

# THE ARTS

## Years 1 to 10 Syllabus



QUEENSLAND  
SCHOOL  
CURRICULUM  
COUNCIL

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# Rationale

## Nature of the key learning area

The Years 1 to 10 The Arts key learning area encompasses those artistic pursuits that express and communicate what it is to be human through Dance, Drama, Media, Music and Visual Arts. Through these five distinct and separate disciplines, we develop, share and pass on understandings of ourselves, our histories, our cultures and our worlds to future generations. The arts, separately and collectively, can balance and enrich student experience by fostering unique and significant skills and understandings. These are transferable to other areas of learning.

### **A part of everyday life**

The arts are significant aspects of everyday life. People interact with them regularly as individuals and as members of communities. The arts influence decisions and choices made every day about such things as our clothing and appearance, our natural and built surroundings, music, television programs and movies. The arts entertain, record events, promote ideas, provoke responses and stimulate discussion. They provide opportunities for us to create, reflect, challenge, ritualise, critique, and celebrate. They also play important roles in expressing and sharing the vitality of cultures and communities, in constructing personal and cultural identities, and in transmitting values and ideas.

Many people are personally passionate about the arts in their lives. They value the enjoyment and satisfaction they get from their involvement in these expressions of the human spirit.

Through education in the arts, students develop creative talents, competencies and skills that can be transferred to their working and recreational lives. They experience and come to understand both the collaborative and the self-managing aspects of arts practice. Students become aware of the socialising influence of the arts and are motivated to participate in and enjoy the arts as discerning practitioners and consumers. As well, arts activities, museums, festivals, performances, organisations and industries contribute significantly to the Australian economy.

### **Ways of thinking and learning**

This key learning area provides students with opportunities to identify, value and extend their academic, personal and social capabilities by offering multiple pathways to learning. Acknowledging, respecting and building on the cultural knowledge that everyone brings to learning are fundamental to this process.

By engaging in, and reflecting on, arts activities, students develop skills and abilities to use processes that contribute to their physical, cognitive, emotional, aesthetic, cultural, social, moral and spiritual development. They learn to think critically as they analyse and critique arts works and identify the influence of contexts.

Students of The Arts acquire and extend insights and understandings. They learn to value unexpected and desirable discoveries and to appreciate the ephemeral as well as the enduring.

In each of the arts disciplines, students focus on the use of their senses. Students develop breadth and depth in a range of learning styles and modes of thinking. They access the perceptual, cognitive and imaginative domains in unique and challenging ways. These attributes enable students to explore and construct meanings. They learn to convey ideas and feelings using appropriate forms, symbol systems and processes.

### Contribution of the key learning area to lifelong learning

The Queensland school curriculum is designed to assist students to become lifelong learners. The overall learning outcomes of the curriculum contain elements common to all key learning areas and collectively describe the valued attributes of a lifelong learner.

A lifelong learner in The Arts is:

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

The Arts key learning area makes a unique contribution to lifelong learning by cultivating habits of mind and dispositions that facilitate the development of these valued attributes.

#### **Knowledgeable person with deep understanding**

Students acquire and apply knowledge, skills and practices that are specific to each arts discipline. Within their range of abilities, they use visual, auditory and kinaesthetic symbol systems, languages, forms and processes to express ideas and feelings. Learning in the arts encourages students to acknowledge and value the variety of cultural perspectives that exists in communities. Students use their senses as a means of understanding and responding to arts works and arts experiences. As well as the acquisition of conceptual and theoretical knowledge, learning in the arts places particular importance on students' developing processes and skills. 'Knowing how' is as important as 'knowing about'. By cultivating reflective arts practices, students are able to know when, where and why to use and apply their acquired knowledge and understanding.

### **Complex thinker**

Students develop an ability to think inductively, deductively and intuitively by engaging in and reflecting on arts experiences. They learn to refine their conceptual understandings, solve problems, make judgments, discuss respectfully, and justify opinions.

Students come to understand and value the processes and products of lateral thinking and apply related strategies to their own problem solving. New knowledge and meanings can be created when students identify and manipulate abstract patterns, contexts and relationships. Developing sensitivity to nuance and sub-text is integral to this process.

By analysing arts works to detect forms, content, purposes, points of view and target audiences, students develop critical appreciation. They develop the ability to clarify, interpret and make explicit their ideas and feelings through and about the arts.

### **Responsive creator**

Students develop the capacity to work creatively in various ways and modes, responding to multiple experiences and ideas in the diverse world around them. They choreograph, improvise, make, produce, devise and compose to express and communicate personal meaning. Through visual, auditory, musical, kinaesthetic, spoken and written forms, students demonstrate imagination, sensitivity and aesthetic awareness. They may combine processes and components from the arts disciplines in innovative ways. Students may rework and transform existing ideas and works to produce something new and original.

### **Active investigator**

Students construct meanings as they explore, describe and predict. They learn effective ways to respectfully acknowledge various perspectives and to challenge views, methods and conclusions. Students use and apply various techniques and technologies to research and analyse contexts. The ephemeral aspects of many arts processes and products and the opportunities of chance discoveries are recognised and explored.

