the ability to visualise and develop a three-dimensional drawing. The tonal rendering in the isometric drawing is evenly executed, using two tones of grey. Several lines are omitted in the front and side elevations of the orthographic drawing.



LEVEL SIX

LEVEL 6 Statement

Students at level six display initiative and are able to work independently or in groups. Their arts statements are more personal and evolve through individual and group exploration of ideas. Students select and develop ideas and arts elements and work with them purposefully towards intended outcomes. They understand key arts elements and have the skills, techniques and processes to structure arts works in a chosen style or form. They are aware of the thinking and making processes used and document and record them.

In planning and presenting their works to different audiences, students show imagination, a knowledge of artistic conventions and sensitivity to the occasion and purpose of the presentation. They develop and present written or verbal descriptions of the ideas, techniques and processes involved in the presentation of works.

Students develop a process to describe the content, style, genre and form of arts works and analyse and interpret these aspects to give personal viewpoints. They understand and discuss how arts works communicate ideas and both reinforce and challenge social, cultural and artistic values.

Students show an understanding of the importance of historical, cultural and political contexts and analyse, describe and discuss arts works from these perspectives. They study the arts in various societies and develop some understanding of the ways knowledge of the arts of different times and cultures is constructed, recorded and transmitted. They become aware through a focus on the arts in contemporary Australian society of the range of occupations connected with the arts.

LEVEL 6 Table of outcomes

Creating, making and presenting

Arts criticism and aesthetics Past and present contexts

	Creating, making and presenting	Arts criticism and aesthetics	Past and present contexts
DANCE	<p>6.1 Explores the dance of different cultures to generate and develop ideas for dance.</p> <p>6.2 Uses dance elements, skills, techniques and processes to structure dance works appropriate to chosen styles and forms.</p> <p>6.3 Rehearses, presents and promotes dance works in ways appropriate for particular audiences. See page 108</p>	<p>6.4 Identifies, analyses and interprets dances and discusses responses to them.</p> <p>See page 109</p>	<p>6.5 Shows an understanding of the dance of different social and cultural groups, demonstrating a sense of histories and traditions.</p> <p>See page 109</p>
DRAMA	<p>6.6 Explores the arts of different cultures to generate and develop ideas for drama.</p> <p>6.7 Uses drama elements, skills, techniques and processes to structure drama appropriate to chosen styles and forms.</p> <p>6.8 Rehearses, presents and promotes drama in ways appropriate for specific audiences. See page 110</p>	<p>6.9 Identifies, analyses and interprets drama and discusses responses to it.</p> <p>See page 111</p>	<p>6.10 Shows an understanding of drama from different social and cultural groups, demonstrating an understanding of histories and traditions.</p> <p>See page 111</p>
MEDIA	<p>6.11 Explores the media productions of different cultures to generate and develop ideas for media productions.</p> <p>6.12 Uses media elements, skills and techniques to structure media productions appropriate to chosen styles and forms.</p> <p>6.13 Rehearses, presents and promotes media productions in ways appropriate for particular audiences. See page 112</p>	<p>6.14 Identifies, analyses and interprets media texts and discusses responses to them.</p> <p>See page 113</p>	<p>6.15 Shows an understanding of the media of different social and cultural groups, demonstrating a sense of histories and traditions.</p> <p>See page 113</p>
MUSIC	<p>6.16 Explores the music of different cultures to generate and develop ideas for creating and making music.</p> <p>6.17 Uses elements of music, skills, techniques and processes to structure musical works appropriate to the chosen style and form.</p> <p>6.18 Rehearses, presents and promotes musical works in ways appropriate for particular audiences. See page 114</p>	<p>6.19 Identifies, analyses and interprets musical works and discusses responses to them.</p> <p>See page 115</p>	<p>6.20 Shows an understanding of the music of different social and cultural groups, demonstrating a sense of histories and traditions.</p> <p>See page 115</p>
VISUAL ARTS	<p>6.21 Explores the visual arts of different cultures to generate and develop ideas for making art works.</p> <p>6.22 Uses art elements, skills, techniques and processes to structure art works appropriate to chosen styles and mediums. See page 116</p>	<p>6.23 Identifies, analyses and interprets visual arts works and discusses responses to these works.</p> <p>See page 117</p>	<p>6.24 Shows an understanding of the visual arts of different social and cultural groups, demonstrating a sense of histories and traditions.</p> <p>See page 117</p>

LEVEL 6 Dance

Level 5 outcomes:

- 5.1 Uses starting points such as observation, experiences and research to express ideas and feelings.
- 5.2 Structures dance works by organising dance elements and applying appropriate skills, techniques and processes.
- 5.3 Plans, selects and modifies presentations for particular occasions, taking into account factors such as purpose, space, materials and equipment.
- 5.4 Uses appropriate language to describe the way dance is organised to express ideas and feelings.
- 5.5 Shows an understanding of the ways dance works are made within particular cultural and historical contexts.

Creating, making and presenting

Exploring and developing ideas

At level 6, a student:

6.1 Explores the dance of different cultures to generate and develop ideas for dance.

Evident when students, for example:

- Research and reconstruct the dances of different groups.
- Create dances based on variations in the rhythmic structure of dances from different cultures.
- Reproduce a dance using a different style from the original.
- Create a dance from improvisations exploring the floor patterns from a folk dance.
- Choreograph a new dance and provide information on its style, intention and processes.

Using skills, techniques and processes

At level 6, a student:

6.2 Uses dance elements, skills, techniques and processes to structure dance works appropriate to chosen styles and forms.

Evident when students, for example:

- Learn a folk, social or hallroom dance with appropriate techniques and attention to conventions, style and genre.
- Take sequences of dance movements and develop them into an original dance in a particular style using canon form.
- Create a dance from improvisations that explore the nature of falls and develop a series of variations around them.
- Explore giving and sharing weight with partners and select three different balances to develop into a three-part dance.
- Develop motifs for a given theme, such as machines, and create a group dance using a sequential form (ABA song form).

Presenting

At level 6, a student:

6.3 Rehearses, presents and promotes dance works in ways appropriate for particular audiences.

Evident when students, for example:

- Plan and rehearse a series of dances in spaces around the school (corridor, the oval, the gym).
- Choose music, costumes, make-up and props to suit a narrative dance for a group of young children.
- Perform a dance in a variety of spaces, adapting the dance to suit space and location of audience where appropriate.
- Answer questions from the audience about a dance they have performed ('Why didn't you use costumes?').
- Explore the way professional and community dance groups work to develop and present dances in theatre and community spaces.
- Perform a dance sequence in a variety of styles.

Arts criticism and aesthetics

At level 6, a student:

6.4 Identifies, analyses and interprets dances and discusses responses to them.

Evident when students, for example:

- Identify the features of dances in various styles and give reasons for preferences.
- Identify dances from different cultures and discuss the functions of dance in cultures, including their own.
- Debate how different dances approach the same issue (gender stereotypes, relationships, street gangs).
- Write a review of a live performance, read a dance critic's review of the performance and compare the two.

Past and present contexts

At level 6, a student:

6.5 Shows an understanding of the dance of different social and cultural groups, demonstrating a sense of histories and traditions.

Evident when students, for example:

- Show how their social, cultural and historical context influences the nature of the dances they make, the form, the selection of movements and where they might choose to perform it.
- Describe the range of dance styles in their own community and discuss why people do different types of dances.
- Explain how styles of dance from different cultures were passed on and how knowledge about dance was recorded.
- Compare two dances of ritual significance from different cultures and discuss their social importance.

Level 7 outcomes:

- 7.1a Makes dance works using ideas informed by an awareness of contemporary arts practice.
- 7.1b Reflects an awareness of aesthetic considerations in making dance works.
- 7.2 Structures dance works using selected elements, styles and forms and demonstrates ability to control the medium using skills, techniques and processes.
- 7.3 Rehearses, presents and promotes dance works using available technical equipment to evoke specific audience responses.
- 7.4 Uses processes of critical analysis to support personal judgements of dance works.
- 7.5a Displays cultural and historical knowledge by comparing and contrasting characteristics such as styles, themes, purposes and content in dance.
- 7.5b Explores contemporary dance issues and relates these to personal dance creating, making and presenting.

LEVEL 6 Drama

Level 5 outcomes:

- 5.6 Uses starting points such as observation, experience and research to express ideas and feelings.
- 5.7 Structures drama by organising drama elements and applying appropriate skills, techniques and processes.
- 5.8 Plans, selects and modifies presentations for particular occasions, taking into account factors such as purpose, space, materials and equipment.
- 5.9 Uses appropriate language to describe the ways drama is organised to express ideas and feelings.
- 5.10 Shows an understanding of the ways drama is made within particular cultural and historical contexts.

Creating, making and presenting

Exploring and developing ideas

At level 6, a student:

6.6 Explores the drama of different cultures to generate and develop ideas for drama.

Evident when students, for example:

- Research different social and cultural groups as a stimulus for their own drama (research creation myths in a different society for a group-devised drama project).
- Explore dramatic texts from different social and cultural groups as a stimulus for their own drama.
- Show evidence of independent thinking in generating ideas through brainstorming in groups, researching on their own and developing drama projects without direction from others.

Using skills, techniques and processes

At level 6, a student:

6.7 Uses drama elements, skills, techniques and processes to structure drama appropriate to chosen styles and forms.

Evident when students, for example:

- Use playbuilding processes to make complete, coherent drama statements.
- Use contrast in drama through juxtaposition of realistic and non-realistic scenes.
- Analyse dramatic texts and scripts to explore the internal and external aspects of character and dramatic action.
- Use voice, gesture and movement skills appropriate to different drama styles or forms.
- Experiment with design and technical elements such as symbol, costume, space, colour and intention appropriate to forms or styles.

Presenting

At level 6, a student:

6.8 Rehearses, presents and promotes drama in ways appropriate for specific audiences.

Evident when students, for example:

- Rehearse drama with attention to detail, using improvisation to extend understanding of characterisation or situation (using 'hot-seating').
- Shape drama with a conscious consideration of its elements, the conventions of forms and styles in drama, and the traditions of various cultures and societies.
- Use appropriate vocal variety and dynamics (pace, pause, pitch), vocal projection and movement skills to enhance and sustain performance.
- Identify the roles and skills of members of the team working on a drama (stage manager, designer, director).
- Talk and write about the development and presentation of their drama (by preparing program notes or by presenting a seminar on the development of a group-devised drama).

Arts criticism and aesthetics

At level 6, a student:

6.9 Identifies, analyses and interprets drama and discusses responses to it.

Evident when students, for example:

- Respond to the processes of their own drama.
- Evaluate their reactions to a program of theatre visits.
- Use a range of approaches to respond critically to drama (group discussion, oral report, review writing, survey, freeze frame, dance drama).
- Show awareness of the significance of drama in their own lives, particularly drama that comments on aspects of their own societies and cultures (the plays of Jack Davis).
- Contrast different purposes of drama in society (to challenge, to question, to entertain, to inform, to educate, to sell).
- Recognise the strengths and limitations of their own improvisation and suggest improvements.

Past and present contexts

At level 6, a student:

6.10 Shows an understanding of drama from different social and cultural groups, demonstrating an understanding of histories and traditions.

Evident when students, for example:

- Identify through research how aspects of drama, such as performance, audience, space, acting style, forms and technology, change according to cultural, historical or social contexts (late Roman drama used broad, coarse comic forms that reflected the changes taking place in society).
- Research and discuss their own social, political and cultural contexts and traditions as the basis for devising drama (devise a play about personal and cultural identity in Australia).
- Research styles of performing to develop their own interpretations of a role (research aspects of Restoration drama for clues about the use of voice and posture to suggest status).
- Identify and use different approaches to representational and presentational styles of performance (realism, use of bodies as settings).
- Use their drama experiences as the basis for decisions about future education and employment.

Level 7 outcomes:

- 7.6a Makes drama using ideas informed by an awareness of contemporary arts practice.
- 7.6b Reflects an awareness of aesthetic considerations in making drama.
- 7.7 Structures drama using selected elements, styles and forms and demonstrates ability to control the medium using skills, techniques and processes.
- 7.8 Rehearses, presents and promotes drama using available technical equipment to evoke specific audience responses.
- 7.9 Uses processes of critical analysis to support personal judgements of drama.
- 7.10a Displays cultural and historical knowledge by comparing and contrasting characteristics such as styles, themes, purposes and content in drama.
- 7.10b Explores contemporary drama issues and relates them to personal creating, making and presenting.

LEVEL 6 Media

Level 5 outcomes:

- 5.11 Uses starting points such as observation, experiences and research to express ideas and feelings.
- 5.12 Structures media representations by organising media elements and applying appropriate skills, techniques and processes.
- 5.13 Plans, selects and modifies media productions for particular occasions, taking into account factors such as purpose, space, materials and equipment.
- 5.14 Uses appropriate language to describe the ways media texts are organised to express ideas and feelings.
- 5.15 Shows an understanding of the ways media products are made within particular cultural and historical contexts.

Creating, making and presenting

Exploring and developing ideas

At level 6, a student:

6.11 Explores the media productions of different cultures to generate and develop ideas for media productions.

Evident when students, for example:

- Work with others to develop a concept map or storyboard script based on issues or stories from particular cultural perspectives (brainstorm ideas to represent some of the problems involved in arriving in a new country).
- Record a sound collage that indicates a sense of place or a mood from a specific time, country or place.
- Develop a media product that questions or challenges a stereotype seen in a film, advertisement or newspaper report.
- Use music or objects from specific cultures as a basis for constructing a media production or story.
- Through camera placement, voice-over or interview, present the point of view of a character from a specific culture.

Using skills, techniques and processes

At level 6, a student:

6.12 Uses media elements, skills and techniques to structure media productions appropriate to chosen styles and forms.

Evident when students, for example:

- Base a 30-second television news report on a newspaper article.
- Use sound effects or music to indicate film genres or types of radio and television productions (horror, soap opera).
- Design the opening credits and choose the music theme for certain types of television programs (situation comedies for children, serious current affairs programs, game shows).
- Design a newspaper advertisement to promote an issue to a particular audience.
- Use wide shots, close-ups and mid-shots to structure a television interview (wide shots as establishing shots, cutaways, shot-reverse-shots between the interviewer and interviewee).

Presenting

At level 6, a student:

6.13 Rehearses, presents and promotes media productions in ways appropriate for particular audiences.

Evident when students, for example:

- Collaborate with others to record a simulation of a news program.
- Try out presentation formats for a media production (different ways of framing photographs and organising newspaper front pages).
- Put into effect an advertising strategy to attract audiences to a special event (the premiere screening of student productions or the broadcast of a special radio program on careers or local bands).

Arts criticism and aesthetics

At level 6, a student:

6.14 Identifies, analyses and interprets media texts and discusses responses to them.

Evident when students, for example:

- Identify different possible readings of objects, events or motives in a film.
- Explain how the editing of a film sequence can extend time so as to heighten excitement or suspense.
- Comment on how a radio station creates a public image through the scheduling of its programs, advertising and personalities.
- Describe how a program on conservation may both challenge and reinforce social attitudes through such production elements as structure, vision and soundtrack, editing and interviews.
- Analyse a favourite media text and comment on how it relates to personal beliefs and values.

Past and present contexts

At level 6, a student:

6.15 Shows an understanding of the media of different social and cultural groups, demonstrating a sense of histories and traditions.

Evident when students, for example:

- Identify different reasons why a culture collects and displays its past media productions.
- Describe ways in which various sub-cultural groups use the media or media products to identify themselves (the adoption of particular dress, fashion, language, or attitude codes from films, video clips and television programs).
- Examine the program schedules of one week's television and estimate the time devoted to programs from or about Asia, Africa or the Pacific Islands and suggest reasons for the results.
- Investigate the place of the picture theatre in the social life of the community through the use of old newspapers, advertisements and local oral history.
- Describe some problems and legal issues associated with the physical preservation, restoration and continued use of a culture's past media products.

Level 7 outcomes:

- 7.11a Constructs media productions using ideas informed by an awareness of contemporary arts practices.
- 7.11b Reflects an awareness of aesthetic considerations in developing media productions.
- 7.12 Structures media productions using selected elements, styles and forms and demonstrates ability to control the medium using skills, techniques and processes.
- 7.13 Rehearses, presents and promotes media productions using available technical equipment to evoke specific audience responses.
- 7.14 Uses processes of critical analysis to support personal judgements of media texts.
- 7.15a Displays cultural and historical knowledge by comparing and contrasting characteristics such as styles, themes, purposes and content in media productions.
- 7.15b Explores contemporary media issues and relates them to personal media productions.

LEVEL 6 Music

Level 5 outcomes:

- 5.16 Uses starting points such as observation, experiences and research to express ideas and feelings.
- 5.17 Structures musical works using specific aspects of the elements of music and applying appropriate skills, techniques and processes.
- 5.18 Plans, selects and modifies presentations for particular occasions, taking into account factors such as purpose, space, materials and equipment.
- 5.19 Uses appropriate language to describe the ways sounds and silence are organised to express ideas and feelings.
- 5.20 Shows an understanding of the ways music is made within particular cultural and historical contexts.

Creating, making and presenting

Exploring and developing ideas

At level 6, a student:

6.16 Explores the music of different cultures to generate and develop ideas for creating and making music.

Evident when students, for example:

- Compose a work using rhythmic and melodic features of an Asian musical culture.
- Compose and notate a song or an accompaniment for a known song or instrumental work, displaying understanding of the harmonic structures.
- Use some of the salient musical characteristics of a work they have heard or performed to create their own composition.
- Record environmental sounds and use them in a composition.
- Use a journal to record their thinking and source of ideas in the forming of their works.

Using skills, techniques and processes

At level 6, a student:

6.17 Uses elements of music, skills, techniques and processes to structure musical works appropriate to the chosen style and form.

Evident when students, for example:

- Discuss and describe music in terms of pitch, rhythm, harmony, texture and formal structure.
- Use graphic and traditional notation to record their own musical compositions.
- Notate from aural recognition short melodic and rhythmic patterns heard in a musical context.
- Sight read with accuracy, especially in the area of pitch and rhythm, simple structured works.
- Listen to music with an ability to follow the score and identify important musical details.

Presenting

At level 6, a student:

6.18 Rehearses, presents and promotes musical works in ways appropriate for particular audiences.

Evident when students, for example:

- Perform, using a chosen medium, a repertoire of works that require good control of the expressive qualities of sound and an understanding of musical structures and styles.
- Plan a program of works for performance to a particular audience in the community, taking account of the appropriate style of the music and choice of works.
- Rehearse and perform musical works as a member of an ensemble demonstrating the ability to maintain an independent part and to blend sensitively and balance within the ensemble while performing as either conductor, leader or group performer.
- Interpret musical notation with accuracy in the areas of pitch, rhythm, dynamics, phrasing and overall structure and prepare works for performance with little guidance in stylistic interpretation.
- Listen to and discuss their performance of a composition and express an opinion on their ability to interpret the work accurately.