### **Effective communicator**

Students develop the ability to communicate effectively and confidently in a range of contexts and for many different audiences. They learn to use the various symbol systems, languages, forms and processes of the arts as they formulate, communicate and justify opinions and ideas. Students understand that arts works carry values, are constructions of reality and imagination, and have the capacity to evoke responses.

### **Participant in an interdependent world**

By participating in, enjoying and critiquing arts experiences, products and performances, students begin to reflect on, respond to, and evaluate the role of the arts in diverse societies. Students develop an enhanced understanding of themselves as members of cultures and societies with pasts, presents and futures to which they can contribute.

Through negotiating, cooperating in decision making, and working effectively in groups to achieve shared goals, students learn to identify and apply interpersonal and intercultural skills. They may develop a capacity to cope with ambiguity and complexity in worlds of rapid cultural, social, economic and technological change.

### **Reflective and self-directed learner**

Students access various sensory ways of knowing and thinking within arts activities. They develop informed personal perspectives and sensitivity to the aesthetic dimension of physical, cultural and spiritual environments. Students come to understand their own learning styles, developing the self-discipline to work independently, to persevere with projects, and to plan to accommodate the unpredictable. Through learning that may focus on, and deal with, human issues and experiences, students have opportunities to learn ways to manage their emotions in a safe and supportive environment. They recognise and utilise their strengths and weaknesses, and their accumulating repertoire of skills.

## **Cross-curricular priorities**

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

### **Literacy**

Literacy is a social practice that uses language for thinking and making meaning in cultures. It includes reading and writing, speaking and listening, viewing and shaping, often in combination in multimodal texts within a range of contexts. Critical thinking is also involved in these practices. In learning literacy students seek and critically appraise information, make choices and use their literacy skills to become independent learners. They develop critical literacy by questioning the cultural, social and political practices embedded in spoken, written, visual, auditory, kinaesthetic and multimodal texts. Students learn the relationship between the contexts and the audiences of those texts. Students begin to understand that literacy influences how people view themselves, their identities and their environments as well as providing ways to represent these views.

The Arts key learning area uses English literacy skills as well as contributing to the development of those skills. In addition, students become literate in the symbol systems used within the arts disciplines to convey meaning using current and emerging technologies.

Students use their developing literacy skills to listen, speak, view, shape, read and write in arts activities. They use appropriate language conventions and learn arts specific vocabulary to interpret, communicate and explore their imaginative thinking, feelings and understandings. They learn to consider the purpose and audience of texts and how these affect their choices of form, structural elements and vocabulary. As students develop their critical literacy, they clarify ideas, justify opinions and decisions, seek and critically appraise information. Students come to understand that, as consumers and producers, they interact with texts, being positioned by them and positioning others through them.

At the same time, learning in The Arts makes a particular contribution to the development of English literacy. Early experiences in representing the physical world, ideas and feelings through images, sound and movement make a significant contribution to the development of the more abstract understandings and use of symbols in reading and writing. Engaging in arts activities helps children develop their concepts of print, capacity to focus on blocks of sound, and sense of pattern and rhythm. Throughout schooling, arts learning involves students in creating and reflecting on written, spoken, visual, kinaesthetic and auditory modes either separately, or in combination as multimodal texts. Through these experiences students develop their abilities to listen and view attentively and to work in metaphorical ways. They develop their oral, aural and kinaesthetic memories and sensitivity to words. They explore a variety of expressive forms as ways of making meaning and learn to look for multiple meanings in texts.

Students also become literate in the various symbol systems of The Arts disciplines. They learn to communicate meaning through selecting, combining and manipulating written, spoken, visual, kinaesthetic and auditory elements (such as colour, gesture, rhythm and space) into forms appropriate to the context.

Students use their developing understandings of elements and forms to recognise, interpret and express the human condition and experience in imaginative ways. Engaging in, and reflecting on, arts experiences contributes to literacy development when students:

- experiment with, examine, reflect on and use a range of languages, symbol systems, forms and technologies to express their ideas, feelings and experiences
- deconstruct, reconstruct, interpret and create spoken, written, visual, kinaesthetic, auditory and multimodal texts
- develop a capacity to understand the many meanings that forms and messages may overtly or covertly convey
- consider the audience and purpose in constructing, performing, displaying and critically reflecting on those arts works that have a communicative function
- express, negotiate, construct, communicate and interpret meaning in relation to the cultural, social and historical contexts in which arts works are created and presented
- create, interpret and record the marks, notation, images and symbols used in the various arts disciplines
- apply understandings as participants within texts as well as listeners, readers and viewers of texts.

### **Numeracy**

Numeracy includes the practices and dispositions that accurately, efficiently and appropriately meet the demands of everyday situations involving number, space, measurement and data. Numeracy skills are developed as students solve problems by applying numerical and spatial concepts and techniques.



Students draw on numeracy in representing real or imaginary objects and situations. In particular, the arts employ visual, temporal and kinaesthetic concepts of space and numerical patterns.

Through engaging in, and reflecting on, arts activities students can develop competencies in numeracy by having opportunities to:

- develop understanding of concepts that the arts share with mathematics: for example, time, length, symmetry, shape, comparison and their cultural origins
- express their competencies in contexts that may not be seen as overtly numeracy based
- apply mathematical skills to practical activities by planning, counting, measuring, designing, graphing, mapping and calculating
- identify, make and use patterns and sequences.

### **Lifeskills**

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

It is possible to identify at least four sets of lifeskills that enable students to participate in life roles. These lifeskills and related life roles are:

- personal development skills — growing and developing as an individual
- social skills — living with and relating to other people
- self-management skills — managing resources
- citizenship skills — receiving from and contributing to local, state, national and global communities.

Through engaging in, and reflecting on, arts activities, students develop competencies in each of these lifeskills in a diverse society.

**Personal development skills.** Students:

- identify and develop talents and interests
- recognise individual strengths and weaknesses
- recognise personal viewpoints, attitudes, beliefs and values
- realise ideas, images and feelings
- develop knowledge, skills, processes and aesthetic awareness
- develop confidence and self-esteem.

**Social skills.** Students:

- work cooperatively and collaboratively towards shared goals
- communicate effectively within and across cultures
- share resources
- develop and use conflict resolution strategies
- learn from real-life and lifelike situations.

**Self-management skills.** Students:

- develop metacognitive skills
- develop divergent, creative thinking and apply problem-solving strategies

- develop sensory awareness and perceptual abilities
- generate, manipulate, store, present and access information
- develop an enterprising disposition
- formulate goals and develop workable pathways to realise them
- value risk taking as a learning opportunity
- manage resources responsibly — personal, local, national and global.

**Citizenship skills.** Students:

- acknowledge the cultural practices of a diverse range of communities
- make decisions on the basis of understanding and valuing cultural and linguistic diversity, social justice and ethics
- develop advocacy skills on a personal and collective level.

**Futures perspective**

A futures perspective is one that involves practices and dispositions leading to the identification of possible, probable and preferred individual and shared futures. A futures perspective leads to insights and understandings about thinking ahead and the roles of individuals and groups in envisioning and enacting preferred futures. Students with a futures perspective have a disposition to take responsibility for their actions and decisions. They are empowered to participate optimistically in processes of social innovation, recovery and renewal.

Insights and knowledge about the past and present lead to consideration of the consequences of previous and future personal and collective actions. Futures concepts provide a basis for thinking about, and taking responsibility for, decisions and actions.

In The Arts key learning area, students:

- develop and enact a personal futures perspective through the forms, symbol systems and processes of the arts
- develop and act upon a range of human capacities, such as imagination, intuition and foresight
- explore and communicate perceptions about futures
- understand and empathise with messages that communicate futures perspectives in past and present arts works from various cultures
- understand how arts works influence, and are influenced by, environments, contexts and purposes
- investigate the impact and consequences that technologies have on individuals, local and global communities, and their environments with a view to envisioning preferred futures
- develop and utilise lateral and creative thinking, decision making, problem solving, reflection, and insight that optimistically embrace the unexpected
- critique current visions of futures as expressed in arts works, such as films, dance, plays, songs and images
- envision their own contribution to future sustainable living cultures.

## Understandings about learners and learning

### Learners and learning

The following assumptions about learners and learning underpin the Years 1 to 10 The Arts key learning area:

#### Learners

- Learners are individuals with divergent views about the world.
- Learners have creative potential that can be nurtured and developed by each of the arts.
- Learners have a broad range of knowledge, attitudes, values and experience shaped by their gender, sexual identity, socioeconomic circumstances, cultural and linguistic backgrounds and geographical locations. This prior knowledge and experience influence the ways in which they approach learning.
- Learners grow, develop and learn in different ways, in different settings and at different rates.

#### Learning

- Learning is a lifelong process.
- Learning is most effective when the learning environment is safe, supportive, enjoyable, collaborative, challenging and empowering.
- Learning occurs within, and across, cultural and social contexts and is influenced by them.
- Learning is most effective when it involves active partnerships with parents and carers, peers, teachers, school and community members focusing on learners.
- Learning contexts should acknowledge equity principles by being inclusive and supportive and by acknowledging and valuing diversity.
- Learning requires active construction of meaning and is most effective when developed in meaningful contexts; it accommodates, acknowledges and builds on prior knowledge.
- Learner-centred strategies are most effective in enabling learners to make informed choices and take actions that support their own and others' wellbeing.
- Learning is enhanced by the use of a range of technologies.
- Learning is enhanced and supported when teaching approaches are culturally sensitive.

### Learning in The Arts

Learning in The Arts involves aesthetic and sensory learning, cognitive, physical and social learning.

#### Aesthetic and sensory learning

Aesthetics can be described as 'sensory knowing' and refers to the use of the senses to perceive, learn and respond to the environment and human creation in the arts. Aesthetic experiences are both responsive and productive and involve the formation of judgments and preferences. Students are involved in a process

where they select elements, components, concepts and forms. They then select, combine, manipulate, rework and emphasise these elements to express particular ideas, feelings and meanings.