Arts criticism and aesthetics

At level 6, a student:

6.19 Identifies, analyses and interprets musical works and discusses responses to them.

Evident when students, for example:

- Listen to a contemporary song and discuss its harmonic and rhythmic tension and release.
- Identify and describe the distinctive musical features of works heard or performed from a period, composer, culture or style.
- Talk about the way identified musical elements are used to create unity and contrast or the element of surprise in works heard or performed.
- Describe the role of music in a film and analyse the musical characteristics of a work used in a particular film or video and discuss its effectiveness.
- Listen to different performances of a work, discuss the similarities and differences in the interpretation and performance skills and give reasons for preferring one performance.

Past and present contexts

At level 6, a student:

6.20 Shows an understanding of the music of different social and cultural groups, demonstrating a sense of histories and traditions.

Evident when students, for example:

- Provide program notes for a work by an influential composer, displaying knowledge of the social and historical contexts of the work and of its importance to the development of musical traditions.
- Identify aurally and describe the distinguishing musical characteristics that determine a work's cultural origin, historical period and national identity.
- Describe the different processes used in past and present cultures to share and preserve musical expressions.
- Listen to, discuss and research the difference in sound quality between contemporary instruments and their predecessors (a harpsichord compared to a piano, an acoustic guitar compared to an electric guitar).
- Identify the creative, collaborative and interdependent roles of the composer, performer, audience, critic and entrepreneur in the performance of a musical work.

Level 7 outcomes:

- 7.16a Makes music using ideas informed by an awareness of contemporary arts practice.
- 7.16b Reflects an awareness of aesthetic considerations in creating and making music.
- 7.17 Structures musical works using selected elements, styles and forms, and demonstrates ability to control the medium using a range of skills, techniques and processes.
- 7.18 Rehearses, presents and promotes musical works, using available technical equipment to evoke specific audience responses.
- 7.19 Uses processes of critical analysis to support personal judgements of musical works.
- 7.20a Displays cultural and historical knowledge by comparing and contrasting characteristics such as styles, themes, purposes and content in music.
- 7.20b Explores contemporary arts issues and relates them to personal music-creating, music-making and performing.

LEVEL 6 Visual Arts

Creating, making and presenting

Exploring and developing ideas

At level 6, a student:

6.21 Explores the visual arts of different cultures to generate and develop ideas for making art works.

Evident when students, for example:

- Examine common themes or subject matter in art works from different cultures (landscape in Asian, American or British art), focusing on the use of different artistic conventions and styles, as a source of ideas for their own art works.
- Make art works that draw from an understanding of images which symbolise and portray the relationship between people and their physical or spiritual environment (those from Aboriginal, Asian, Aztec cultures).
- Explore representations of religious belief in different cultures both past and present (compare images, symbols, colours and forms used in Russian icons or mosaics from Mesopotamia or Spain for use in their own work).
- Explore images from popular culture as portrayed in print and electronic media and reinterpret for their own imagery and expression.

Using skills, techniques and processes

At level 6, a student:

6.22 Uses art elements, skills, techniques and processes to structure art works appropriate to chosen styles and mediums.

Evident when students, for example:

- Prepare a visual essay of photographs or drawings that present personal comments on social issues and themes (conservation, human relationships, cultural differences).
- Use computer graphics as a creative tool to assist the visualisation, animation and representation of an idea or comment.
- Demonstrate the ability to control and use tools and equipment when making decorative and functional forms (body ornaments using metal, wood or found materials).
- Select and redesign commonly used products or equipment (perfume bottle, CD covers) and present a solution using drawing, rendering techniques or computer technology to assist with its representation.

Arts criticism and aesthetics

At level 6, a student:

6.23 Identifies, analyses and interprets visual arts works and discusses responses to these works.

Evident when students, for example:

- Select a number of art works in a local exhibition, book or magazine as the basis for preparing a comparative review and focusing on the main themes or issues explored, techniques used and influences observed.
- Write their own response to an exhibition of art works seen, having read a review of the works by an art critic or local journalist.
- Document observations and comments about art works in local exhibitions through sketches and notes or in video or slide presentations.
- Record a clear taped commentary about art works while visiting an exhibition.

Past and present contexts

At level 6, a student:

6.24 Shows an understanding of the visual arts of different social and cultural groups, demonstrating a sense of histories and traditions.

Evident when students, for example:

- Identify different stylistic features of American pop artists, the Australian social realists and the modernists.
- Present arguments for and against particular statements of belief ('Art is a reflection of cultural heritage'), using contextual material and the work of selected artists to support the development of the argument.
- Identify changes over time in the use and application of materials and techniques (trace the changes in technology in the printmaking and design industry through examples of art and design work).
- Examine traditions of employment and career paths in art, craft and design occupations (conduct a local survey to identify individuals working in occupations related to art and design and list the skills, knowledge and experience they require in their work).

Level 7 outcomes:

7.21a Makes art works using ideas informed by an awareness of contemporary arts practice.

7.21b Reflects an awareness of aesthetic considerations in making art works.

7.22 Structures art works using selected elements, styles and forms, and demonstrates ability to control the medium using skills, techniques and processes.

7.23 Uses processes of critical analysis to support personal judgements of visual arts works.

7.24a Displays cultural and historical knowledge by comparing and contrasting characteristics such as styles, themes, purposes and content in visual arts works.

7.24b Explores contemporary art issues and relates these to personal visual arts creating and making.

Dance

Task

In small groups, create a contemporary dance work that creatively manipulates the elements of time, space and energy.

Background

The choreography task was set for a contemporary dance unit for year 10. Students were allocated four 40-minute periods to choreograph the dance. They were asked to write about their experimentation with the elements and how the theme was communicated. The theme chosen was 'The World, its differences and global peace'.

Relevant outcomes:

Creating, making and presenting

Using skills, techniques and processes

- 6.2 Uses dance elements, skills, techniques and processes to structure dance works appropriate to chosen styles and forms.

Arts criticism and aesthetics

- 6.4 Identifies, analyses and interprets dances and discusses responses to them.

Summary comment

Respect for the earth was indicated in 'carrying', 'caring' movements. The dancers curved their arms and bodies around imaginary globes. Similarities and differences between people on earth were indicated by dancers forming small groups, moving in unison and then dispersing in canon. Music and costumes were used to create a harmonious mood. The exploration of floor patterns, levels and distances between dancers assisted in portraying 'difference but unity'. The motif of curved arms was used repeatedly to suggest 'caring'.

The students carried their arms and bodies in a balletic manner. The use of the floor, movements of the torso and the type of costumes, however, implied a modern style of dance. The movements were controlled and suited the theme.

The students' writing gives a brief analysis of key motifs and structure and provides interpretations of the movement.



Excerpts from students' writing:

Outline of the dance theme

The theme of our dance is the world, its differences, acceptance and how we can work together to achieve global peace. We have shown this with the use of a globe in our hands which we are treating very carefully as we must also treat our world. We are all performing beginning step (as a canon) at different times to show that we can be the same as well as different. At the end of the first sequence you see that we have rolled our globe away and we are now joined together as one 'unity'. We also show in our dance that we can dance together but also be totally different. This is shown with our use of canon throughout the piece. At the end of the dance, we repeat the original step with our globe but we are now together as one and not alone.

The circle step shows togetherness, forming the globe of the world and dancing together around it. By repeating the original step we have shown that we can sometimes forget about what is destroying our world and environment but we can recover it by working together as one 'unity'.

We experimented with time by creating the movements around the beat of the music. We also repeated the canon that appears in the music.

We experimented with space by using the large floor space and playing with distance and levels (sitting, kneeling and standing).



Task

Students were asked to use research, dramatic texts and playbuilding processes to realise a complete short play on an idea of their own choice. They were to structure their drama experimenting with design and technical elements and use the conventions of drama.

Background

The student chose to look at the life of a political activist imprisoned in South Africa and interviewed his mother, who lived near her. The project was undertaken over six weeks. She worked with a group of five but did the research and wrote the script herself. She approached the task with commitment.

Relevant outcomes:

Creating, making and presenting

Exploring and developing ideas

- 6.6 Explores the arts of different cultures to generate and develop ideas for drama.

Using skills, techniques and processes

- 6.7 Uses drama elements, skills, techniques and processes to structure drama appropriate to chosen styles and forms.

Presenting

- 6.8 Rehearses, presents and promotes drama in ways appropriate for specific audiences.

Summary comment

Elizabeth has researched a different culture to find dramatic texts that complement her chosen topic; shown evidence of independent thinking; researched independently; shaped a coherent dramatic statement that is highly selective and well-focused with a sense of shape both within the scenes and in linking scenes; used contrast; used repetition and choral forms; experimented with design and technical elements (selective lighting to focus attention, sound effects to heighten impact); used space to suggest separation and isolation; used the conventions of presenting scripts.

Azi Katali

SCENE 4: The Trials

Spot on Raymond downstage centre. Police flank him in the shadows. The Judge can be heard but is in the darkness. His powerful voice booms through the room. Raymond's only defence is his own words.

JUDGE (with cynicism and in a pompous manner) Correct me if I am wrong, but in your newspaper Freedom you have stated that 'if Marxist principles were applied in South Africa today, then there would be no place for the supremacist, beaureaucratic bigots that presently hold power in our country'. After reading this, I cannot help but conclude that this is not, as you say, merely a newspaper article, but it is an obvious attempt at agitating political unrest.

RAYMOND: Your Honour, if your skin was black, I wonder if you would have had the opportunity to sit up there in that comfortable, well-padded, black leather chair of yours and pass judgement on me in the way that you do. Merely because you are white, you assume that you have the God-given right to be a bigot!

JUDGE: Sir, if I were a bigot, I would abuse the conventions of this court and thrash you where you stand, but instead I will behave as a white gentleman and sentence you to eight years imprisonment: seven years for the original offence... and one year for contempt of court.

Sound of the judge's gavel echoes and reverberates in the blackness. Hands reach out of the darkness and shove Raymond from side to side. Raymond protests but the manhandling gets more violent.

POLICE: Not so cocky now, black lover

RAYMOND: Please ...

POLICE: What now?

RAYMOND: I am a human being.

POLICE: You are a piece of dung.

RAYMOND: I forgive you.

POLICE: You forgive us?

RAYMOND: The dignity of man ...

POLICE: HAIL, KING OF THE BLACKS.

RAYMOND: (Making a fist) STOP!

He is pushed to the ground. The sound of a door slamming reverberates and footsteps and mocking laughter recede.

Blackout.

SCENE 5: Light a Candle in the dark

A candle is lit in the dark.

RAYMOND is sitting so the candle is close to his face and whispering over and over until it builds to a crescendo

RAYMOND: ... it is better to light a candle than to curse the dark... it is better to light a candle than to curse the dark ...

His voice whispers and the sound of Azi Katali builds.

SCENE 6: Mother

Raymond stands in the prison cell spot. His mother, Sheila, enters to a separate spot upstage. They are separated by a guard.

GUARD: Two minutes.

There is a long and uncomfortable silence.

RAYMOND: How are you?

SHEILA: (Overlapping) Hello. (Pause a beat) Are you well?

RAYMOND: As well as I am permitted to answer.

SHEILA: Are they treating you alright?

GUARD: You are not permitted to answer that.

SHEILA: (trying to move closer) Do you need any books?

GUARD: You are not permitted to answer that.

The guard continues to repeat that phrase as he pulls her away from Raymond.

GUARD/ RAYMOND and SHEILA: YOU ARE NOT PERMITTED TO ANSWER THAT!

Sound of a door slamming and echoing.

Blackout.



Task

Students were required to write short answers to a number of questions on a media text.

Background

Students had done some study of film and narrative analysis. They had considered in detail individual frames and sequences in films and were encouraged to respond to both the manifest events in the film and the more subtle suggestions of meanings about characters and their intentions. They had also had some practice at writing responses of this kind.

Relevant outcome:

Arts criticism and aesthetics

6.14 Identifies, analyses and interprets media texts and discusses responses to them.

Summary comment

The student's written answers demonstrate a capacity to respond critically to a media text and to explore elements of visual interpretation and personal response.

PSYCHO ASSIGNMENT

PART A:

1. Why did Marion steal the \$40,000?

Marion took the money in order for Sam, her lover, to be able to pay off his debts to his divorced wife and others. Marion believed that Sam would marry her as soon as he had paid these debts, because he would have no financial worries in the way of happiness. She believed the money could be used to buy off her unhappiness and frustration at not being with Sam. Later, in Bate's Motel, she realised that it was not possible to buy off her unhappiness and was going to return the money, even if it kept her separate from her lover, but was killed before she had the chance.

2. How is the policeman portrayed in the film? Give REASONS.

The policeman in the film is portrayed as an oppressive character whom Marion wishes to escape from. He wears dark glasses, a black hat and a dark uniform, which gives the impression that he is cold and mean. The dark glasses serve to disconcert both the viewer and Marion, as they cannot see his eyes and the information they may portray, making him seem cold and impersonal. He is shot from a slightly low camera angle in a close-up shot which makes him appear huge, powerful and intimidating, whereas Marion is shot from a slightly high camera angle in a close-up shot to make her appear small and intimidated by the policeman.

The policeman's voice is a perpetual monotone which is in accordance with his monotone appearance to create an impression of little emotion or expression, which leaves Marion and the viewers guessing and a little uncertain of exactly how he is feeling. The policeman further intimidates Marion to see her licence without giving a reason why, and the checking it and returning it without even a word. When he says nothing to reassure Marion, a lingering doubt is left as to whether he is still suspicious of Marion. The shot of Marion getting the licence is deliberately shot to give the impression that the policeman is a villain as he is not permitted to see where Marion takes her licence from. The doubts we have about the character are then strengthened by his following Marion and the music rising to a frenzy.

The whole scene gives over the impression that he will steal the money in some way as he is so suspicious of her, to the point of watching her when he sees her again at the car-yard. However, as it eventuates, he doesn't steal the money and is a macguffin designed to distract attention, but he is still shown as a very intimidating and suspicious character.

3. Marion says to Norman, "That's a strange and curious hobby". What else is strange about Norman Bates?

Norman would not allow himself to enter Marion's room, but instead forced her to enter his parlour and eat there, instead of in her cabin. Then, in talking to Marion, he totally avoids any reference to bathrooms and toilets, and stutters a lot in talking to Marion, which indicates that he is not used to talking with girls, even though he must have talked to some to get them to stay in his hotel.

Demonstrates visual interpretation skills.

Uses detailed interpretation of narrative and symbolic organisation.

Gives personal responses to media texts supported by reasoned references to the texts.

Task

Students were required to use darkroom processing techniques to enhance a photographic image and to overcome some problems with or limitations of the original negative.

Background

Students had undertaken a range of black and white photography work, with emphasis on texture, line and composition. They had also done some preliminary darkroom work on developing black and white prints using different papers and filters and simple dodging or burning techniques.

Relevant outcome:

Creating, making and presenting

Using skills, techniques and processes

6.12 Uses media elements, skills and techniques to structure media productions appropriate to chosen styles and forms.

Summary comment

Through experimentation, trial and error, observation and recording, the student shows the ability to structure a photograph in a chosen visual style.

Student's comments
 Photograph No. 1.
 I used a double zero (00) filter and simply exposed the photo for 30 secs. All over with no dodging necessary this was my result... However, even though this photograph is evenly toned all over, I found that there was not much contrast and it is lacking in vital detail that this photograph needs. The reason for the lack of detail is mainly from lack of contrast showing very many shades of grey.



Progress through the three images suggests the student is working towards a particular style in the finished product.

The work demonstrates progressive refinement and control of skills such as exposure timing, filter selection and dodging to achieve a desired result.

Written comments record the student's progress and assist in learning and experimenting with darkroom techniques.



Student's comments
 Photograph No. 2.
 I used a 2.5 darkroom filter and exposed this photograph differently. I found that with a 2.5 the bottom half of the picture was quite dark and the top was quite light. I corrected this problem by using the darkroom technology of dodging. This was done by exposing the whole photo for 30secs. and covering the bottom half and exposing the top for a further 30secs. This technique I found gave me the best result of the three with high contrast in all areas, showing a definite black and white with not a lot of grey.

Student's comments
 Photograph No. 3.
 I used a 5 filter and found that there was quite a lot of difference between the lighting in the top and bottom of the photo so I found that exposing the top half for 150secs and the bottom for 30secs gave the best results. I used darkroom filters (00) and (5) and dodging.



Task

Students were required to complete a diagram to illustrate the thematic material with bar references for the first movement of a symphony in sonata form.

Background

The year 10 students had elected to study music at that level. Each student followed the score as they listened to Mozart's Symphony No. 40 in G minor. Through discussion and questioning, the students identified the three main sections (exposition, development and recapitulation) of the first movement and the function of each section in the overall structure. Further listening and discussion led to the identification of the main themes of the

exposition. As the lesson proceeded, a diagram of the exposition was compiled on the whiteboard.

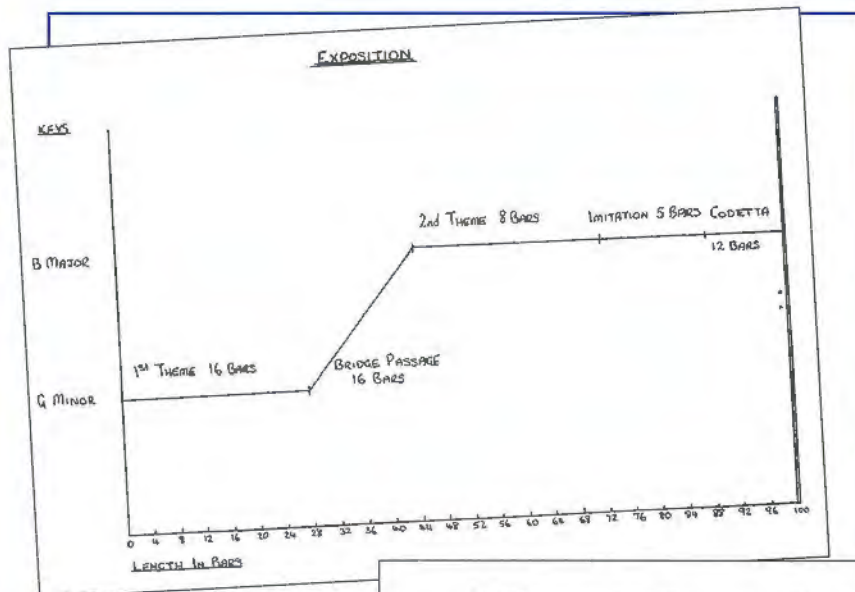
Relevant outcome:

Arts criticism and aesthetics

6.19 Identifies, analyses and interprets musical works and discusses responses to them.

Summary comment

The sample shows how the student has synthesised the information discussed in class. She participated actively in the class discussion and has provided a simple graphic representation for the Mozart symphony that displays an awareness of the harmonic structure, thematic material and proportions of the exposition of the work.