Engagement in arts experiences requires students to interact with the sensory aspects of their world. The senses are engaged cognitively, physically and affectively, enabling students to develop an understanding of the aesthetics of their own culture and that of others. Students are able to feel, enjoy, respond to and make judgments about their experiences and develop their sensory awareness and discrimination. These processes contribute to the construction of a personal aesthetic and foster a critical awareness of aesthetic values within and across cultures and social groups.

### **Cognitive learning**

Cognitive learning in the arts develops complex thinking skills, some of which are used in all dimensions of learning and some of which are specific to an arts discipline. This enables students to develop their intuitive, creative, and imaginative abilities and their problem-solving and research skills. These skills include the ability to perceive, analyse, reflect, make judgments, deconstruct and synthesise information from diverse sources to generate ideas. Students become familiar with, and learn to control and use, the techniques, symbol systems and processes that are central to each arts discipline. These abilities are integral to the broader goals of education and are prominent among the lifeskills that students will need.

### **Physical learning**

The physical dimensions of the arts areas develop muscle memory, fine and gross motor skills, coordination and spatial awareness through experiences such as playing, singing, dancing, moving, performing and using equipment. A significant aspect of learning includes participating in practical activities where, within their range of abilities, students acquire physical skills and techniques relevant to an arts discipline. This involves acquiring and developing procedural knowledge, where ‘knowing how’ and the automatic and rapid application of thought processes are fundamental to making decisions and taking action. Physical learning may also involve repetition and practice of movements and patterns to develop control and mastery.

### **Social learning**

The arts can bind communities through celebrations, rites and rituals. As students participate in arts practices, they develop an understanding of the dynamics of particular cultural, social, historical and economic contexts and the shared social meanings that are produced and valued by groups. Students develop interactive skills, social confidence, an understanding of group dynamics and the ability to negotiate within groups as they work towards a shared goal. They begin to understand their own feelings and emotional responses and those of others as they engage in, and reflect on, arts experiences. They are in situations where they can empathise with others, share their excitement, manage frustrations and represent feelings as they create arts products.

### **Learner-centred approach**

A learner-centred approach to learning and teaching views learning as the active construction of meaning and teaching as the act of guiding, scaffolding and facilitating learning. This approach considers knowledge as constantly changing and built on prior experience.

A learner-centred approach provides opportunities for students to practise critical and creative thinking, problem solving and decision making. These involve using skills and processes such as recall, application, analysis, synthesis, prediction and evaluation. All these contribute to the development and enhancement of conceptual understandings. A learner-centred approach also encourages students to reflect on, and monitor, their thinking as they make decisions and take action.

Arts activities should be adjusted constantly to meet the abilities, needs and interests of individuals and groups of students. This may mean providing different amounts of time, space or materials and offering different levels and types of support to students. For some geographically isolated students, the focus may be on arts activities that do not require regular face-to-face interaction with peers. Students may engage in experiences in different ways or make choices from a range of options so that learning is relevant and meaningful. They will have multiple opportunities to participate in learning activities to demonstrate what they know and can do with what they know. This approach involves both students and teachers in the design of learning and assessment and requires negotiation and flexibility.

### **Community partnerships**

The arts bring together students and members of the school, local and arts communities. These partnerships can immerse students in many approaches, experiences and contexts. Some students may access private tuition in the arts as well as school experiences. Developing partnerships with teachers who offer private programs makes it possible to connect learning from both outside and inside the school. Partnerships also provide opportunities to inform the community about an education in the arts.

By drawing on diverse school and community resources, learning activities can be enriched by building partnerships with others who engage in the arts for work and leisure. Parents, community members, arts administrators, local artists, teachers and workers in the arts industry can contribute by sharing with students their experiences, expertise, skills and ways of working with materials and practices.

Community partnerships can also serve to enrich the learning activities offered to students by providing access to equipment, facilities, museums, community festivals and live performances. Insights into arts practices can be provided through experiences of artists in schools programs, original works of art and art spaces beyond the classroom. These can also include workplaces of artists, community spaces and virtual spaces. It is valuable for students and community members to have opportunities to interact and collaborate on arts projects and in real-life learning situations.

Celebration, respect and understanding of cultural diversity and the interconnected nature of art and culture may be explored in meaningful ways. This is enhanced through the sharing of practices and traditions with representatives and artists from cultures within the school community.

Partnerships with Aboriginal communities and Torres Strait Islander communities, in particular, provide essential learning opportunities for schools. These communities often have cultures with an oral orientation and holistic approach to the transmission of cultural knowledge. The expression of cultural identity, history, law, relationships with land, sea and family through a variety of artistic means provides rich learning experiences for all students. In creating and maintaining partnerships with Aboriginal communities and Torres Strait Islander communities, people must respect protocols and procedures. To ensure the effectiveness of these partnerships, seek guidance from relevant indigenous groups, organisations and community members.