1st Theme 16 BARS
Two ideas eight bars each
First violins lead * quote 1 and 2

BRIDGE PASSAGE 16 BARS
Another idea
First violins lead * quote 3

2nd Theme 8 BARS
Divided orchestration
First violins and oboes lead * quote 4 and 5

IMITATION 5 BARS
Oboes and bassoons * quote 6 and 7

CODETTA 12 BARS
First violins lead

Task

- To work collaboratively in a community sculpture project under the direction of a practising artist.
- To take responsibility for carving a section of the sculpture.
- To keep a diary recording individual participation in the project.

Background

Students from three local schools took part in a community project to create a large sandstone sculpture based on classical Greek acanthus leaf forms. The students worked under the direction of a community artist, each taking responsibility for carving one section. Students recorded their involvement in the project in diaries.

The sculpture was carved entirely on site, enabling the artist and the students to interact with the community.

Relevant outcomes:

Creating, making and presenting

Using skills, techniques and processes

- 6.22 Uses art elements, skills, techniques and processes to structure art works appropriate to chosen styles and mediums.

Past and present contexts

- 7.24a Displays cultural and historical knowledge by comparing and contrasting characteristics such as styles, themes, purposes and content in visual arts works.

Summary comment

The students worked collaboratively under the direction of the artist. They were introduced to the processes involved in planning public sculptural works and were able to work in sandstone alongside the artist. One student used this experience to develop other sculptural works later.



LEVEL SEVEN

LEVEL 7 Statement

Students at level seven show personal aesthetic preferences, and use them as aesthetic criteria when making arts works. Their arts works show a knowledge of the works of contemporary artists, a repertoire of skills, techniques and processes, and the ability to control the medium in which they choose to work. They reflect on their works and record their thinking and making processes.

Students employ a variety of display techniques and use technical equipment. They show a knowledge of various forms of display and use their skills and knowledge to present their works in ways that evoke desired audience responses. They produce program notes, catalogues, commentaries and other promotional materials.

Students use critical processes involving description, analysis and interpretation of arts works to make personal judgements. They examine the writings of arts critics and other commentators to become aware of social, cultural and political factors which may influence judgements about arts works. They show awareness of their own values and preferences and acknowledge these in written commentaries.

Students strive to understand the importance of the relationship between social and cultural issues and arts practice. They set out to explore these issues and influences, particularly in contemporary society, and to understand the nature of the arts world as an industry. They consider the arts in historical perspective and compare and contrast characteristics such as style, themes, purposes and content in the arts.

LEVEL 7 Table of outcomes

Creating, making and presenting

Arts criticism and aesthetics Past and present contexts

	Creating, making and presenting	Arts criticism and aesthetics	Past and present contexts
DANCE	<p>7.1a Makes dance works using ideas informed by an awareness of contemporary arts practice.</p> <p>7.1b Reflects an awareness of aesthetic considerations in making dance works.</p> <p>7.2 Structures dance works using selected elements, styles and forms and demonstrates ability to control the medium using skills, techniques and processes.</p> <p>7.3 Rehearses, presents and promotes dance works using available technical equipment to evoke specific audience responses. See page 128</p>	<p>7.4 Uses processes of critical analysis to support personal judgements of dance works.</p> <p>See page 129</p>	<p>7.5a Displays cultural and historical knowledge by comparing and contrasting characteristics such as styles, themes, purposes and content in dance.</p> <p>7.5b Explores contemporary dance issues and relates these to personal dance creating, making and presenting.</p> <p>See page 129</p>
DRAMA	<p>7.6a Makes drama using ideas informed by an awareness of contemporary arts practice.</p> <p>7.6b Reflects an awareness of aesthetic considerations in making drama.</p> <p>7.7 Structures drama using selected elements, styles and forms and demonstrates ability to control the medium using skills, techniques and processes.</p> <p>7.8 Rehearses, presents and promotes drama using available technical equipment to evoke specific audience responses. See page 130</p>	<p>7.9 Uses processes of critical analysis to support personal judgements of drama.</p> <p>See page 131</p>	<p>7.10a Displays cultural and historical knowledge by comparing and contrasting characteristics such as styles, themes, purposes and content in drama.</p> <p>7.10b Explores contemporary drama issues and relates them to personal creating, making and presenting.</p> <p>See page 131</p>
MEDIA	<p>7.11a Constructs media productions using ideas informed by an awareness of contemporary arts practice.</p> <p>7.11b Reflects an awareness of aesthetic considerations in developing media productions.</p> <p>7.12 Structures media productions using selected elements, styles and forms and demonstrates ability to control the medium using skills and techniques.</p> <p>7.13 Rehearses, presents and promotes media productions using available technical equipment to evoke specific audience responses. See page 132</p>	<p>7.14 Uses processes of critical analysis to support personal judgements of media texts.</p> <p>See page 133</p>	<p>7.15a Displays cultural and historical knowledge by comparing and contrasting characteristics such as styles, themes, purposes and content in media productions.</p> <p>7.15b Explores contemporary media issues and relates them to personal media productions.</p> <p>See page 133</p>
MUSIC	<p>7.16a Makes music using ideas informed by an awareness of contemporary arts practice.</p> <p>7.16b Reflects an awareness of aesthetic considerations in creating and making music.</p> <p>7.17 Structures musical works using selected elements, styles and forms and demonstrates ability to control the medium using a range of skills, techniques and processes.</p> <p>7.18 Rehearses, presents and promotes musical works, using available technical equipment to evoke specific audience responses. See page 134</p>	<p>7.19 Uses processes of critical analysis to support personal judgements of musical works.</p> <p>See page 135</p>	<p>7.20a Displays cultural and historical knowledge by comparing and contrasting characteristics such as styles, themes, purposes and content in music.</p> <p>7.20b Explores contemporary arts issues and relates them to personal music-creating, music-making and performing.</p> <p>See page 135</p>
VISUAL ARTS	<p>7.21a Makes art works using ideas informed by an awareness of contemporary arts practice.</p> <p>7.21b Reflects an awareness of aesthetic considerations in making art works.</p> <p>7.22 Structures art works using selected elements, styles and forms and demonstrates ability to control the medium using skills, techniques and processes. See page 136</p>	<p>7.23 Uses processes of critical analysis to support personal judgements of visual arts works.</p> <p>See page 137</p>	<p>7.24a Displays cultural and historical knowledge by comparing and contrasting characteristics such as styles, themes, purposes and content in visual arts works.</p> <p>7.24b Explores contemporary art issues and relates these to personal visual arts creating and making. See page 137</p>

LEVEL 7 Dance

Level 6 outcomes:

- 6.1 Explores the dance of different cultures to generate and develop ideas for dance.
- 6.2 Uses dance elements, skills, techniques and processes to structure dance works appropriate to chosen styles and forms.
- 6.3 Rehearses, presents and promotes dance works in ways appropriate for particular audiences.
- 6.4 Identifies, analyses and interprets dances and discusses responses to them.
- 6.5 Shows an understanding of the dance of different social and cultural groups, demonstrating a sense of histories and traditions.

Creating, making and presenting

Exploring and developing ideas

At level 7, a student:

7.1a Makes dance works using ideas informed by an awareness of contemporary arts practice.

Evident when students, for example:

- Select and develop an idea based on a live or filmed dance performance and record the source.
- Learn both contemporary and traditional dances, reflecting an awareness of the ideas embodied in them.
- Make a dance from the ideas, images or dynamics suggested by a visual arts work (sculpture by Henry Moore or Inge King).
- Structure a dance from the rhythms and dynamics in the music of a contemporary composer (Ivor Stravinsky).

7.1b Reflects an awareness of aesthetic considerations in making dance works.

Evident when students, for example:

- Learn a contemporary or traditional dance, paying attention to content and form.
- Make a group or solo work reflecting a spatial design.
- Make a sequence of dances with humour, pathos or magic.

Using skills, techniques and processes

At level 7, a student:

7.2 Structures dance works using selected elements, styles and forms, and demonstrates ability to control the medium using skills, techniques and processes.

Evident when students, for example:

- Work with a group to create a dance in a chosen style and form.
- Develop a dance based on a motif of elevation (jumps, hops, leaps), focusing on travel patterns.
- Work with a partner to create a dance where partners are always moving in different directions and on different levels.
- Develop a dance based on a gesture in rondo form (ABACA) using specific body parts, (a waving motion).

Presenting

At level 7, a student:

7.3 Rehearses, presents and promotes dance works using available technical equipment to evoke specific audience responses.

Evident when students, for example:

- Plan a dance performance (advertise the school Dance Fiesta and prepare the school hall to create a suitable atmosphere).
- Use stage facilities, lighting, costumes and props to plan, rehearse and perform an original dance piece.
- Complete a set of exercises designed to warm up the whole body in preparation for performance.
- Design a dance program, complete with a short synopsis of the dance, biography of the dancers and choreographer, accompaniment and acknowledgments.
- Recognise and demonstrate some physical and expressive abilities employed when performing particular dance genres.

Arts criticism and aesthetics

At level 7, a student:

7.4 Uses processes of critical analysis to support personal judgements of dance works.

Evident when students, for example:

- Read reviews by dance critics and discuss their interpretations and analyses of the dance works, commenting on their use of language.
- Contrast segments from two dances in terms of the use of time, space and dynamic qualities as the basis for expressing a preference.
- Compare dances from the same period, comparing their social, cultural and historical contexts.
- Describe dances by the same choreographer in terms of theme, selection of movements and use of form.

Past and present contexts

At level 7, a student:

7.5a Displays cultural and historical knowledge by comparing and contrasting characteristics such as styles, themes, purposes and content in dance.

Evident when students, for example:

- Discuss the influence of new technologies, such as television, on the form and function of dance.
- Research and report on collaborations between choreographers, composers and designers.
- Identify and examine subject matter or themes communicated through dance in different periods of time or in different cultures in relation to important issues of the time.
- Research and report on the social role of dance and the importance of patronage in two historical periods of dance.

7.5b Explores contemporary dance issues and relates these to personal dance creating, making and presenting.

Evident when students, for example:

- Identify and examine the subject matter of contemporary dances in Australia, explain how these have been influenced by social issues (sexism, racism, the environment, employment) and consider how these issues affect their own dance-making.
- Discuss popular culture and how it influences their dance ideas.
- Explore the works of several choreographers and comment on issues they have explored through their dance pieces, with reference to the students' own work.
- Discuss the importance of financial considerations in determining which dances are presented and where and how this influences the presentation of their own dances.
- Speculate on the future of dance (the role of dance in contemporary society).

Level 8 outcomes:

- 8.1a Initiates and makes dance works that explore issues, concepts and themes.
- 8.1b Makes dance works that reflect sensitivity, commitment and an understanding of aesthetic considerations.
- 8.2 Integrates technical and structural elements in an imaginative, skilful and coherent way to make dance works.
- 8.3 Uses imaginative approaches that reflect a wide knowledge of the conventions of rehearsing, presenting and promoting of dance.
- 8.4 Reflects critically on meanings and values associated with particular dance works.
- 8.5a Researches dance from a variety of past and present social and cultural perspectives and shows an awareness of how histories are constructed in dance.
- 8.5b Examines with reference to own dance and that of others, the way dance challenges, shapes and is influenced by prevailing values.

LEVEL 7 Drama

Level 6 outcomes:

- 6.6 Explores the arts of different cultures to generate and develop ideas for drama.
- 6.7 Uses drama elements, skills, techniques and processes to structure drama appropriate to chosen styles and forms.
- 6.8 Rehearses, presents and promotes drama in ways appropriate for specific audiences.
- 6.9 Identifies, analyses and interprets drama and discusses responses to it.
- 6.10 Shows an understanding of drama from different social and cultural groups, demonstrating an understanding of histories and traditions.

Creating, making and presenting

Exploring and developing ideas

At level 7, a student:

7.6a Makes drama using ideas informed by an awareness of contemporary arts practice.

Evident when students, for example:

- Devise their own drama using known forms, structures, conventions and traditions (use exaggeration, physical humour and masks inspired by Commedia dell'Arte to make a comic commentary on contemporary life).
- Experiment with known forms, structures and conventions in interpreting dramatic texts (stage scenes from Molière in modern dress and setting based on a consistent reading of the intention and dramatic impact of the text).
- Explore the ideas found in text, subtext and context as the basis for making drama.

7.6b Reflects an awareness of aesthetic considerations in making drama.

Evident when students, for example:

- Identify artistic decisions made in group-devised or script-based drama projects ('This characterisation is drawn from observation of animal movements and their links with certain character types.').
- Identify design concepts used in a drama project ('There are four sets of characters in this drama and they can be identified with fire, earth, water and air.').

Using skills, techniques and processes

At level 7, a student:

7.7 Structures drama using selected elements, styles and forms, and demonstrates ability to control the medium using skills, techniques and processes.

Evident when students, for example:

- Use an extended range of forms and styles in playbuilding and text interpretation (Greek chorus, Shakespearian verse drama, Brechtian distancing, absurdism and realism).
- Analyse dramatic texts and scripts to develop the emotional and psychological as well as the physical dimensions of character.
- Use text, subtext and context in realising dramatic action (in playing a scene, identify and use a sense of dramatic irony).
- Adapt and use their voices to heighten drama in rehearsal and performance (using silence to emphasise climax and rising tension).
- Use an extended movement vocabulary in their drama with precision and commitment (sustain a slapstick comic routine).

Presenting

At level 7, a student:

7.8 Rehearses, presents and promotes drama using available technical equipment to evoke specific audience responses.

Evident when students, for example:

- Present extended, fully developed and rehearsed drama presentations for general audiences (a full-length play, an evening of student-devised presentations).
- Make choices about interpretation in rehearsing and make adjustments at the point of performance according to audience responses (adjusting timing of their lines as audiences respond by laughing).
- Use suitable warm-ups and focus activities in preparing for performance and pay attention to maintaining physical and emotional health and safety.
- Prepare posters, programs and use other marketing devices to promote their drama.
- Use stagecraft in performance by selecting and manipulating, where appropriate, design concepts and constructing sets, costumes, using make-up, lighting, sound and music or stage management skills.

Arts criticism and aesthetics

At level 7, a student:

7.9 Uses processes of critical analysis to support personal judgements of drama.

Evident when students, for example:

- Analyse some of the purposes of drama in the social and cultural life of Australia (discuss drama as a form of escapism).
- Make and organise a range of formal oral and written responses to both the processes and products of drama (keep a process folio on a group-devised drama project).
- Examine dramatic texts in print, in workshop and in performance and use research to extend their understanding of them (in the role of director, prepare a scene from a script for performance).
- Evaluate the issues and ideas of drama with particular attention to equity and social justice issues.
- Identify artistic compromise in practice (accept that their performance may be modified by their personal values, the director's interpretation or factors such as venue, space, design or audience).

Past and present contexts

At level 7, a student:

7.10a Displays cultural and historical knowledge by comparing and contrasting characteristics such as styles, themes, purposes and content in drama.

Evident when students, for example:

- Discuss the conventions and features of a range of forms and styles in drama in contrasting cultures, times or societies (in Kabuki theatre entrances are made through the hanamichi, not unlike entrances in theatre in the round).
- Recognise people in the past who have changed understandings about drama and those who are influencing contemporary drama (Aeschylus, who introduced the second actor, Stanislavski, who created a method for acting, directors such as Peter Brook, playwrights such as Caryl Churchill).
- Discuss and analyse performances which link drama and other arts forms.

7.10b Explores contemporary drama issues and relates them to personal creating, making and presenting.

Evident when students, for example:

- Contrast some different purposes of drama (contrast drama that reinforces stereotypes and beliefs, such as situation comedy, with drama that challenges them).
- Identify and use occupational health and safety practices in making their own drama (safe use of equipment and warm-ups and care of emotional wellbeing).
- Compare sources for funding drama in contemporary Australia with sources of patronage in other times and societies (arts funding in Australia comes more from government than personal patronage).

Level 8 outcomes:

- 8.6a Initiates and makes drama that explores issues, concepts and themes.
- 8.6b Makes drama that reflects sensitivity, commitment and an understanding of aesthetic considerations.
- 8.7 Integrates technical and structural elements in an imaginative, skilful and coherent way to make drama.
- 8.8 Uses imaginative approaches that reflect a wide knowledge of the conventions of rehearsing, presenting and promoting drama.
- 8.9 Reflects critically on meanings and values associated with particular drama experiences.
- 8.10a Researches drama from a variety of past and present social and cultural perspectives and shows an awareness of how histories are constructed in drama.
- 8.10b Examines with reference to own drama and that of others, the way drama can challenge, shape and be influenced by prevailing values.

LEVEL 7 Media

Level 6 outcomes:

6.11 Explores the media productions of different cultures to generate and develop ideas for media productions.

6.12 Uses media elements, skills and techniques to structure media productions appropriate to chosen styles and forms.

6.13 Rehearses, presents and promotes media productions in ways appropriate for particular audiences.

6.14 Identifies, analyses and interprets media texts and discusses responses to them.

6.15 Shows an understanding of the media of different social and cultural groups, demonstrating a sense of histories and traditions.

Creating, making and presenting

Exploring and developing ideas

At level 7, a student:

7.11a Constructs media productions using ideas informed by an awareness of contemporary arts practice.

Evident when students, for example:

- Change the layout and letter styles of newspapers or magazines to make them appeal to a particular youth audience.
- Collaborate with others to develop an idea as a storyboard after analysing the visual style of a recent non-feature film.
- Storyboard a music clip, including directions on the editing points and action that coincide with the words, beat or music of a song.

7.11b Reflects an awareness of aesthetic considerations in developing media productions.

Evident when students, for example:

- Apply principles of continuity that link space and time (edit shots in camera, ensuring continuity of action, lighting, costume eye-line matching, sound levels).
- Use photographic techniques to enhance the expressive details of their photographs.
- Describe the flow and texture of sound in a radio production, with reference to sound effects, pausing and silence, voice variation and tone.