## Equity in curriculum

A curriculum based on equity principles challenges inequities by:

- acknowledging the existence of unequal outcomes of schooling for different groups of students and minimising inequalities
- identifying and minimising barriers to access, participation, active engagement, construction of knowledge and demonstration of outcomes
- respecting and using the knowledge, skills and experience of all students as a basis for their learning and for enhancing the learning of others in the community
- developing understanding of, and respect for, diversity within and among groups
- making explicit the fact that knowledge is historically, socially and culturally constructed
- making the relationship between valued knowledge and power relations explicit
- identifying and promoting the capacity of The Arts key learning area to develop knowledge, practices and dispositions that empower students and challenge injustice and inequity.

### Student access and participation

An inclusive curriculum caters for the needs of all students by identifying and minimising barriers that may limit students' access to, participation in, enjoyment and understanding of, and success in the arts. The Arts key learning area provides opportunities for all students to access learning in and through the auditory, visual, kinaesthetic, and verbal ways of knowing.

Curriculum planning should consider the interrelationships between culture, language, ability, gender, sexuality, location and socioeconomic circumstance. These impact on students' perspectives and experiences and, therefore, access to, and participation in, the curriculum.

Students are from diverse cultural and linguistic backgrounds and bring valuable perspectives and experiences to the classroom. These perspectives and experiences should be used as a basis for students' access to, and participation in, arts learning experiences.

Standard Australian English may be an additional language of students from diverse cultural backgrounds including Aboriginal students and Torres Strait Islander students. Students for whom English is their second or subsequent language bring varied prior experiences to the classroom. Some of these experiences support their learning in the arts and others may make learning more difficult. Teachers should acknowledge students' prior experiences and recognise that the level of student competency in a first language will impact on subsequent language development.

Contexts and contents need to be carefully selected when planning and implementing learning experiences. The cultural, religious, and spiritual beliefs of individuals or groups of students must be considered. Some arts works, activities and experiences are sacred to particular cultural and religious groups and participation by students outside these groups would be inappropriate. To determine the appropriateness of arts works, activities, and experiences, teachers should seek guidance from cultural and religious groups within the local community.

The educational needs of students with disabilities and learning difficulties are catered for by identifying and minimising barriers to their access and participation in the arts. Some students with disabilities may not be able to access some aural, oral, visual, or physical aspects of the arts. These students may require modifications to the learning experiences, resources, and physical environment. Some students with disabilities may demonstrate only part of an outcome. Adaptations to learning experiences and assessment tasks should be made while planning school/class curriculum programs and recorded on students' learning programs.

Students with gifts, talents, and interests in one or more of the arts require access to, and participation in, arts experiences that accelerate, enrich and extend their learning. These learning experiences should be planned and recorded in the students' learning programs. Where students pursue their interests and talents in arts activities outside the classroom, these activities could contribute to the student's demonstration of outcomes. Students may offer expertise that can be valued and shared.

Gender stereotypes and constructions of masculinities and femininities in various cultural and social groups may influence student choices, attitudes, perspectives and participation in the arts. Access to, and participation in, the arts is maximised when the selection of concepts, contexts, content, and learning activities accommodates the learning styles, interests, and experiences of all boys and girls.

Students from rural and remote locations have experiences and perspectives that provide unique contexts for an arts program. Valuable resources in the local community, such as theatre groups and music groups should be drawn upon. Artists-in-Residence, touring programs, virtual galleries, camps, and electronic communication can provide further opportunities for collaborative arts practice.

The experiences and perspectives of students in low socioeconomic circumstances should be acknowledged, understood, and valued. The financial costs of learning experiences should be considered to ensure access and participation for these students.

### **Learning about equity in and through the arts**

An equitable curriculum promotes knowledge, practices, and dispositions about equity and provides a means of exploring and challenging equity issues in and through the arts. An equitable arts program assists students to develop understandings of different perspectives. Students express, explore and critique personal, group and societal values. They challenge misrepresentations and stereotypes to become responsive creators and active participants in interdependent societies. The arts encourage students to understand and appreciate diverse needs, experiences, and perspectives and to value and respect people, cultures and their environments. Students should critically reflect on the opposing values of respecting cultures while simultaneously being aware that some customs conflict with human rights. The arts use the unique and diverse cultures, histories, languages, and communities in Australian societies as bases for learning experiences.

Students develop understandings about the cultural constructions of attributes valued in the arts. They learn about the dynamic interrelationships between arts works and the historical, social, cultural, spiritual, political and economic contexts in which they are created. This learning promotes understanding of the heterogeneity of practices, beliefs and values within and across cultural, social, geographic and economic groups.

Students develop knowledge, practices, and dispositions to critically analyse organisations and power relations that can work for or against individuals, cultural or social groups. They in turn express their ideas and feelings confidently through the arts.



# Outcomes

## Framework

This syllabus provides a framework for planning learning activities and assessment tasks through which students have opportunities to demonstrate what they know and can do with what they know in the Years 1 to 10 The Arts key learning area.