Using skills, techniques and processes

At level 7, a student:

7.12 Structures media productions using selected elements, styles and forms, and demonstrates ability to control the medium using skills, techniques and processes.

Evident when students, for example:

- Plan the shooting schedule for a script, covering a variety of locations.
- Structure a newspaper article using the 'inverted pyramid' format.
- Use tape splicing and tape-to-tape editing techniques to construct a radio interview.
- Use video editing equipment to make, insert and assemble edits.
- Light a scene in the style that follows a convention (naturalistic or studio lighting, film noir lighting).

Presenting

At level 7, a student:

7.13 Rehearses, presents and promotes media productions using available technical equipment to evoke specific audience responses.

Evident when students, for example:

- Prepare different cover pages of magazines or newspapers to attract identified populations of readers.
- Produce a publicity release on a particular topic, theme, activity or event.
- Prepare and undertake a live-to-air radio interview directed at a specific audience.

Arts criticism and aesthetics

At level 7, a student:

7.14 Uses processes of critical analysis to support personal judgements of media texts.

Evident when students, for example:

- Outline elements of a media text that make for the effective presentation of a story, point of view or information (satisfactory resolution of narrative expectations at end of a program, integration of special effects into a film, the sequential presentation of ideas and facts, presentation style and approach of radio presenters).
- Choose photographs with a theme and analyse the technical decisions made to represent that theme (portrait photography with reference to lighting, framing and angle).
- Consider radio and television advertisements with different production techniques and styles and assess them in terms of approaches to the topic (compare television advertisements with reference to location, studio filming, videotaping and special effects).
- Respond to and describe films by the same director in terms of themes developed, visual style and other common elements.
- Talk about how production elements are used to structure and organise television programs (the format of a news program).

Past and present contexts

At level 7, a student:

7.15a Displays cultural and historical knowledge by comparing and contrasting characteristics such as styles, themes, purposes and content in media productions.

Evident when students, for example:

- Compare the use of the media by organisations such as environmentalists, political parties, lobby groups and trade unions through examining the media texts of particular campaigns.
- Discuss Australian media producers' use of style, theme and content in meeting the commercial and cultural demands of local and international audiences (consider the reasons for the success of some Australian television products).
- Compare a capital city's major newspapers on a certain day, using such criteria as presentation, style, news used, editorial, proportion of advertisements, quality of writing and photographs.
- Examine a popular television comedy program and describe how the comedy is created by considering such issues as the use of stereotype, parody and slapstick.

7.15b Explores contemporary media issues and relates them to personal media productions.

Evident when students, for example:

- Identify examples of intertextuality by tracing the portrayal of media artefacts and icons across media forms and investigate the use of established media icons and artefacts in their own media productions.
- Consider the influence of feminist thinking on the media and assess its influence on their own media productions (visual representation of women, control over narrative progress by female protagonists).
- Analyse some issues related to journalistic practice (individual's right to privacy, defamation, protection of sources and ethical behaviour) and consider them in the context of their own media productions.

Level 8 outcomes:

8.11a Initiates and constructs media productions that explore issues, concepts and themes.

8.11b Constructs media productions that reflect sensitivity, commitment and an understanding of aesthetic considerations.

8.12 Integrates technical and structural elements in an imaginative, skilful and coherent way to make media productions.

8.13 Uses imaginative approaches that reflect a wide knowledge of the conventions of rehearsing, presenting and promoting media productions.

8.14 Reflects critically on meanings and values associated with particular media texts.

8.15a Researches media texts and forms from a variety of past and present social and cultural perspectives and shows an awareness of how histories of media are constructed.

8.15b Examines with reference to own media productions and those of others, the way the media challenge, shape and are influenced by prevailing values.

LEVEL 7 Music

Creating, making and presenting

Exploring and developing ideas

At level 7, a student:

7.16a Makes music using ideas informed by an awareness of contemporary arts practice.

Evident when students, for example:

- Compose a work using a computer to store, alter and replay the composition.
 - Use some of the musical characteristics of a contemporary work they have listened to or performed to create an original work.
 - Improvise harmonic accompaniments to known songs and instrumental works.
- 7.16b** Reflects an awareness of aesthetic considerations in creating and making music.
- #### Evident when students, for example:
- Evaluate and refine their own composition to produce a coherent and expressive work.
 - Arrange an existing work, maintaining its musical style, to suit a specified medium.
 - Improvise a solo within a group performance, displaying a sensitivity to the group's performance and an understanding of the total composition.

Using skills, techniques and processes

At level 7, a student:

7.17 Structures musical works using selected elements, styles and forms, and demonstrates ability to control the medium using a range of skills, techniques and processes.

Evident when students, for example:

- Use some of the musical characteristics of an identified style they have studied to create their own compositions.
- Employ a range of contemporary tonal and rhythmic devices in their compositions.
- Use a diverse range of sound sources, including electronic media, when improvising and composing.
- Sight read accurately in the area of pitch, rhythm, phrasing and dynamics, a part within a short instrumental or vocal arrangement.
- Notate from aural recognition, melodic and rhythmic phrases and simple harmonic patterns heard in a musical context.

Presenting

At level 7, a student:

7.18 Rehearses, presents and promotes musical works, using available technical equipment to evoke specific audience responses.

Evident when students, for example:

- Perform, using a chosen medium, a repertoire of contrasting works displaying control and knowledge of the expressive qualities of sound and an understanding of the musical structures and styles.
- Plan and present to a community group, performances which show a sensitive understanding of the musical style, occasion, audience and performance venue, and an awareness of the copyright and performance rights of composers and publishers.
- Take a responsible role in the rehearsal and performance of musical works as a member of an ensemble, and demonstrate the ability to control the musical characteristics of the work while performing as either conductor, leader or group performer.
- Interpret musical notation, including contemporary notation, and prepare works for performance with little guidance in stylistic interpretation.

Arts criticism and aesthetics

At level 7, a student:

7.19 Uses processes of critical analysis to support personal judgements of musical works.

Evident when students, for example:

- Compare two musical works from the same genre by contrasting musical material, identifying significant musical devices and techniques, and demonstrating knowledge of the technical vocabulary of the idiom.
- Identify aurally and describe how the use of a particular musical element can vary according to the social and or cultural environment in which the work was written.
- Talk about the different ways musical elements are used to convey musical meaning in works heard or performed.
- Listen to and critically discuss their performance and the performances of others of a composition and express a reasoned opinion on the performer's interpretation.
- Listen to different professional performances of the same work and give reasons for preferring a performance.

Past and present contexts

At level 7, a student:

7.20a Displays cultural and historical knowledge by comparing and contrasting characteristics such as styles, themes, purposes and content in music.

Evident when students, for example:

- Aurally identify and describe the similarities and distinguishing characteristics in works by composers working in the same cultural context and historical period.
- Compare and identify the similarities and differences of works written in the same style by composers living in different cultures.
- Identify and describe the musical features of a work fusing two cultures or styles.
- Examine representations of gender in a range of musical forms within a culture (opera, video clips, musicals).

7.20b Explores contemporary arts issues and relates them to personal music-creating, music-making and performing.

Evident when students, for example:

- Discuss how context can change the acceptance of a musical work (take a piece of music used in an advertisement and as a concert piece and examine the difference in the acceptance of the music in each).
- Aurally identify and describe changes in a performer's or composer's style of musical expression relating to cultural influences.
- Discuss the restrictions and opportunities for musicians and composers in society from an economic viewpoint (commercial control of media outlets and their influences in promoting particular musical styles).
- Describe some technical and musical considerations in realising and presenting a work (contemporary or from another period).
- Examine aspects of the rock music industry in Australia and explore ways in which musicians create and reflect social values in their music.

Level 6 outcomes:

- 6.16 Explores music of different cultures to generate and develop ideas for creating and making music.
- 6.17 Uses elements of music, skills, techniques and processes to structure musical works appropriate to the chosen style and form.
- 6.18 Rehearses, presents and promotes musical works in ways appropriate for particular audiences.
- 6.19 Identifies, analyses and interprets musical works and discusses responses to them.
- 6.20 Shows an understanding of the music of different social and cultural groups, demonstrating a sense of histories and traditions.

Level 8 outcomes:

- 8.16a Initiates and makes music that explores issues, concepts and themes.
- 8.16b Makes music that reflects sensitivity, commitment and an understanding of aesthetic considerations.
- 8.17 Integrates technical and structural elements in an imaginative, skilful and coherent way when creating and making music.
- 8.18 Uses imaginative approaches that reflect a wide knowledge of the conventions of rehearsing, presenting and promoting musical works.
- 8.19 Reflects critically on meanings and values associated with particular musical works.
- 8.20a Researches music from a variety of past and present social and cultural perspectives, and shows an awareness of how histories are constructed in music.
- 8.20b Examines with reference to own music and that of others, the way music can challenge, shape, and be influenced by, prevailing values.

LEVEL 7 Visual Arts

Level 6 outcomes:

6.21 Explores the visual arts of different cultures to generate and develop ideas for making art works.

6.22 Uses art elements, skills, techniques and processes to structure art works appropriate to chosen styles and mediums.

6.23 Identifies, analyses and interprets visual arts works and discusses responses to these works.

6.24 Shows an understanding of the visual arts of different social and cultural groups, demonstrating a sense of histories and traditions.

Creating, making and presenting

Exploring and developing ideas

At level 7, a student:

7.21a Makes art works using ideas informed by an awareness of contemporary arts practice.

Evident when students, for example:

- Draw from a knowledge of ideas, styles and themes used by Australian contemporary artists and adapt for use in their own art works.
- Work in a preferred art form such as painting, drawing, printmaking, assemblage or ceramics to present a personal comment on social issues and themes (conservation, human relationships and cultural differences) and document the ideas and processes involved.
- Draw from knowledge of technological changes in media, and use and refer to these in their own art works.
- Design a chair, pot or wall hanging suitable for a contemporary house, giving consideration to choice of forms, colours and construction techniques.
- Investigate display techniques used by a local art gallery and make a series of images or forms for display in a local public space.

At level 7, a student:

7.21b Reflects an awareness of aesthetic considerations in making art works.

Evident when students, for example:

- Complete a series of figure drawings demonstrating sensitivity to and control of colour and use of line and tone to depict form.
- Construct a ceramic piece using handbuilding techniques and showing an ability to plan and use appropriate glazing or other decorative applications (incising or wax resist).
- Demonstrate craft skills that reflect considerations of the relationship between the nature of the materials used, the ideas expressed and the form chosen (acrylic jewellery, which is aesthetically pleasing in colour and form, comfortable and complements other items of dress).
- Consider the works of artists who find aesthetic pleasure in discarded materials and then use found objects as a basis for an image or sculptural form (consider the works of Robert Klippel, Braque or Dada artists).

Using skills, techniques and processes

At level 7, a student:

7.22 Structures art works using selected elements, styles and forms, and demonstrates ability to control the medium using skills, techniques and processes.

Evident when students, for example:

- Make printed images that show competency in their arrangement and placement of shape and form and in the registration of sequential layers of colours and textures.
- Demonstrate an ability to control paint or drawing techniques to represent forms, atmospheric effects or surface qualities (pastel, charcoal or water colour still-life, textural effects using acrylic paint applied with palette knife).
- Use computer-aided design (CAD) techniques to produce designs appropriate for uses in the built environment (for architecture, furniture and interior design projects).
- Make a board game demonstrating sensitivity to the potential of wood as a sculptural medium (make and design chess pieces and board).
- Design and make a series of prints that demonstrates the qualities of two printing techniques (stencil prints, screenprints, woodcuts, linocuts, etching).

Arts criticism and aesthetics

At level 7, a student:

7.23 Uses processes of critical analysis to support personal judgements of visual arts works.

Evident when students, for example:

- Prepare a review for the school newsletter describing, interpreting and commenting on art works produced in the school or elsewhere.
- Compare and discuss commentaries about artists and art works published in different forums (newspapers, art magazines and art texts).
- Examine domestic Australian housing design, focusing on stylistic changes and providing personal opinion and comment on social and cultural factors influencing change.
- Using the processes of description, analysis and interpretation, write a research paper critically analysing the art works of three contemporary artists.
- Reflect critically on the results of their own work and that of others using a work diary (sketches, collected notes and research data).

Past and present contexts

At level 7, a student:

7.24a Displays cultural and historical knowledge by comparing and contrasting characteristics such as styles, themes, purposes and content in visual arts works.

Evident when students, for example:

- Compare different forms and styles of portraiture across different periods in Australia (look at photographs from both the past and present; examine styles of Parliamentary and colonial portraiture).
- Identify and compare characteristics of art works made to commemorate political and social events (political banners from England and Australia or murals from Mexico).
- Draw on a knowledge of contemporary Australian art and design work in clay, wood, glass and metal to show how new technologies and processes have influenced both their form and function.
- Draw on a knowledge of the art and design marketplace to comment on the influence of prizes, exhibitions and publications on public taste and values.

7.24b Explores contemporary arts issues and relates these to personal visual arts creating and making.

Evident when students, for example:

- Investigate political and social comment as motivation for art works such as posters, graphic, fashion and hair design, paintings, drawings and prints.
- Understand how the practice of making art can be eclectic and draw on both past and current practices.
- Incorporate elements of postmodernism by making art works which are derivative of, comment about, recycle or refer to works from other periods of time or styles.

Level 8 outcomes:

8.21a Initiates and makes art works that explores issues, concepts and themes.

8.21b Makes art works that reflect sensitivity, commitment and an understanding of aesthetic considerations.

8.22 Integrates technical and structural elements in an imaginative, skilful and coherent way to make art works.

8.23 Reflects critically on meanings and values associated with particular visual arts works.

8.24a Researches visual arts works from a variety of past and present social and cultural perspectives and shows an awareness of how histories are constructed in the visual arts.

8.24b Examines, with reference to their own art works and those of others, the way the visual arts can challenge, shape and be influenced by prevailing values.

Dance

Task

Choreograph and perform a dance depicting the issue of incest.

Background

The students wanted to devise a piece depicting the issue of incest. One student led the creative process and another wrote a poem on the theme, which was presented as part of the performance. The dance idea called for images of parents, police and young people. All costumes but one were simple and effective in black. By contrast, the abused girl wore a white dress. A large shadow of a figure was back-projected on to the cyclorama, producing a powerful and menacing background image of the transgressor. The PE teacher provided support and ideas as the piece progressed.

Relevant outcomes:

Creating, making and presenting

Presenting

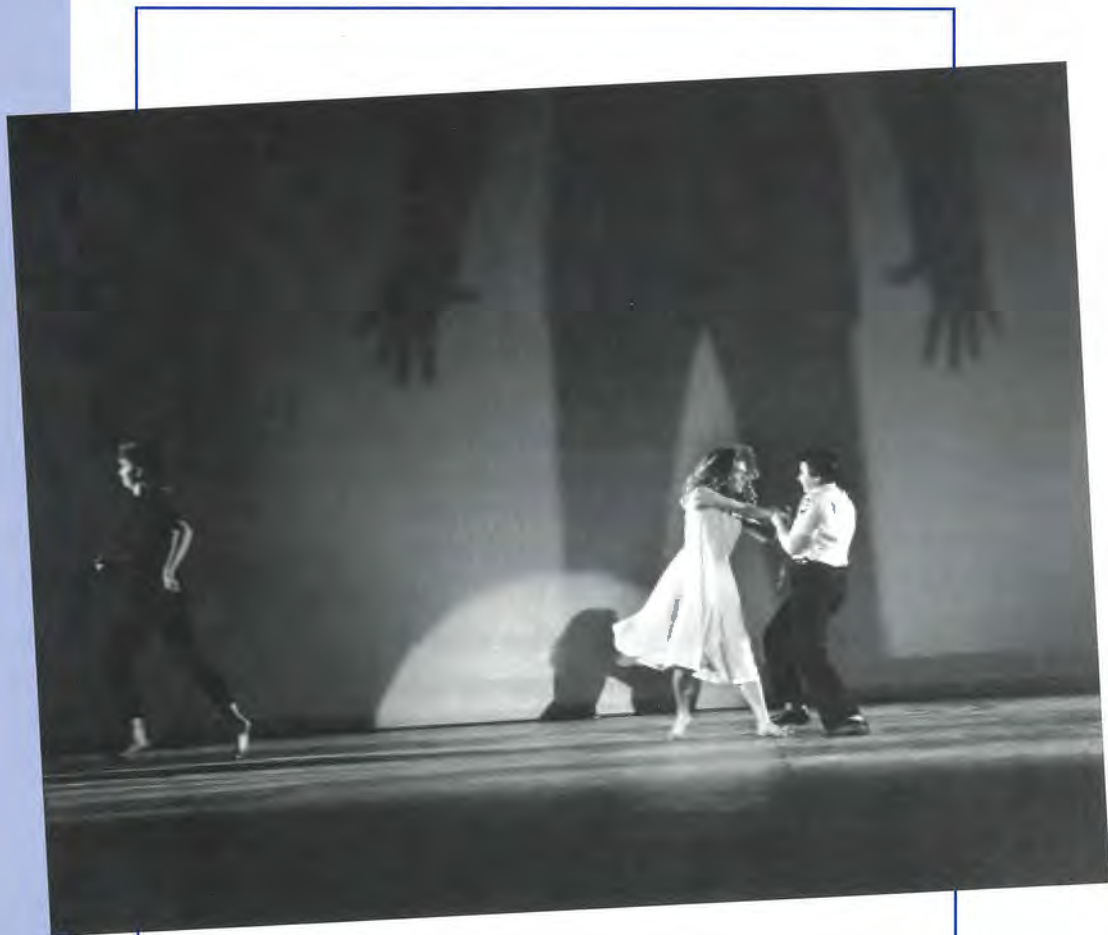
7.3 Rehearses, presents and promotes dance works using available technical equipment to evoke specific audience responses.

Exploring and developing ideas

7.1b Reflects an awareness of aesthetic considerations in making dance works.

Summary comment

The silhouetted image on the cyclorama reinforced meanings conveyed by the dance. Using lighting in this way creates moods and relationships that evoke specific audience responses. The contrast between black and white costumes further drew the audience's attention to the moods and meanings in the dance. The choreography used spatial design to create images of aggression (dancers standing face to face and grasping hands) and powerlessness (size of dance space and no scenery except for dominating shadow). The dance contained pathos, with the choreography sensitively exploring the many facets of incest. Solo and group work created tensions that clearly communicated the many issues.



Task

Students were asked to analyse and respond to a play seen as part of their independent theatre-going.