### Key learning area outcomes

The key learning area outcomes highlight the uniqueness of The Arts key learning area and its particular contribution to lifelong learning. During the compulsory years of schooling, students engage in, and reflect on, experiences in each of the arts to develop the knowledge, skills, techniques, processes and dispositions necessary to:

- create, present and reflect on arts works with confidence, skill, enjoyment and aesthetic awareness
- express ideas, feelings and experiences through the symbol systems, techniques, technologies and processes appropriate to each of the arts
- communicate with an intended audience through the forms and processes of the arts
- understand, critically evaluate and appreciate the impact of the cultural, social, spiritual, historical, political and economic contexts of arts works in the construction of meaning
- respect and value cultural diversity, address equity issues and establish supportive environments to promote their own and others' involvement in the arts as discerning consumers and practitioners
- understand the unique contribution of each of the arts as well as the collaborative nature of many arts practices
- understand that learning in the arts is transferable to their personal and working lives.

### Strands of the key learning area

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

**Dance**

This strand focuses on students using dance as an aesthetic means of ordering movement and the structuring of gesture and motion to capture and convey ideas, images and feelings, using the human body as the means of expression and communication.

The organisers of the Dance outcomes are choreographing, performing and appreciating.

*Choreographing*

The emphasis of choreography is on process and exploration, rather than on end product. Students use dance components to create movement and to structure and organise dance. Through engagement in, and reflection on, choreography, students develop an understanding that dance is a universal mode of self-expression and communication.

*Performing*

Performance is concerned with the development of physical, expressive and interpretive movements in both informal and formal settings. Prior to undertaking movement, students prepare their bodies and minds for dance through warm-up. Through engaging in, and reflecting on, performance students realise the body's potential as an instrument of expression, develop positive self-esteem and build confidence in personal physicality.

*Appreciating*

Appreciation involves students in analysing their own and others' dance across a range of contexts. Through dance appreciation, students develop an understanding that dance is a recognised and popular form of social interaction and is a living expression of culture, spirituality and history. Students appreciate dance using an analysis model that includes discerning the form, describing, interpreting, and evaluating dances.

**Drama**

This strand focuses on students expressing and communicating understandings about human issues and experience through the enactment of real and imagined events. While interacting in a range of roles, relationships, situations and contexts, students investigate feelings, actions and consequences. They develop confidence and self-awareness as they collaborate to prepare and present drama. They develop understanding of the forms, styles and purposes of drama in various contexts.

The organisers of the Drama outcomes are forming, presenting and responding.

*Forming*

Students explore ideas, feelings and experiences by collaborating in a wide range of activities such as dramatic play, roleplay, improvisation and playbuilding. They learn to control, manage and synthesise the elements and conventions of drama as they create and shape dramatic action.

*Presenting*

Students rehearse, refine, share and perform scripted and student-devised dramatic works to audiences in both informal and formal settings. Working in a range of forms, styles and contexts they apply performance skills to convey meaning to audiences.

*Responding*

Students describe, analyse and evaluate the elements and conventions used in their own drama, and drama produced by others. They develop an informed appreciation of drama from a range of cultural, social, spiritual, historical, political and economic contexts.

**Media**

This strand focuses on students producing and responding to meaning in media texts. Engaging in these processes, students develop an understanding of five interrelated key concepts that are common to communicating through all forms of media: media languages, technologies, audiences, institutions and representations.

Media learning deepens students' understanding of the enjoyment provided by the media. The Media strand develops more active and critical media users who will demand, and could contribute to, a greater diversity of media in the future. Students are equipped to live in a global community that communicates through various technologies that combine still and moving images, words and sounds.

The organisers of the Media outcomes are constructing media, producing meaning and responding to meanings.

*Constructing media*

Students engage in aesthetic experiences through practical activities that create, construct and produce media texts with increasing complexity, using the languages and technologies of media.

They develop the skills and processes required to structure the languages and codes recognised by audiences as conventions associated with particular media genres, such as news reports, fairytales, feature articles, comedy, advertising, documentary and personal home pages.

*Producing meaning*

Students produce meaning for many audiences and contexts through a variety of forms and genres the media uses to communicate. These forms may include newspapers, picture books, radio, television, film and video, as well as a vast range of popular cultural forms that students read, view, listen, wear, buy, swap, collect, play, consume or interact with on an everyday basis.

*Responding to meanings*

Students respond to meanings that they construct and represent, developing skills in critical appreciation and analysis of representations. The Media strand enables them to respond to the role that institutions play in the production of meaning for various purposes and contexts to serve particular interests. The contexts may encompass the cultural, social, historical, political and economic at the point of production and delivery to audiences.

**Music**

This strand focuses on students making music and developing the ability to think and express themselves in sound. Through immersion in repertoire from various cultural and historical contexts, students learn to aurally and visually identify, respond to and use the elements and patterns of music. This develops the ability to hear what is seen and see what is heard.

Students learn to recognise and interpret emotional, spiritual and expressive content in the music they hear and perform. Meaning is constructed through engagement with music that is carefully chosen for its musical content, with the abilities, experience, needs and prior knowledge of students in mind. By singing, playing instruments, listening, moving, improvising and composing, students experience satisfaction and enjoyment as they learn.

The organisers of the Music outcomes are aurally and visually identifying and responding to, singing and playing, reading and writing music.