Background

The student attended a performance of *Sweeney Todd*. After discussion and debate with friends, she wrote a review focusing on providing an objective analysis in support of her personal judgements.

Relevant outcomes:**Arts criticism and aesthetics**

7.9 Uses processes of critical analysis to support personal judgements of drama.

Past and present contexts

7.10a Displays cultural and historical knowledge by

comparing and contrasting characteristics such as styles, themes, purposes and content in drama.

Summary comment

Ophelia has related the production to other contexts, suggesting that she has researched them ('Dickens... Disney... music hall comedy'); used a process of description, analysis, interpretation and evaluation to respond to drama; described and analysed in some detail the use of elements of drama such as setting, characterisation, special effects, lighting, music; evaluated the dramatic text in terms of its place in drama; discussed the conventions of realism and melodrama; analysed and commented on some of the purposes of melodrama; considered the implications of a State theatre company choosing this drama text.

Review: Sweeney Todd

Although *Sweeney Todd* is a popular play that has been successful in the many time it has been performed, its mixture of comedy and melodrama ensures the audience enjoys it time and again.

Director Aarne Neeme took a realistic theme with the latest production of the demon barber of Fleet Street which played at the Hole in the Wall Theatre in Subiaco from October 11th. Neeme said that this realistic portrayal would help dispel 'sanitised' views of the Dicken's world that had been created by Disney movies and the music hall comedy now more commonly associated with the play.

The set for *Sweeney Todd* was certainly realistic, right down to the broken pavestones, musty windowpanes and baking fireplace. The stage had been divided into two parts, Mrs Lovett's Pie shop to the left and the barber's to the right. On a raised level between the two areas there was a wooden slatted path, similar to those of the alley ways found in the Dicken's era. Up stage was partitioned off by a wall on a raised level above the shops, with foggy windowpanes through which we only saw silhouettes of the action which took place outside of the barbers shop.

The set of each area of the stage was quite detailed which added to the realism of the play, right down to the pastry on the pies in the shop window. The Barber's was distinguished by the twirling pole outside the 'door' which identified barbers, and the authentic-looking barber's chairs. Even the instruments that Sweeney used when shaving people, the brush and soap, the long razor and sharpening belt, all fitted into the era perfectly to enhance the realistic tone. The raised levels behind the shop provided the area for the chair to swing back, to drop its unsuspecting victims down below in the cellar. It also provides the secret path through to Lovett's pie shop, where the corpses eventually find their way at the hands of Sweeney Todd.

Mrs Lovett's pie shop was also finely detailed, from the old copper kettle over the stove to the large wooden table and baking utensils, including the bottle of sherry. This side of the stage had two entrances, from stage left and from the street at the back of the stage. Todd's shop had several entrances and exits because of the secret passages running under the stage. The Pie shop was covered in flour as you would expect a bakery to be and was dominated by the table and large hearth and stone stove. There were no set changes at all except for extra things brought on by actors (the large slab of raw meat Todd brings on, for example).

The set was enough to keep you entertained for hours just looking at all the detail, but its realistic tones were emphasised in the acting and the special effects. *Sweeney Todd* is a very amusing melodrama, this production using the script first performed by the Dundee Repertory Theatre in Scotland in 1969.

The great characterisation of all the actors helped bring to life the atmosphere of the dirty and dishonest areas of London of the 1800's. (The first performance of *Sweeney Todd* reaching the stage in 1847.) The melodrama added to the humour of the characters, especially Michael Loney's (Todd) facial expressions and sickening laugh. His face seemed to be in a permanent snarl, particularly when he was smiling as he wheedled his way in and out of situations. Julia Moody, who played Mrs Lovett, had a classic mouth with a little cupid's bow painted on with lipstick. This made her look as if she were permanently puckering her lips, which happened quite often anyway. Her costume design was very generous in the bosom, which perfectly fitted her character as she swaggered about the stage in her heavily padded rags. All the costumes were layered and purposely in tatters to give the impression of the poorer side of London, except for Todd, who could only afford to dress nicely because he wore his victims' clothes. The ragged costumes were another device used to emphasise the realistic tones.

One player I wasn't quite sure of to begin with was the part of the young boy, Tobias Ragg, who had come to work with Todd as an apprentice. Played by Kate Hall, she has a good characterisation but it wasn't until she appeared in another bit part of a young lover killed by the roaming Todd, that I saw the benefits of the part of Tobias being played by a female. Her weakness and higher voice compared to what a male actor would have had accented the boy's youngness and vulnerability towards the terrifying Todd.

We are introduced to the play when it seems everyone is beginning to suspect Sweeney Todd of 'polishing off' some of his wealthier customers to get his ultimate goal of 100 000 pounds. He is helped by Mrs Lovett, who disposes of the corpses by including them in her pies for a share of the proceeds, which she never ever receives. When she tries to demand them, Todd polishes her off too. Also to go were the evil Dr Lupin, who preached the gospel but in reality had a much more sinister nature and tried to expose Todd and then join him to take his share. It is all discovered by a young sailor who is returning to find his love but falls victim to Todd before he gets there. However, he does not die and manages to expose Todd and Lovett, after discovering the nasty secret by nearly eating a finger from one of the pies. He also manages to get his lady love, who is the heroine of the piece but who always seems to be getting attacked. However good triumphs and Todd ends up as dead as the rest he 'polished off'.

The two supporting roles of Mark Ingestry and Joanna Oakley, the hero and heroine of the piece, were reasonably well played by Douglas Walker and Sally Martin, but their melodramatic style was not as controlled as Todd's or Lovett's. They ended up more farcical with Ingestry making loud statements all the time about the most obvious things and Joanna Oakley seemed to be constantly in tears or being attacked by one male or another. It ended up with her sobbing over Todd's body, which wasn't very fitting after the bloodthirsty antics that had preceded it.

The special effects and lighting were used to great advantage in *Sweeney Todd*, due to the need for on-stage murders. This allowed for special effects of blood capsules which sprayed blood across the stage in jets, adding to the horror and delight of the audience. Loney wielded the razor with skill, making it catch the light and creating an atmosphere with his voice and snarl that had me jumping three feet out of my seat when he started pointing to the audience with the weapon. Special lighting was also used for when he burnt Mrs Lovett's body in her own stove. Todd open the top of the stove and an orangy glow was seen, moving and flickering exactly like fire rather than just a constant light. It also emitted real smoke rather than dry ice but that may have been taking the realism thing too far, as the illusion had been set with the orange light and flickering sounds.

The only real music within the play was when Todd was watching Mrs Lovet burn away, when he broke out into the hymn 'Abide with Me', highlighting the many different factors of his character. Apart from that, the only music involved was in the introduction and scene changes. These excerpts were significant, however, as they were violin concertos, relevant to what Todd says as he is discussing his murders and how he likes to pretend he is playing the violin as he cuts the throat over and over again.

Sweeney Todd was certainly a gruesome play but also very entertaining. The realistic themes helped create an atmosphere so that when Todd directly talked to the audience, they were involved with the play, and so the bloodthirsty murders and actions were more effective. You were never really sure of what *Sweeney Todd* was thinking because of his bizarre nature, such as telling us about the smell of the flowers under which he buried his first victims or the chilling laughter and sick jokes at death and killing, but Loney's characterisation was so good he had us believing every evil thought and action of Todd's with horrified delight. I think I enjoyed the play because of its disgusting contents, such as those in the pie, as much as for the entertaining scripts and well-acted parts.

Task

Students were required to analyse at least two of a film director's films, identifying common stylistic, thematic and narrative patterns.

Background

The teacher introduced the students to the specialist roles performed in each stage of film production, detailing the contribution and influence of the director. Students were introduced to the notion of authorship in film, according to which a director's style, themes and concerns can be identified across a range of films. Three Peter Weir films were studied by the class, with the students being introduced to his recurrent visual and thematic patterns and concerns. Classroom practice involved question sheets, reading of critical comments, small-group discussion and the viewing of television interviews with the film director. About three weeks was

devoted to the work. Students could then choose one of five film directors for research. Resource material was provided for each. Students were expected to refer to at least two films in their final presentation. The sample is from the work of a student who chose the films of Woody Allen for study. Students had to prepare their written presentations in about two weeks.

Relevant outcome:

Arts criticism and aesthetics

7.14 Uses processes of critical analysis to support personal judgements of media texts.

Summary comment

The student has done a close analysis of the films, showing an understanding of the concept of authorship as applied to the work of a filmmaker. Critical analysis has been integrated with an individual perspective.

Woody Allen's themes, ideas and style

H

A

Woody Allen has his own unique style which is present in all of his movies, including Radio Days. Allen brings personal experience and belief as well as his quick wit to Radio Days. The film is based on his own childhood memories, thus it is very personal. This is common in Allen's films, and while some critics see this as self indulgent, I believe this makes them more believable and easier to relate to. Films such as Hannah and Her Sisters and Crimes and Misdemeanours also have this personal quality.

B

His films revolve around ordinary people in often extraordinary situations. In Radio Days the incidents are blown out of proportion by the adult Joe (Allen narrating) who remembers things in an exaggerated fashion. His memories and the film as a result are filled with nostalgia (the Radio City Music Hall sequence is a perfect example of this), however, the film is not glossy or in any way superficial. Like all of Allen's films the colours are drab and the landscapes depressing. It is the characters we are forced to focus on as the surroundings are mostly grey and dull. As in Alice (where Alice, Mia Farrow, always stands out in a red coat), Joe's bright red hair always catches your eye. In the classroom sequence Joe's red hair stands out from the rest of the children.

Joe's memories are a string of generally unrelated incidents. The film offers no complex plot. This is typical of Woody Allen's films which just about always involve an ensemble of complex characters. Hannah and Her Sisters and September are examples of this. The characters are always slightly off-beat and a little neurotic. As they evolve they become extremely real. The characters are complex in that they are often full of emotion, because of this they are easy to relate to. They are people like us, who are simply trying to survive, and some handle it well and some don't. Take Aunt Bea (Dianne Wiest) she goes through man after man searching for Mr. Right, she is so worried about being single that it is making her a paranoid mess. All of Allen's films feature people who are not really handling life.

As per usual Radio days has an impressive list of actors, including some of his regulars. These include Dianne Wiest (Hannah and Her Sisters), Mia Farrow (Alice), Jeff Daniels (Purple Rose Of Cairo), Tony Roberts (Annie Hall) and even Dianne Keaton (Annie Hall) has a cameo role.

Allen's movies are characterised by music in the 1940's and 50's. Of course music plays a major role in Radio Days. Music fills just about every scene. Often it is only music we hear, like in the Radio City Music Hall sequence. Generally the music he uses is classy and stylish, and it always adds to the films impact.

Radio days relates closely to Allen's film Purple Rose Of Cairo, the story of a woman who lives her life through the movies. It is a film also filled to the brim with nostalgia and the idea that the media (radio and cinema) are a part of our life. In Radio Days Joe's family fantasise about the life of the radio stars, and in Purple Rose... Mia Farrow lives in a dream world of movies to compensate for her boring life.

L

M

D

I

G

J

F

The presentation displays an underlying awareness (A, B) of Woody Allen's authorial role, with an explicit assertion of this in the final sentence (C). The critical method used by the student is the close analysis of films (D, E) and the application of the concept of authorship to films (F, G). The matter of a Woody Allen 'style' is acknowledged in the first sentence (H). There are constant references to elements associated with 'auteur theory' such as common narrative patterns (I), the presence of ensemble actors (J) and visual style (K). Personal judgements (L) are identified in the work, with the critical analysis used both to justify and elaborate (M) on the critical position adopted by the student.

L

M

We are always shown the setting of a scene from a number of different camera angles. We get to see things from a lot of different camera angles. In this way we are able to make up our own minds about situations as they are not shot in a biased fashion. We see the Grand Foyer at Radio City from about four different view points and this helps set the scene. A convention of Allen's is to have the characters walk towards the camera, this is very effective.

E

K

C

Overall Radio Days is definitely a Woody Allen film.

Task

Students were asked to comment on the artistic and visual presentation of a professional performance and indicate how this influenced their overall impression and reception of the work.

Background

The year 11 students had been continuously involved in music since electing to study music in year 9. During the year, they were required to evaluate three concert performances. The aim was to encourage them to reflect on how different styles of performance could influence their attitude toward a composition and influence the way they performed and created music.

Relevant outcome:

Past and present contexts

7.20b Explores contemporary arts issues and relates them to personal music-creating, music-making and performing.

Summary comment

The two samples are extracts from student folios. They illustrate how the style of performance influenced the students' perception of the composition. Both students were able to analyse what the performance effects were and how these influenced their perception of the work.

During the performance, Kennedy danced and stomped his way around the front of the stage area in a manner befitting a brash and flash rock star. His wild stomping jig probably polarised the audience: I found it contributed to the piece, adding a bit of expression, but others may have found it distracting. Then again, they would probably have been impressed by the imaginative staging. Kennedy's dancing added energy to the piece, in the same way that Elvis's gyrating hips and Shakin' Stevens knees did. The performance was particularly enhanced by the lighting and staging. These were quite fantastic: for each movement, there was a different and contrasting theme. For example, in Spring, wild images of trees, leaves and all things vernal were projected onto the back wall, whereas in Summer, the lights were turned up, and, in a fit of Lancastersque humour, the orchestra all donned a pair of sunglasses. This left no doubt as to what movement they were up to! All of these aspects gave the impression that this was more a production than a performance.

At the end of each movement, the audience applauded quite rowdily; this enforces the ideas that this 'was not your average orchestral recital'.

It was as if Kennedy had become possessed by the music, what with his stomping and jiggling and carrying on; albeit some of his dancing was to bring in the rest of the orchestra. He played around in one section in particular, acting as if he was the conductor of the orchestra. But that's showbiz.

Sculthorpe's Small Town followed, which saw some interesting stage adjustments. The oboe player was positioned next to the conductor to highlight the significant solo part throughout, and allowed for easier accompaniment by solo violin and 'cello. One trumpet was positioned at the back of the hall for a recurring trumpet fanfare which lead to some small problems with time delay when attempting to play unison with a trumpet on stage. The care and attention to detail of this performance of the piece restored my faith in Sculthorpe's Small Town after recently hearing a tired and relatively emotionless rendition of the same work by the Melbourne Symphony Orchestra.

Task

Analyse art works produced by overseas artists drawn from at least three different periods. Describe at least two of these art works and discuss:

- (i) the historical context of the works
- (ii) the subject matter and artistic qualities in the art works
- (iii) your personal response to the art works.

Background

The task was a year 11 examination question to be completed in one hour. Before the exam, students had done a research project based on the same question requiring them to view original art works or to seek out 'good quality prints or reproductions'. Students spent several months on the project.

Relevant outcomes:

Past and present contexts

7.24a Displays cultural and historical knowledge by comparing and contrasting characteristics such as styles, themes, purposes and content in visual arts works.

Arts criticism and aesthetics

7.23 Uses processes of critical analysis to support personal judgements of visual arts works.

Summary comment

The year 11 student is able to compare the works of several key post-impressionist and modernist painters. He displays an understanding of the abstract qualities of the works and is able to describe and evaluate stylistic elements.

The greatest artists have always challenged contemporary ideas and values. They have not feared creating new styles and ways of expressing themselves. The quintessential characteristic all great artists possess is that of their own unique style. Monet was one of these great artists. Instead of spending hours on intensive research and scientific analysis of his subjects Monet painted pragmatically and intuitively. Cezanne manages to understand Monet's style and capture it in a succinct sentence when he said, 'Monet is no more than an eye—but my God what an eye'. Monet's work is deeply personal and expressive. It portrays the painter's emotional experience at the time. We can see this expression of his emotional condition in works such as *The Lilypond* and the many variations in this theme. Monet's upbringing in Giverny, France, undoubtedly contributed greatly to his perceptions of light and awareness of its effects especially in relation to marine light. The time he spent in Algiers serving in the army would also have contributed greatly to his perception of light, especially so owing to the fact that the African sun can be one of the harshest and most penetrating. The theme of light is reflected through many of his works. If we look at his series on *Haystacks* for example, we are struck with Monet's deep understanding of the effect of light. Indeed, light and atmosphere play a particularly important role in his works. In his late years Monet extensively painted the lilypond in his garden, focusing on it appearance at different times of the day. It could be said that he and Renoir, who both intensively studied the effect of broken light on a water face, were the greatest painters of water scenes in the history of painting. The *Lilypond* demonstrates the formlessness of his later works, representing the complete movement of Impressionism into subjectivity. This piece loses all controlling structures except those offered by colours and brushmark. Only those recognisable features- the bridge, the garden and the trees- indicate what this is representing in a strictly physical sense. This is among the greatest impressionist works produced. Henri Matisse was greatly influenced by Monet's use of colours to portray an emotion, and like Monet he developed his own distinct style. Colour was one of the greatest influences on his pieces and he, like Monet was a great artist owing to his courage to contradict current ways of thinking. He has been quoted as saying that art is only good if it is 'aesthetically pleasing and not a strict representation'. This is what Matisse concerned himself with, and in the process developed a patterned and decorative quality to his works. His experimentation and final solution to the problem of colour was final, as George Hamilton said: 'He has completed and closed the fauve revolution'. The piece entitled *Le Luxe 11* is one of his finest and is the epitome of his style. Based on his earlier works *Le Luxe 1* and *La Joie de Vivre*, or *The Joy of Life*, Matisse consolidated all he had achieved. In it his lines are comprehensive, his colours flat and solid. He manages to create movements in his works through his lines. In *Luxe 11* he manages to fuse together colour and form to create his image of bathers dancing taken from the left side of *La Joie de Vivre*. He manages to combine the outer worlds of experience and physical reality with the inner world of emotion. His colour is lucent. His lines definite. He manages to eliminate all inessentials and perhaps the greatest merit of this painting is his reduction of all in it to simple representations. This is his style and this is why he is a great artist.

(7.23) The student gives a personal response to the artists' works through use of descriptive language.

(7.24a) The student compares the colour and form of the artists' works, indicating knowledge of stylistic qualities employed by each.

LEVEL EIGHT

LEVEL 8 Statement

Students at level eight use their own arts works to explore issues, themes and concepts, focusing on and exploring specific issues, concepts or themes with sensitivity, commitment and an understanding of aesthetic considerations. In producing arts works, they manipulate and extend the potential of their media, integrating technical and aesthetic elements imaginatively, skilfully and in a coherent manner. They reflect on the nature of their own artistic processes and document them.

Students show a sound knowledge of the conventions of presentation and use this in imaginative ways to prepare their works for specific audiences or situations. They are confident producers of promotional materials, which include well written and presented program notes and catalogues which enhance their presentations.

Students bring to bear an understanding of contemporary issues in arts criticism on their critical judgements and explorations of the meanings and aesthetic values of their own works and those of others. Their ability to do independent research allows them to examine arts works from a variety of past and present social and cultural perspectives and teaches them how histories are constructed in the arts. Students discuss and analyse arts characteristics such as style, theme and content in works both past and present. Their knowledge of the history of the arts form is reflected in their writing. With reference to their own works and those of others, students explore how the arts challenge, shape and are influenced by prevailing values.

LEVEL 8 Table of outcomes

	Creating, making and presenting	Arts criticism and aesthetics	Past and present contexts
DANCE	<p>8.1a Initiates and makes dance works that explore issues, concepts and themes.</p> <p>8.1b Makes dance works that reflect sensitivity, commitment and an understanding of aesthetic considerations.</p> <p>8.2 Integrates technical and structural elements in an imaginative, skilful and coherent way to make dance works.</p> <p>8.3 Uses imaginative approaches that reflect a wide knowledge of the conventions of rehearsing, presenting and promoting of dance.</p> <p>See page 146</p>	<p>8.4 Reflects critically on meanings and values associated with particular dance works.</p> <p>See page 147</p>	<p>8.5a Researches dance from a variety of past and present social and cultural perspectives and shows an awareness of how histories are constructed in dance.</p> <p>8.5b Examines with reference to own dance and that of others, the way dance challenges, shapes and is influenced by prevailing values.</p> <p>See page 147</p>
DRAMA	<p>8.6a Initiates and makes drama that explores issues, concepts and themes.</p> <p>8.6b Makes drama that reflects sensitivity, commitment and an understanding of aesthetic considerations.</p> <p>8.7 Integrates technical and structural elements in an imaginative, skilful and coherent way to make drama.</p> <p>8.8 Uses imaginative approaches that reflect a wide knowledge of the conventions of rehearsing, presenting and promoting drama.</p> <p>See page 148</p>	<p>8.9 Reflects critically on meanings and values associated with particular drama experiences.</p> <p>See page 149</p>	<p>8.10a Researches drama from a variety of past and present social and cultural perspectives and shows an awareness of how histories are constructed in drama.</p> <p>8.10b Examines with reference to own drama and that of others, the way drama can challenge, shape and be influenced by prevailing values.</p> <p>See page 149</p>
MEDIA	<p>8.11a Initiates and constructs media productions that explore issues, concepts and themes.</p> <p>8.11b Constructs media productions that reflect sensitivity, commitment and an understanding of aesthetic considerations.</p> <p>8.12 Integrates technical and structural elements in an imaginative, skilful and coherent way to make media productions.</p> <p>8.13 Uses imaginative approaches that reflect a wide knowledge of the conventions of rehearsing, presenting and promoting media productions.</p> <p>See page 150</p>	<p>8.14 Reflects critically on meanings and values associated with particular media texts.</p> <p>See page 151</p>	<p>8.15a Researches media texts and forms from a variety of past and present social and cultural perspectives and shows an awareness of how histories of media are constructed.</p> <p>8.15b Examines with reference to own media productions and those of others, the way the media challenge, shape and are influenced by prevailing values.</p> <p>See page 151</p>
MUSIC	<p>8.16a Initiates and makes music that explores issues, concepts and themes.</p> <p>8.16b Makes music that reflects sensitivity, commitment and an understanding of aesthetic considerations.</p> <p>8.17 Integrates technical and structural elements in an imaginative, skilful and coherent way when creating and making music.</p> <p>8.18 Uses imaginative approaches that reflect a wide knowledge of the conventions of rehearsing, presenting and promoting musical works.</p> <p>See page 152</p>	<p>8.19 Reflects critically on meanings and values associated with particular musical works.</p> <p>See page 153</p>	<p>8.20a Researches music from a variety of past and present social and cultural perspectives, and shows an awareness of how histories are constructed in music.</p> <p>8.20b Examines with reference to own music and that of others, the way music can challenge, shape, and be influenced by, prevailing values and trends.</p> <p>See page 153</p>
VISUAL ARTS	<p>8.21a Initiates and makes art works that explore issues, concepts and themes.</p> <p>8.21b Makes art works that reflect sensitivity, commitment and an understanding of aesthetic considerations.</p> <p>8.22 Integrates technical and structural elements in an imaginative, skilful and coherent way to make art works.</p> <p>See page 154</p>	<p>8.23 Reflects critically on meanings and values associated with particular visual arts works.</p> <p>See page 155</p>	<p>8.24a Researches visual arts works from a variety of past and present social and cultural perspectives and shows an awareness of how histories are constructed in the visual arts.</p> <p>8.24b Examines, with reference to their own art works and those of others, the way the visual arts can challenge, shape and be influenced by prevailing values.</p> <p>See page 155</p>

LEVEL 8 Dance

Level 7 outcomes:

- 7.1a Makes dance works using ideas informed by an awareness of contemporary arts practice.
- 7.1b Reflects an awareness of aesthetic considerations in making dance works.
- 7.2 Structures dance works using selected elements, styles and forms, and demonstrates ability to control the medium using skills, techniques and processes.
- 7.3 Rehearses, presents and promotes dance works using available technical equipment to evoke specific audience responses.
- 7.4 Uses processes of critical analysis to support personal judgements of dance works.
- 7.5a Displays cultural and historical knowledge by comparing and contrasting characteristics such as styles, themes, purposes and content in dance.
- 7.5b Explores contemporary dance issues and relates these to personal dance creating, making and presenting.

Creating, making and presenting

Exploring and developing ideas

At level 8, a student:

8.1a Initiates and makes dance works that explore issues, concepts and themes.

Evident when students, for example:

- Make group or solo dances exploring social, cultural, national or world issues, concepts or themes.
- Make and present a dance conveying a specific intention (to create awareness of a problem, celebrate an event).
- Use the shapes from a dance photograph as motifs for a dance and photograph the shapes within their dance.
- Use personal values as starting points to make a dance for a peer group.
- Use dance steps and body images from a variety of genres to make a new dance conveying a specific intention.

8.1b Makes dance works that reflect sensitivity, commitment and an understanding of aesthetic considerations.

Evident when students, for example:

- Use innovative ways of manipulating the elements of space, time and force in making their own dance.
- Show sensitivity and awareness in the use of movement vocabulary and form when making their own dances.
- Discuss and explain to a group of peers the processes involved in making a dance.

Using skills, techniques and processes

At level 8, a student:

8.2 Integrates technical and structural elements in an imaginative, skilful and coherent way to make dance works.

Evident when students, for example:

- Use stylistically appropriate movements to convey the meaning of the choreographer.
- Learn and rehearse dances from the contemporary or traditional repertoire.
- Learn and refine a dance that focuses on an imaginative study of one or more physical skills (balance, coordination, flexibility).
- Demonstrate confidence and expertise in partner and group dances.

Presenting

At level 8, a student:

8.3 Uses imaginative approaches that reflect a wide knowledge of the conventions of rehearsing, presenting and promoting of dance.

Evident when students, for example:

- Develop their own warm-up and relaxation exercises.
- Create, rehearse and present a dance that clearly communicates an idea to an audience of invited visitors (a dance exploring relationships).
- Perform a dance reflecting refinement of technique and exploring the expressive qualities of movement.

Arts criticism and aesthetics

At level 8, a student:

8.4 Reflects critically on meanings and values associated with particular dance works.

Evident when students, for example:

- Discuss a choreographer's work in relation to critical writing about the work, and, where possible, the choreographer's own writing about the work.
- Identify images, symbols or values associated with dance styles.
- Write a critical analysis of a dance, placing it in the context of the evolution of a dance style.
- Debate how different choreographers convey values in relation to their social, cultural and, where appropriate, historical context.

Past and present contexts

At level 8, a student:

8.5a Researches dance from a variety of past and present social and cultural perspectives and shows an awareness of how histories are constructed in dance.

Evident when students, for example:

- Examine the biographies of a number of choreographers and performers and describe social and cultural influences on their work.
- Present findings of a study of major dance works from seminal dance artists or groups.
- Explain the influences of some key dancers or choreographers on one or two contemporary dance artists (the influences on Graham Murphy or Chrissie Parrot).
- Compare one cultural group with another and distinguish different values placed upon different dances, genres and styles.

8.5b Examines with reference to own dance and that of others, the way dance challenges, shapes and is influenced by prevailing values.

Evident when students, for example:

- Compare and contrast their own choreographic material developed from social issues with the works of some professional choreographers.
- Show an understanding of ethical issues in relation to dance (differing values and beliefs, laws such as censorship, social conventions, health and safety).
- Compare social issues explored through dance in the past with those of today (dance of the sixties with issues in dance of the nineties).
- Review a number of dances that explore contemporary social issues (discrimination, homelessness).

LEVEL 8 Drama

Level 7 outcomes:

- 7.6a Makes drama using ideas informed by an awareness of contemporary arts practice.
- 7.6b Reflects an awareness of aesthetic considerations in making drama.
- 7.7 Structures drama using selected elements, styles and forms, and demonstrates ability to control the medium using skills, techniques and processes.
- 7.8 Rehearses, presents and promotes drama using available technical equipment to evoke specific audience responses.
- 7.9 Uses processes of critical analysis to support personal judgements of drama.
- 7.10a Displays cultural and historical knowledge by comparing and contrasting characteristics such as styles, themes, purposes and content in drama.
- 7.10b Explores contemporary drama issues and relates them to personal creating, making and presenting.

Creating, making and presenting

Exploring and developing ideas

At level 8, a student:

8.6a Initiates and makes drama that explores issues, concepts and themes.

Evident when students, for example:

- Use key issues affecting their lives as a basis for their drama.
- Devise their own drama exploring and extending known forms, structures, conventions and traditions (use popular songs from the 1930s depression to comment on current issues of youth unemployment).
- Identify and research dramatic texts and scripts that explore significant issues and themes and explain different ways of interpreting them.

8.6b Makes drama that reflects sensitivity, commitment and an understanding of aesthetic considerations.

Evident when students, for example:

- Identify and justify artistic decisions made in group-devised or script-based drama projects ('This characterisation is drawn from reading subtextual clues in the script.').
- Identify and justify the design concepts used in particular drama projects ('This project concentrates on a broken circle motif to underline the sense of danger within the clan.').

Using skills, techniques and processes

At level 8, a student:

8.7 Integrates technical and structural elements in an imaginative, skilful and coherent way to make drama.

Evident when students, for example:

- Apply a variety of approaches to characterisation (approaches developed by Stanislavski, Brecht, Stella Adler, Grotowski and Boal).
- Show effective control over performance techniques, voice, gesture and movement, to build and sustain belief and convey the intentions of playwright and director.
- Convey complex moods, interpretations and shades of emotional meaning (show the slow disintegration of resolve in a determined character).
- Manage technical and management aspects of production.
- Document their artistic processes through annotating scripts, character notes, observations, exercise and reflections.

Presenting

At level 8, a student:

8.8 Uses imaginative approaches that reflect a wide knowledge of the conventions of rehearsing, presenting and promoting drama.

Evident when students, for example:

- Display independence, confidence and sensitivity in the selection, rehearsal, interpretation and performance of drama.
- Effectively control their performance technique (voice, posture, movement) to sustain belief for a variety of audiences in conventional, found or improvised spaces.
- Direct their own drama and that of others.
- Use stagecraft resources to imaginatively support the form, style, intention and interpretation of their drama.
- Use entrepreneurial skills to promote and manage their drama projects.

Arts criticism and aesthetics

At level 8, a student:

8.9 Reflects critically on meanings and values associated with particular drama experiences.

Evident when students, for example:

- Evaluate drama by writing and presenting sensitive and objective commentaries and reviews that give their own opinions and refer to factors such as the influence of contemporary practice.
- Critically consider the value and purpose of drama in their own lives ('In my life, television drama is important for its capacity to shape my attitudes and what I wear.').
- Consider the ways drama is used in our societies and cultures both to make meaning and to challenge and reinforce values.
- Use a drama folio to express their opinions of and critical responses to drama.
- Identify their own sense of the value, importance and purpose of being regular theatre-goers and, possibly, participants in either community or professional theatre.

Past and present contexts

At level 8, a student:

8.10a Researches drama from a variety of past and present social and cultural perspectives and shows an awareness of how histories are constructed in drama.

Evident when students, for example:

- Compare drama in different times, cultures and societies to generalise about trends and developments (compare the ways drama in Australia has been influenced by European traditions and drama from indigenous and Asian cultures).
- Compare reports and commentaries from other times with their own experiences of how Elizabethan drama is performed.
- Discuss, evaluate and interpret changing patterns in the ways drama deals with universal and specific human experiences (changes in the presentation of women).
- Compare the ways knowledge about drama has been transmitted through oral traditions, scripts, fragments, diaries and commentaries, and identify how histories of drama have been constructed.

8.10b Examines with reference to own drama and that of others, the way drama can challenge, shape and be influenced by prevailing values.

Evident when students, for example:

- Identify how drama can challenge prevailing ideologies or ideas and can help shape new understandings about society (devise or perform a play about sexual harassment).
- Identify ethical issues and standards in drama (censorship, language).
- Identify sensitive issues in the development and presentation of plays about Aboriginal issues, including consultation, casting, cultural and historical accuracy and appropriate terminology, costuming, and the inclusion of humour.
- Use their experiences of drama to consider personal and vocational choices (as an actor, drama teacher, technician, director, playwright or dramaturg).

LEVEL 8 Media

Level 7 outcomes:

7.11a Constructs media productions using ideas informed by an awareness of contemporary arts practice.

7.11b Reflects an awareness of aesthetic considerations in developing media productions.

7.12 Structures media productions using selected elements, styles and forms, and demonstrates ability to control the medium using skills, techniques and processes.

7.13 Rehearses, presents and promotes media productions using available technical equipment to evoke specific audience responses.

7.14 Uses processes of critical analysis to support personal judgements of media texts.

7.15a Displays cultural and historical knowledge by comparing and contrasting characteristics such as styles, themes, purposes and content in media productions.

7.15b Explores contemporary media issues and relates them to personal media productions.

Creating, making and presenting

Exploring and developing ideas

At level 8, a student:

8.11a Initiates and constructs media productions that explore issues, concepts and themes.

Evident when students, for example:

- Display an understanding of the constructed nature of media representations by editing a sequence to achieve different outcomes.
- Plan feature articles that cover different aspects of a topic.
- Use a statement of intention and rough sketches to prepare a photographic essay on a theme.
- Prepare a radio documentary that explores a topic in depth and from different perspectives.

8.11b Constructs media productions that reflect sensitivity, commitment and an understanding of aesthetic considerations.

Evident when students, for example:

- Use a soundtrack to emphasise dramatic developments or to accentuate particular perspectives.
- Use different lighting to suggest changes in a character's emotional state.
- Break narrative conventions to draw attention to the construction and content of the story.
- Adapt stories from one media form to another.

Using skills, techniques and processes

At level 8, a student:

8.12 Integrates technical and structural elements in an imaginative, skilful and coherent way to make media productions.

Evident when students, for example:

- Edit a sequence that employs cuts on direction and timing and shot-reverse-shot techniques to develop a narrative.
- Sub-edit a section of the school newspaper.
- Use a production diary to record the influence of key decisions on the media production process.
- Construct a sound montage to build a character or establish a setting for a radio drama.
- Construct a media program on a computer by integrating text, sounds and images.

Presenting

At level 8, a student:

8.13 Uses imaginative approaches that reflect a wide knowledge of the conventions of rehearsing, presenting and promoting media productions.

Evident when students, for example:

- Use an integrated approach to media promotion of a local event (print advertisement, video and radio production for a particular audience).
- Show awareness of the legal aspects of organising the presentation of media productions to the public.
- Edit the same video sequence in different ways to promote the same production to different audiences.
- Take responsibility for an aspect of a photographic exhibition by completing such tasks as framing, mounting, hanging and lighting.

Arts criticism and aesthetics

At level 8, a student:

8.14 Reflects critically on meanings and values associated with particular media texts.

Evident when students, for example:

- Discuss reasons commentators have given for the success of some Australian television programs and films (select an influential review of a contemporary popular Australian film and discuss reasons given for its popularity).
- Explain how readings of individual media texts are shaped by previous media experiences (how the viewing of genre films shapes the reading of a particular film, how radio and television programs parody sports broadcasts).
- Analyse media products using theoretical perspectives such as notions of realism, genre, authorship and style.
- Evaluate how the portrayal of female protagonists has changed in contemporary television (roles assigned, values represented, characters portrayed, relationships with male characters).

Past and present contexts

At level 8, a student:

8.15a Researches media texts and forms from a variety of past and present social and cultural perspectives and shows an awareness of how histories of media are constructed.

Evident when students, for example:

- Relate media productions to their cultural context by describing the social and technological conditions of their production (assess factors in the renaissance of the Australian film industry in the 1970s; the evolution of multicultural radio and television in Australia).
- Compare media productions from various contexts to understand how concepts of entertainment and information differ (compare newspapers from the 1990s with newspapers from an earlier period or other cultures).
- Evaluate the social and cultural impact of the introduction of a new media form into Australia (the introduction of television in 1956, the rise of popular cinema).
- Research the impact of regulation and legislation on media production and media distribution in a period (control on bushranger films in the early 1900s, film censorship classifications).

8.15b Examines with reference to own media productions and those of others, the way the media challenge, shape and are influenced by prevailing values.

Evident when students, for example:

- Identify class and gender values in a variety of media products (analyse the representation of women in two Australian films from different historical periods).
- Analyse media products as reflections of values and ideas from particular historical contexts (examine the representation of Aborigines and Torres Strait Islanders in early newspapers, magazine cartoons and films).
- Analyse an advertising campaign and the techniques it employs with the aim of challenging prevailing values (advertising campaigns on road trauma, AIDS awareness, drug abuse, street kids, violence against women).

LEVEL 8 Music

Level 7 outcomes:

7.16a Makes music using ideas informed by an awareness of contemporary arts practice.

7.16b Reflects an awareness of aesthetic considerations in creating and making music.

7.17 Structures musical works using selected elements, styles and forms, and demonstrates ability to control the medium using a range of skills, techniques and processes.

7.18 Rehearses, presents and promotes musical works, using available technical equipment to evoke specific audience responses.

7.19 Uses processes of critical analysis to support personal judgements of musical works.

7.20a Displays cultural and historical knowledge by comparing and contrasting characteristics such as styles, themes, purposes and content in music.