*Aurally and visually identifying and responding to music*

Students identify, analyse and respond to musical patterns, tone colours, structures and expressive elements in music from various cultural and historical contexts. They use their acquired skills and understandings to express and communicate ideas and feelings through inventing and improvising music.

*Singing and playing*

Students sing and play in tune and in appropriate style, individually and with others. They perform music that is developmentally appropriate in terms of vocal range, physical development, musical concepts and style. Students learn to recognise and interpret emotional and expressive content in the music they perform and hear.

*Reading and writing music*

Students apply their skills and knowledge of musical patterns, structures and elements to read and write music and to express themselves through composing and arranging.

**Visual Arts**

This strand focuses on students making, displaying and appraising images and objects. Students develop perceptual and conceptual understandings of visual language, enabling them to be visually literate in the symbol systems and visual communication of cultures and societies, past and present. They engage in experiences to develop personal expression, aesthetic judgment and critical awareness. Students get satisfaction and enjoyment from making images and objects and displaying them.

The organisers of the Visual Arts outcomes are making, displaying and appraising images and objects.

*Making images and objects*

Students engage in making images and objects by designing and creating two-dimensional and three-dimensional forms using a variety of materials, processes and functions. Students learn and apply knowledge of visual art and design elements and concepts to construct meaning by solving problems using visual, auditory and tactile modes.

*Making and displaying*

Through the making process, students communicate their ideas, feelings, experiences and observations of their worlds. They document through sensory modes the developmental processes of making in response to researched ideas. Students experience informal and formal display and exhibitions of images and objects in personal, public and community contexts.

### *Appraising images and objects*

Students describe, analyse, interpret and evaluate their own and others' images and objects. They develop sensitivity, knowledge and understanding of the images and objects of artists/designers/craftspeople in relation to cultural, social, spiritual, historical, political and economic contexts.

### **Levels**

The levels outlined on the following pages indicate progressions of increasing sophistication and complexity in learning outcomes. The understandings and processes associated with each strand are sequentially developed throughout the levels of this syllabus. In each strand, the learning outcomes are numbered to align with related outcomes at the preceding and following levels.

A level statement is included in each strand for each level of the syllabus. The level statement summarises learning outcomes at each level and information relating to core content and contexts that contribute to the interpretation and intent of the outcomes is also included.

The level statements at Foundation Level have been developed for students demonstrating a level of understanding before that of Level 1. These statements provide the framework for learning outcomes developed by schools to meet the individual needs of specific students with disabilities. Sample learning outcomes have been provided. Learning outcomes selected or developed at Foundation Level should relate to the students' individualised curriculum programs.

### **Core, discretionary and foundation level learning outcomes**

#### **Core**

Core learning outcomes describe those learnings that are considered essential for students. They describe what students know and can do with what they know as a result of planned learning activities. The skills, concepts, elements, techniques and processes that students need to know in order to demonstrate the core learning outcomes at each level are described in the tables of core content, beginning on page 44. This core content should be read in conjunction with the core learning outcomes.

Core learning outcomes are demonstrated in a range of contexts over time. Through these core learning outcomes students develop their aesthetic awareness and the ability to express themselves and communicate through the various arts disciplines. They develop an understanding of the influences of context on arts works and practices.

The core learning outcomes are presented in order of increasing complexity from Levels 1 to 6. For the purposes of planning and assessment, outcome levels typically relate to year levels as follows:

- students demonstrating Level 2 outcomes are at the end of Year 3
- students demonstrating Level 3 outcomes are at the end of Year 5
- students demonstrating Level 4 outcomes are at the end of Year 7
- students demonstrating Level 6 outcomes are at the end of Year 10.

Some students will demonstrate outcomes beyond the typical levels described above. Some students will require more time to demonstrate the core learning outcomes.

The following indicative time allocations have been used to guide the design and development of this syllabus:

- Core learning outcomes for levels 1 to 4 have been written in terms of what is able to be demonstrated in the five arts strands in a minimum of 100 hours per year.
- Core learning outcomes for levels 5 and 6 have been written in terms of what is able to be demonstrated with a minimum of 180 hours in each arts strand.

### **Discretionary learning outcomes**

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

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

Examples of discretionary learning outcomes have been included at each level in each strand, some of which illustrate possibilities for complementary learning across more than one strand. These cross-arts discretionary outcomes are coded to indicate the focus strands and level. Schools and teachers are encouraged to develop discretionary outcomes that are specific to the local school community context and the needs and interests of individual students or groups of students.

At Beyond Level 6 all learning outcomes are discretionary.

### **Foundation Level**

Learning outcomes at Foundation Level may be developed in accordance with the individual needs of students with disabilities. The learning outcomes presented at Foundation Level of each strand are examples of the kinds of outcomes that students at this level might demonstrate. There are no core learning outcomes at this level.

The examples of Foundation Level learning outcomes are much more specific than core learning outcomes or discretionary learning outcomes. They are tailored to meet the needs of individual students with disabilities. Additional information about these outcomes is provided in the sourcebook guidelines.