7.20b Explores contemporary arts issues and relates them to personal music-creating, music-making and performing.

Creating, making and presenting

Exploring and developing ideas

At level 8, a student:

8.16a Initiates and makes music that explores issues, concepts and themes.

Evident when students, for example:

- Compose a work for a chosen medium, using musical elements appropriate to the style and medium.
- Use musical characteristics of a work they have listened to or performed to create their own original work.
- Create unusual sounds within a composition, using conventional and unusual playing techniques, and work out a way of notating the new sounds.

8.16b Makes music that reflects sensitivity, commitment and an understanding of aesthetic considerations.

Evident when students, for example:

- Arrange an existing work, demonstrating an understanding of the unique sound qualities and characteristics of the style.
- Improvise idiomatically sensitive independent parts to songs and instrumental works using any material.
- Demonstrate musical expressiveness, a sense of artistry and technical understanding appropriate to individual styles when interpreting a range of works for performance.

Using skills, techniques and processes

At level 8, a student:

8.17 Integrates technical and structural elements in an imaginative, skilful and coherent way when creating and making music.

Evident when students, for example:

- Identify musical events while listening to music by distinguishing and describing the musical devices and techniques used to provide unity and variety, repetition and contrast, and tension and resolution.
- Sight read a part within an instrumental or vocal arrangement, interpreting notation accurately and expressively.
- Evaluate and refine their own compositions to produce a coherent and unified work.
- Evaluate their own and others' performances, commenting on areas such as musical interpretation, stage presentation, interaction with the audience, suitability of chosen program.

Presenting

At level 8, a student:

8.18 Uses imaginative approaches that reflect a wide knowledge of the conventions of rehearsing, presenting and promoting musical works.

Evident when students, for example:

- Perform, using a chosen medium, a repertoire of contrasting works, displaying control and knowledge of the expressive qualities of the medium and an understanding of the musical structures, subtle expressive features and styles of the compositions.
- Take an active and responsible role in selecting, rehearsing and presenting a musical program, showing a sensitive understanding of the musical style, occasion, audience and venue.
- Record their performance and organise for a limited distribution of the recording.
- Compare two performances of the same work and describe how the presentation of a work can challenge and change a listener's perception of the work.

Arts criticism and aesthetics

At level 8, a student:

8.19 Reflects critically on meanings and values associated with particular musical works.

Evident when students, for example:

- Discuss and analyse the subtle distinguishing musical features of works heard or performed from the same period, by the same composer, within the same culture or in the same style.
- Aurally identify and describe changes in a composer's style of musical expression influenced by the aesthetic values expressed by the society.
- Listen to and critically discuss their performance and the performances of others of a composition and express a reasoned opinion on the effectiveness of the performer's interpretation and presentation.
- Extrapolate criteria for evaluating a performance from a variety of professional critical reviews and apply these when reviewing a performance.
- Listen to different professional performances of the same work, analysing the subtle differences in interpretation, and give reasons for preferring a performance.

Past and present contexts

At level 8, a student:

8.20a Researches music from a variety of past and present social and cultural perspectives, and shows an awareness of how histories are constructed in music.

Evident when students, for example:

- Aurally identify and describe the distinguishing characteristics which determine a composer's style, a work's cultural origin and historical period.
- Relate changes in musical expression to mechanical developments of certain instruments, developments in playing techniques, and the introduction of new sound sources.
- Identify aurally and describe how the use of a particular musical element has changed over time.

8.20b Examines with reference to own music and that of others, the way music can challenge, shape, and be influenced by, prevailing values.

Evident when students, for example:

- Analyse the role of music, especially vocal works, in influencing public opinion on political and social matters.
- Describe the effect of context (venue, associated media, associated events) on either the composition or performance of music heard or performed.
- Identify and describe how some social or political issues have influenced and challenged a performer's interpretation and presentation of a composition and a composer's style of expression.
- Discuss whether Australian music is a hybrid of music from other cultures (consider both global and parochial qualities).
- Examine the diverse contribution music can make to the social and economic structure of a society and analyse the impact of commercialism on artistic expression.

LEVEL 8 Visual Arts

Level 7 outcomes:

7.21a Makes art works using ideas informed by an awareness of contemporary arts practice.

7.21b Reflects an awareness of aesthetic considerations in making art works.

7.22 Structures art works using selected elements, styles and forms, and demonstrates ability to control the medium using skills, techniques and processes.

7.23 Uses processes of critical analysis to support personal judgements of visual arts works.

7.24a Displays cultural and historical knowledge by comparing and contrasting characteristics such as styles, themes, purposes and content in visual arts works.

7.24b Explores contemporary arts issues and relates these to personal visual arts creating and making.

Creating, making and presenting

Exploring and developing ideas

At level 8, a student:

8.21a Initiates and makes art works that explore issues, concepts and themes.

Evident when students, for example:

- Make art works that present personal opinions about issues affecting different community groups (culture, race, gender, age, economic concerns, special needs, particular abilities).
- Demonstrate an understanding of the way art can be used for conveying political and social comment (design and make cartoons, advertisements, murals which convey messages, reflect group opinions or present social or political beliefs and commitments).
- Design and make works in clay, wood, glass or metal that reflect a knowledge of contemporary Australian domestic design.
- Make art works that show an understanding of the influence of new technologies and processes and the relationship between form and function (use photocopied images as a basis for a screenprinted textile garment).

8.21b Makes art works that reflect sensitivity, commitment and an understanding of aesthetic considerations.

Evident when students, for example:

- Use drawing to make personal comments about issues that concern them.
- Make textile works that reflect a thorough knowledge and understanding of convention and tradition and which convey an understanding of the style of the work.
- Design and craft functional items and show an awareness and sensitivity towards social and environmental concerns (design and make domestic gadgets or equipment which are both well-designed and functional and which contribute to the conservation of resources).
- Make images that reflect their personal responses or commitments to issues (photographs that portray personal and sympathetic observations of the human condition and in which the images are well-framed and composed).

Using skills, techniques and processes

At level 8, a student:

8.22 Integrates technical and structural elements in an imaginative, skilful and coherent way to make art works.

Evident when students, for example:

- Devise new ways to interpret old ideas, traditions and conventions to focus on particular aspects (recycle found objects to make art works that comment on heritage or place).
- Match choice of materials and technologies to form, idea and intended function.
- Devise images and forms that entertain, are witty, innovative and which stretch the limits of the materials and techniques used.
- Plan a display of their own art works for a group art exhibition, giving attention to the overall visual impact of the works.

Arts criticism and aesthetics

At level 8, a student:

8.23 Reflects critically on meanings and values associated with particular visual arts works.

Evident when students, for example:

- Prepare a detailed analysis of the work of one or more artists, supporting and enriching their comments, judgements and interpretations with information about social, cultural and political context and artistic influences.
- Focus on questions relating to values, status and position in the art and design world through an analysis of contemporary critical writings that focuses on the role of exhibitions, art markets, galleries, prizes and publications.
- Compare art works by contemporary artists that explore common themes or issues, identifying similarities and differences in visual features, elements and technique and in interpretation and meaning.
- Prepare personal arguments about selected contemporary art works, videos or reproductions and debate their views in a group.
- Demonstrate an understanding of the ways context and values influence messages portrayed through television programs, magazine images, films and murals.
- Write a comparative analysis and review of several works by one artist, focusing on the main ideas explored, the images, techniques and materials used, and reflecting personal opinion.

Past and present contexts

At level 8, a student:

8.24a Researches visual arts works from a variety of past and present social and cultural perspectives and shows an awareness of how histories are constructed in the visual arts.

Evident when students, for example:

- Draw on traditions of art and design practice to reflect, interpret or parody contemporary cultural and social values.
- Identify recurring themes and issues explored by artists and designers in their own and other cultures and times, including those relating to relationships, nationalism, sense of place and intolerance.
- Initiate, plan and carry out a program of investigation, using a range of both human and material resources and focusing on the work of one artist or on works that explore common themes or issues.
- Acknowledge in writing, discussion and practical work the impact of changing technologies in art and design practice.
- Examine domestic Australian housing design, focusing on stylistic changes over a selected period.

8.24b Examines, with reference to their own works and those of others, the way the visual arts can challenge, shape and be influenced by prevailing values.

Evident when students, for example:

- Prepare an oral presentation discussing the influences of the arts on society (explore privilege and disadvantage in arts practices).
- Recognise and use images and symbols to advertise a product, using graphic communication methods.
- Draw on a knowledge of the art and design marketplace to comment on the influence of prizes, exhibitions and publications on public taste and values.
- Explain the sources of imagery and forms in their own folio of work and compare their style of working with an artist they admire.

Dance

Task

Write an essay critically analysing the dance *Ghost Dances* choreographed by Christopher Bruce.

Background

Students were asked to include the following in their essay:

1. Discern the overall form of the work, including description of components that indicate this structure.
2. Interpret the meaning of the work by addressing the following questions:
 - a) Who are the characters/people in the dance?
 - b) What are they doing/experiencing?
3. Support your interpretation with evidence from the work.
 - a) What are the social and political issues dealt with in this work ?
(List sources of information)
 - b) How effectively are these issues communicated ?
 - c) Are you able to relate to this work ?
Why/Why not ?

Relevant outcomes:

Arts criticism and aesthetics

- 8.4 Reflects critically on meanings and values associated with particular dance works.

Past and present contexts

- 8.5a Researches dance from a variety of past and present social and cultural perspectives and shows an awareness of how histories are constructed in dance.

Summary comment

The student:

Analysed and interpreted key movements, lighting effects accompaniment, staging and relationships between the dancers (8.4).

Discerned the structure of the dance and provided evidence to support the interpretations of the symbolism in the dance (8.4).

Supported the meanings and values interpreted from the dance with research into the history of Chile during the Pinochet regime in the 1970s. The meanings extrapolated from the dance depict an awareness of social history, its relevance to others and the value the dance has in depicting that history (8.5a).

Excerpts from a student's 1,000-word essay:

The structure of *Ghost Dances* is explicitly detailed and intricate. It is quite complex with seven sections in all. However, each section is very clearly discerned through the aid of short 'transition' periods between each segment, and elements of performance production and creation such as the visual setting, the audio accompaniment and the dancers' movements (as well as numbers and gender).

In the first part of Section A, there was much weight bearing and lifting between the three dancers, as well as a lot of tumbling and turning. Each dancer danced independently until the second sub section when they came together to dance in a unified form. Eventually their movements became faster, wilder and broader. The second part of Section A also heralded new music. The deep sounds of the pan flute dominated, gradually increasing its speed. Section B created a totally different scene with its bright visual lighting and upbeat music. The lighthearted, South American tune played with Charango (small guitar) and pan flute, accompanied the fast bouncy and swinging movements of the three men and three women. Unlike the previous three males in Section A, these men and women are dressed in civilian clothes.

Generally the majority of sections in *Ghost Dances* express the reactions by the population of South America to their oppression and torture. It shows the extra support people needed during this savage reign. The comfort and help they needed from their loved ones is displayed through motifs executed by the duo in Section C such as the weight bearing movements, the counter balancing and the simultaneous head and torso rolling. Much collapsing also represents the low morale among the people. Sections D and E seem to convey the idea that life must go on, spirits must stay high even though suffering is all around, as shown by the constant looking behind themselves — checking that all is safe. However, motifs such as a running with one arm straight and high on a diagonal as if in greeting, and generally bouncing and swinging motions seem to convey a lightheartedness that is necessary if life is to continue.

It was the South American Indians that were overpowered by the Incas who were then conquered by the Spanish. So although the context of Bruce's piece was contemporary, it was basically stating that any conquest of a population, oppression, torture and death is of savage nature. Therefore, although in *Ghost Dances* Bruce specifically deals with the Pinochet regime in the South American country of Chile, it can be said to make a general social and political statement about the nature of oppressors — dictators and leaders who are prepared to do anything for ultimate power.

Task

Students were asked to realise an original piece of drama.

Background

The task was an integral part of a year 12 Theatre Arts course where students were asked to apply their learning in drama — both technical and aesthetic—in realising a satisfactory theatre performance.

There were no requirements on form, content or theme, the emphasis being on coherence, effectively developed scripts and focused performances. Length of performance was limited to about five minutes.

Students worked either individually or in groups for six weeks with the teacher acting as dramaturg only as necessary.

Tanya took as her starting point some of the ideas in a Bruce Dawe poem, *A Summer Field*.

The work sample presents only the script. Students kept a folio on such aspects as the developmental processes, critical responses, photographs and designs.

Relevant outcomes:

Creating, making and presenting

Exploring and developing ideas

8.6a Initiates and makes drama that explores issues, concepts and themes.

(8.8) Tanya uses simple but effective scene-setting (the use of the swing as a symbol of childhood is economic, direct and controlled).

(8.7) Sketches in costumes with attention to detail and period.

(8.7) Uses dialect as a basis for characterising the younger girl (the sentence structure is loose, featuring run-on ideas, suggesting a sense of innocence and a child's point of view).

(8.6b) Uses contrasting characters, providing the actor with challenging shifts and a range of ages.

(8.7) Makes explicit a clear sense of structure by use of technical and structural effects (changing language registers, changing sound and lighting effects, use of metaphoric action to realise dramatic intent).

8.6b Makes drama that reflects sensitivity, commitment and an understanding of aesthetic considerations.

Using skills, techniques and processes

8.7 Integrates technical and structural elements in an imaginative, skilful and coherent way to make drama.

Presenting

8.8 Uses imaginative approaches that reflect a wide knowledge of the conventions of rehearsing, presenting and promoting drama.

Past and present contexts

7.10a Displays cultural and historical knowledge by comparing and contrasting characteristics such as styles, themes, purposes and content in drama.

Summary comment

The script shows evidence of coming to terms with significant universal themes through drama. A range of characterisations challenge the actor.

A Summer Field

Pan flute music begins softly as spot come up slowly. On the stage is a wooden swing hung by two ropes from an imaginary tree. The rest of the stage is bare but the scenery, a typical outback setting is to be imagined. A child, a young girl of nine, is swinging slowly and forlornly. She is wearing a pinafore and blouse with a 'swing' coat and black buckled shoes. Her hair is tied back tightly with a large black ribbon. Her expression changes from one of dejection to reflection and then almost excitement.

SFX: Sounds of Cicadas and heat

GIRL:

On Tuesdays I go fishing with Daddy to the river 'n I always use Mamma's cheese sand witches for bait. The fishies like that best I think. Daddy laughs and says that if he was a fish he wouldn't want to eat cheese sand witches 'n I laugh too. (*an afterthought*) Y' know, I think that my Daddy's laugh is like a big, loud drum. Yeah, a real big one; 'n it makes me laugh too.

(*Explaining*) But I didn't go to the river today because I had something real special to do. Y' see, I got my best coat on. Daddy says I look real pretty when I wear it, I just always get it dirty 'n it's hot 'cos it's summer so I don't wear it much. But I like to wear it today because I know that Daddy liked me to.

(*Confused*) And I sat so quiet today. Mama told me I was a real good girl. But I still don't know why I had to be so quiet—even Amy didn't say a word. Daddy wouldn't have thought it should be so quiet. Grandma told me one day that when it was really, really quiet and even the bugs and the crickets didn't make a noise then that meant something was wrong. But Auntie Enda told me it was because it's jist what people did; 'n so we should too 'n she doesn't know why all the grown ups wore black too. Well, she says it's 'cos it's sad and that it showed 'spect but of what people says, 'specially grown ups. But I know that Daddy didn't. (tired, becoming uninterested) It was real hot so we never did go to the church, jist the black field that Daddy and Clive were gunna plougher next week.

SFX: Sound of the pan pipes

She begins to swing harder and higher, then suddenly stops and runs off stage right. She returns with some paper and two crayons (red and green) She sits in front of the swing and begins to draw. She slowly recites Humpty Dumpty. She puts down the crayons and goes and gets a piece of gum from under the swing. She resumes drawing and starts to chew the gum, it is too hard, she spits it out and keeps drawing. She puts down the crayons and studies what she has drawn.

(*Proudly*) This is Daddy. I want to be just like Daddy when I grow up. But I want to be a fireman. Aunt Enda said that I should be more like a lady and not have such silly ideas. Daddy says that if wanted to be a fireman I should. And he said never to tell anyone he said it, but he thinks that Auntie Enda is a fuddy duddy. I'm gunna live in a house jist like me and Daddy and Mamma and Lynie do—but I guess I will have to cook 'n that like Mamma does.

(8.7) Uses confident manipulation of time (remembered time and speculative time).

(8.7) Clearly signals shifts in mood that provide a scaffold for the actor's performance; provides economic and performable transitions from the younger character to the older.

(8.6) Shows a capacity to draw on both her own ideas and imagination as well as extending the ideas of the Bruce Dawe poem.

(8.6b) Makes artistic and aesthetic decisions that convey complex shifts in mood and shades of emotional meaning.

(8.6b) Shows independence, confidence and sensitivity in developing the script.

(8.8) Suggests the effective and imaginative use of stagecraft resources.

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continued

Y'know that last night I stayed awake until everybody had gone to bed and all the lights were out 'n I wasn't even sleepy today. I hold my breath and was real quiet and the crickets chirred so loud that I told them they were being silly because their is something wrong and they should be quiet.

She picks up the picture and hugs it like a doll. She pushes the crayons into her pocket. She gets on the swing and swings higher than she ever has before. Then she lets it come slowly to a rest. She closes here eyes, drops the picture and he bottom lip begins to quiver.

(In a quiet voice, almost a whisper) But I am not going to the river to fish with Daddy today, even if it is Tuesday. 'Cos Mamma said that Daddy went on a big long holiday and I would not see him for a long, long time. Aunty Enda said I was to young to understand *(angrily)* She is an old fuddy duddy. I know that Daddy is dead, that's why we did all those things today. *(she cannot hold back the tears anymore)* My Daddy has gone forever and ever and I don't know why and no-one will tell me.

Slow fade to blueout. The child walks from the swing to stage right as she reads the first half of the Bruce Dawe poem "A Summer Field". She slips a pair of pants under the pinafore and take the pinafore off, she removes the ribbon from her hair. The child is now an older girl, she continues to read the poem *(but her voice has changed)* as she folds the pinafore and places it on top of the picture.

SFX: Haunting music of Clannad

Reading of the first 9 lines of Bruce Dawes poem A Summer Field

We are standing in a summer field,
my mother in a shapeless black,

others of the family, over us and around

there is an immense silence. What is happening here ?

Why do our hearts turn painfully, why this taste of the day in
mouths like the stems of dried grass ?

Grey trunks and limbs litter the paddock like a battlefield.

Somewhere a grasshopper chirrs, a bird speaks and regrets it.

Spot come up slowly. The girl, now twenty, walks centre stage. The setting is the same as before, just the swing. (except for the pinafore) The girl stands beside the swing and holds her cheek to the rope. She sighs and looks around.

Woman:

(meditative) Oh Daddy, eleven years ago you went on a big long holiday. For most of that time I was angry at whoever took you – angry at people for not telling me why. I thought Mamma might know or other grown ups; but they didn't and they still don't. *(she fights to hold back tears, sighing)* God, I wish so much that you had stayed a while longer. You were never here to see me grow up. you weren't there the first time I rode the scooter. You always said that you would teach me when I was ten. *(she walks behind the swing and gives it a push)* So when I was ten I didn't let anyone else teach me, I figured it out for myself. I guess I sort of knew already. Aunt Edna told me that I should not be doing such things. I don't know what Mamma thought – she didn't say anything, even when I nearly broke my arms. She just put on a bandage and watched me go out and get straight back on. You would have been so proud of me Daddy. *(she take a long, hard look at her surroundings)* Clive is still fighting to keep the place together, and he's doing alright too. The just finished ploughing the backfield.

(she sits on the swing but doesn't move it) Someone knows why you had to go when you did. I only wish that someone would let me know. But even if I wish I am coming to understand that death is a part of his absurd thing we call life. I suppose that if anything good came out of your death it would be that it helped me to realise life. I have a long way to go but at least I am beginning to understand. I think it started the day you died. You knew what it was like to live and not just exist and you taught me that. That day I started to listen more closely to the sounds and smell the smells of life. You showed me how to do that, I had watched you do that and I must have felt I owed you something. Until now I never realised that after your death I begun to develop an awareness. Maybe we do not remember it all when we die, perhaps there is some place better. I don't know why you had to die; maybe someday I won't want to know. The whole world hints at why but will never tell. Like the heat of the day you died; you loved the heat, to sit and feel its presence, and the rain. Those seemingly little things that are so simple they can be lost forever. *(she stands and seems to contemplate what she has just said)* You know, I haven't been fishing since the week before you died. We could probably learn a thing or two from those fish. Maybe I will take my kid fishing someday. *(She looks upwards)* Teach me what I think you knew Daddy.

Slow fade to blueout as she read the rest of A Summer Field. She picks up the pinafore and picture, places them on the swing and rocks it gently. When she has finished the poem, she exits stage left.

Music of Clannad evocative, Celtic and haunting

No one will remember

what brought us there, what paradigm of confusion
it stands for. But the heat is Australian,

as is the loneliness, I would know it anywhere, the stunning
simplicity of its presence, like that of an animal

whose brute comfort is that it does not care
but carries its nature with it into desuetude.

Task

Keep a production diary to record the key decisions, problems and solutions in the production of a video recording. The diary should be used as the basis for a statement of outcome reflecting on the media production and planning process.

Background

Students making a complete video recording were asked to keep a production diary commenting on all the stages of production from planning and scripting to recording and editing. A statement of outcome based on the diary was to include reflections on the extent to which the finished product achieved the intended style, viewpoint or attitude and on the techniques or practices used to engage the intended audience.

Relevant outcome:**Creating, making and presenting****Using skills, techniques and processes**

8.12 Integrates technical and structural elements in an imaginative, skilful and coherent way to make media productions.

Summary comment

The work indicates that the student can solve production problems in an imaginative way. He demonstrates that he understands that in video production it is sometimes necessary to create a reality not based on the actual circumstances by integrating a range of techniques.

The student sets out a common production situation where the most obvious solution might not have achieved the desired effect. Some inventive problem-solving leaves the student still unsatisfied about colour, a problem overcome through the convention of providing cutaways to shots taken at different locations and different times. The solution indicates that the student understands that the creation of a real-looking video sometimes requires solutions not based on the real at all.

STATEMENT OF OUTCOME

In making my product, several problems arose. The first of which was finding locations to film. After numerous phone calls, a location for the inside shots was finally found which I went and examined. The location for the outside shots of the house were found by driving around various suburbs of Melbourne looking for suitably old and decrepit houses. This turned out to be a more difficult task than expected, but one was finally found in South Melbourne.

The room I used for the inside shots was not ideal, but it was good. The room was smaller than the one I had visualized in my plan and the house did not have a passage way which I needed. To make the room look bigger, I modified the script to have shots in very different directions while filming in there so that the whole room could never be seen in the one shot revealing its size. I also modified the events in the script to eliminate the need for a passage way.

There wasn't a working fireplace in the room so I used an imagined one to the right of the room at night. The desired flickering effect that should be present on the faces of the two characters sitting in front of a fire was achieved by playing a video tape of flames where the fire should be. I turned the television's colour up to maximize its light output. The effect was successful especially when establishing that he has lit the fire. I also used a light reflected off a red reflector to give further red light because the television was producing too much white light and it looked unrealistic. At that stage the flicker was reduced, but it had been established that there was a fire. The red light produced doesn't appear very real, but it is better than the white light that was being produced by the television. The harshness of this light was due to not being able to dim the lights. Other reflectors had to be held up near the actors' faces to fill in the areas which were contrastingly darker because of this harsh side light. Shots of a fireplace were filmed at yet another location and edited in.

Using two cameras allowed me to film twice as many shots in the same amount of takes and made editing very easy. After editing, the result of using two cameras could be clearly seen. It greatly added to the flowing of the images and to continuity.

Some of the low level lighting in the night scene caused the tape to turn out grainy and inferior in quality. The cameras I was using had automatic irises which couldn't be manipulated manually, so they were trying to bring the light level up. In the outside scene there is also a problem with the tape quality at one point. The picture horizontally flickers, distorting the image. I think this was due to the camera I was using. It is over-sensitive to high light levels. Having it on a higher shutter speed probably would have allowed the camera to cope.

The pieces of music used in the beginning and end of the film were original, but were not of my creation. All other incidental music occurring throughout the film was produced by me using a synthesizer

Music

Task

Students were asked to compose and notate a work for one of the school's ensembles. The work could be for any combination of instruments but should demonstrate an understanding of a range of 20th century compositional techniques.

Background

The year 12 class had studied in detail the distinguishing musical features and compositional techniques of a number of contemporary works in

different styles. Study activities involved aural analysis and score reading in conjunction with critical listening.

Relevant outcome:

Creating, making and presenting
Exploring and developing ideas

8.16b Makes music that reflects sensitivity, commitment and an understanding of aesthetic considerations.

The musical score is handwritten and spans 32 measures, divided into four systems.
System 1 (Measures 1-8): Includes parts for Tpt, Flw 1, Flw 2, Viola, Cello, and Str. A 'div.' section is marked above measures 2-3. A circled '1' is above measure 1. A circled '20' is above measure 8. Dynamics include 'ff' and '(ff)'. Performance instructions include 'pick a note within this range (keep changing bows to sustain ff)'.
System 2 (Measures 9-16): Includes parts for Tpt, Flw 1, Flw 2, Viola, and Cello.
System 3 (Measures 17-24): Includes parts for Flw 1, Flw 2, Viola, and Cello.
System 4 (Measures 25-32): Includes parts for Flw 1, Flw 2, Viola, Cello, Wind Gong, Flw 1+2, Viola, and Cello. A circled '25' is above measure 25, and a circled '32' is above measure 32. Dynamics include 'f'. Performance instructions include 'IMPROVISE IN TOP REGISTER' and '+ (L.H. figs)'.
 Additional notes include '[sing] ff, pick a note + drop it a minor 3rd at conductor's discretion' and '3' above a rest in measure 2.

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Task

Students were required to prepare a collection of materials that explored the possibilities of an art idea.

Background

The year 12 students had seen the video drawing series Mark and Image. They saw the first five videos in year 10 and the final five in the first semester of year 11, after which they discussed the approaches to drawing displayed by the artists and students on the videos. Using the videos as starting points, each student undertook a self-directed exploration of drawing techniques, media and imagery. The student here kept a journal in which he collected magazine images, sketches, miniature collages and tiny paintings. Many of these visual ideas have been developed into larger works to develop an idea or to explore the medium. However, the emphasis for assessment here is on the exploration of media and artistic ideas rather than on one completed product.

Relevant outcome:

**Creating, making and presenting
Exploring and developing ideas**

- 8.21a Initiates and makes art works that explores issues, concepts and themes.
- 8.21b Makes art works that reflect sensitivity, commitment and an understanding of aesthetic considerations.

Using skills, techniques and processes

- 8.22 Integrates technical and structural elements in an imaginative, skilful and coherent way to make art works.

Summary comment

Luke has gone on a visual journey in which he has recorded ideas and explored visual forms and images. His collection of works and journal notes indicate his control of drawing media and his imaginative exploration of techniques such as collage and drawing. These works represent a small sample of the student's developmental folio.

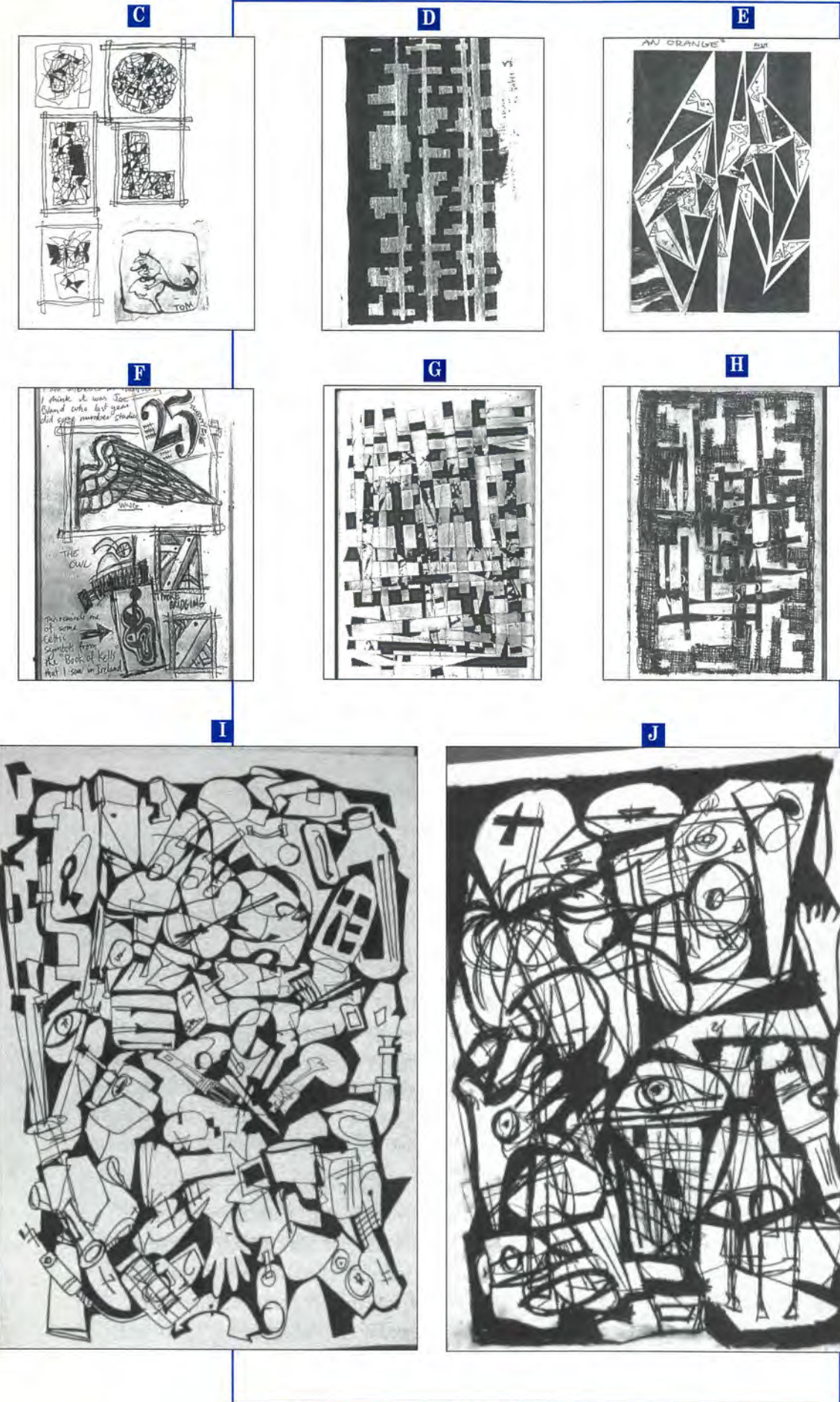
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(8.21a) Drawings of bridge done at art camp that began year (A).

(8.21b) Student worked with the bridge forms to develop this charcoal image focusing on the structural elements of the bridge (B).

(8.21a) Drawings are small diary entries, experimenting with images and media (C to H).

(8.22) Two large images show further development of the notion of design, rhythm and structure (I, J).



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Appendix

National collaboration in curriculum

National collaboration in curriculum began in June 1986 when the Australian Education Council resolved to support the concept of a national collaborative effort in curriculum development in Australia to make the best use of scarce curriculum resources and to minimise unnecessary differences in curriculum between States.

By 1987, the AEC had identified five priority areas for collaboration: science, numeracy, literacy, languages other than English (LOTE), and English as a second language (ESL).

Three initiatives

The AEC took three significant initiatives in 1988. First, it set up a working party to develop a discussion paper for a national approach to monitoring student achievement 'which takes cognisance of the programs already in place or under development at the State and Territory level'.

Second, it decided to develop a statement of the national goals and purposes of education in Australia.

Third, it set up a project to map the mathematics and general curriculum in all States and Territories through a study of their curriculum documents. The project was managed by the Directors of Curriculum, comprising the senior officers responsible for curriculum in the States and Territories and senior officers in the Commonwealth and the non-government systems. These maps were completed in early 1989.

Landmark decision

In April 1989, the AEC saw the second initiative come to fruition when it endorsed the *Common and Agreed National Goals for Schooling in Australia*.

The AEC also agreed to 'strengthen further the effective collaboration which has occurred to date to enable greater effectiveness and efficiency in curriculum through the sharing of knowledge and scarce curriculum development resources across systems' and to 'remove unnecessary differences in curriculum between systems'.

Building on the work of the third initiative, the AEC decided to develop a statement on mathematics. This would include, within the framework of the agreed national goals, 'the knowledge and skills to which all students are entitled' and the 'agreed areas of strength in curriculum development which might be shared and built upon'. It also decided to set up three more mapping projects, this time in technology, science and English literacy.

Widening scope of activity

In October 1989, the AEC widened the scope of national collaborative curriculum activities to include a mapping of the social sciences and an audit of environmental education materials, followed by a map of the environment as a cross-curriculum study. In May 1990, it decided to include, as one of the terms of reference for the writing of curriculum statements, the principles and objectives of the *National Policy for the Education of Girls*. It also asked for an audit of Aboriginal education curriculum materials. This was followed in December 1990 by approval for statements to be developed in English, technology and science.

Profiles

In mid-1990, the working party set up in 1988 under the first AEC initiative presented its report. This recommended the development of profiles to describe students' learning outcomes at a number of levels. In December 1990, the AEC endorsed the development of two profiles — English and mathematics — by the Australasian Cooperative Assessment Program (ACAP). The profiles would 'provide a framework which can be used by teachers in classrooms to chart the progress of their students, by schools to report to their communities and by systems' reporting on student performance as well as being amenable to reporting student achievement at the national level'.

Eight areas of the curriculum

In April 1991, the AEC launched the projects in their final form by deciding that statements and profiles would be developed for eight broad learning areas, forming a template of the knowledge and processes to be taught and learnt in Australian schools. Most States and Territories had already adopted their own sets of key learning areas, which generally clustered around the eight areas of learning adopted by the AEC.

Career education in Australian schools

In 1989, the AEC established a working party on career education, which prepared a document entitled *Career Education in Australian Schools: National Goals, Student, School and System Outcomes and Evaluative Arrangements*. This was referred to CURASS by the AEC in June 1992 'to inform its consideration of career education components within the national collaborative curriculum and assessment framework'.

CURASS decided that career education in general and the document *Career Education in Australian Schools* in particular should be 'taken into consideration in the development of statements and profiles', especially in health and physical education and studies of society and environment.

Inclusivity

In 1992, CURASS decided to undertake two supplementary projects — one for students of English as a second language, the other for students with disabilities. These projects developed the national ESL Scales and the Towards Level 1 section in the profiles and helped ensure that these students had access to the profiles.

In addition, the Commonwealth funded two initiatives aimed in part to achieve high levels of inclusivity in national collaborative curriculum activities.

The first of these was the National Aboriginal and Torres Strait Islander Studies Project, made up of five sub-projects. This led to the development of the *National Philosophy and Guidelines for Aboriginal Studies and Torres Strait Islander Studies, K-12*. The second initiative secured the inclusion of Aboriginal studies and Torres Strait Islander studies and perspectives within the national statements and profiles. The other three sub-projects aimed to assist teachers in incorporating Aboriginal studies and Torres Strait Islander studies in their programs.

The second Commonwealth-funded project was the Gender Equity and Curriculum Reform Project. This had as one of its components the appointment of a gender equity consultant to each of the national collaborative curriculum projects to ensure that the principles and objectives of the *National Policy for the Education of Girls in Australian Schools* were incorporated into the design briefs, statements and profiles.

Project management

Until August 1991, development of statements was being managed by the Directors of Curriculum and the profiles by ACAP. This structure did not provide a close nexus between statements and profiles and so was replaced by the AEC Curriculum and Assessment Committee (CURASS), which managed all projects to completion.

CURASS assumed two major responsibilities: for consultation and for the progressive approval, through consensus, of draft statements and profiles. States, Territories and the Commonwealth had up to two representatives each on CURASS. Non-government systems and sectors were also represented, as were the government and non-government teachers' and parents' organisations. In June 1992, a secretariat was established to support CURASS.

The committee developed a series of guideline papers setting out its position on issues important to the projects. The papers described the nature of statements and profiles, dealt with the roles and functions of the committee itself, set out its processes of consultation, dealt with issues relating to inclusivity, and explored pedagogical implications.

University of Melbourne was contracted by CURASS to prepare the arts profile. The key writers were Dr Lee Emery and Dr Geoff Hammond. The associate writers were Jenny Aland, John Benson, Ralph Buck, Ted Clark, Louise Dressing, Imre Hollosy, Dr Gary McPherson, Nora Morrisroe, Robin Pascoe and Kaye Price. The statements and profiles were completed in their present forms in 1993. In July 1993, the AEC referred the documents to States and Territories.



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