The core, discretionary and foundation learning outcomes for the strands of The Arts key learning area are presented on the following pages. An alphabetical code has been used to identify outcomes in each of the strands:

DA = Dance  
 DR = Drama  
 ME = Media  
 MU = Music  
 VA = Visual Arts

An additional D in front of these codes indicates that the outcome is discretionary in that strand, e.g. DDA = Discretionary Dance, DDR = Discretionary Drama, DME = Discretionary Media and so on.

Learning outcomes	
Dance	
Foundation Level	Level I
<p><b>Level statement</b></p> <p><i>Students begin to develop awareness of dance as an expression of the whole person in addition to learning functional motor skills.</i></p> <p><i>Students communicate and take turns in shared movement experiences with peers, teachers and carers.</i></p> <p><i>They recognise and react to dance experiences.</i></p> <p>The following are <b>examples</b> of learning outcomes for students with disabilities demonstrating a level of understanding before that of Level I. Learning outcomes that meet the individual needs of specific students with disabilities can be developed from the level statement. Such outcomes should relate to the individualised curriculum programs of those students.</p> <ul style="list-style-type: none"> <li>• Students make movement responses to language and music cues.</li> <li>• Students explore and demonstrate their feelings through body language or facial expression when dancing.</li> <li>• Students demonstrate a willingness to participate in dance activities by initiating a positive response.</li> </ul>	<p><b>Level statement</b></p> <p><i>Students use dance components to communicate their experiences and observations of the world around them. They become aware of others in the space as they perform and create.</i></p> <p><i>Students work individually and with others. They discuss their personal response to their own and others' dance.</i></p> <p><i>Students demonstrate safe warm-up techniques in preparation for movement.</i></p> <p><b>Core learning outcomes</b></p> <p>DA 1.1 Students use dance components to explore communication through movement.</p> <p>DA 1.2 Students demonstrate awareness of self and others when performing.</p> <p>DA 1.3 Students describe their personal responses to their own and others' dance.</p> <p><b>Discretionary learning outcomes</b></p> <p>DDA 1.4 Students create their own dance event with teacher guidance.</p> <p>DDA &amp; VA 1 Students express line, shape, texture and colour in both kinaesthetic and visual forms.</p> <p>DDA, DDR, DME, DMU &amp; DVA 1 Students transform ideas and responses experienced during drama activities into spoken, written, visual, auditory and kinaesthetic forms.</p>

Learning outcomes	
Dance	
Level 2	Level 3
<p><b>Level statement</b></p> <p><i>Students deliberately select and order dance components in the creation of sequences to express feelings and relationships and to communicate narratives. They communicate the intended meaning of movement sequences through facial expression and body language in performance.</i></p> <p><i>Students work individually and with others. They recognise and identify dance components when they respond to dance. They respond through various communication methods, such as writing, talking, moving or drawing.</i></p> <p><i>Students demonstrate safe warm-up techniques in preparation for movement.</i></p> <p><b>Core learning outcomes</b></p> <p>DA 2.1 Students select dance components to create movement sequences that communicate feelings, relationships and narratives.</p> <p>DA 2.2 Students perform short sequences that communicate feelings, relationships and narratives.</p> <p>DA 2.3 Students identify dance components when responding to their own and others' dance.</p> <p><b>Discretionary learning outcomes</b></p> <p>DDA 2.4 Students reflect on their own choreography and performance to discuss improvements.</p> <p>DDA 2.5 Students add to or change the meaning of their sequences by incorporating props and experimenting with music.</p> <p>DDA &amp; MU 2 Students use known musical elements in the creation of movement sequences.</p>	<p><b>Level statement</b></p> <p><i>Students combine and manipulate dance components when creating sequences or modifying intended meanings of existing movement sequences. They perform movement sequences from beginning to end with accuracy. They demonstrate awareness of audience through use of appropriate focus.</i></p> <p><i>Students work individually and collaboratively for a familiar audience and specific purpose. They interpret and evaluate their own and others' dance using various communication methods, such as writing, talking, moving or drawing.</i></p> <p><i>Students demonstrate safe warm-up techniques in preparation for movement.</i></p> <p><b>Core learning outcomes</b></p> <p>DA 3.1 Students modify intended meanings of movement sequences using dance components.</p> <p>DA 3.2 Students perform rehearsed movement sequences with focus and accuracy.</p> <p>DA 3.3 Students interpret their own and others' dance.</p> <p><b>Discretionary learning outcomes</b></p> <p>DDA 3.4 Students perform a practised dance sequence, experimenting with personal interpretation of the same sequence in different contexts.</p> <p>DDA 3.5 Students create and perform a social dance that mirrors contemporary society, by researching dance within their community for stimulus material.</p> <p>DDA &amp; DR 3 Students create a dance drama by transforming freeze frames into movement motifs.</p>



Learning outcomes	
Dance	
Level 4	Level 5
<p><b>Level statement</b></p> <p><i>Students use improvisation to create new and original movements. They improvise with a practised movement sequence to communicate their own interpretation of the purpose and function of the dance.</i></p> <p><i>Students work individually and collaboratively for a specific audience and purpose. They interpret and evaluate dance using appropriate terminology and making reference to dance components. Students use various communication methods, such as writing, talking, moving or drawing.</i></p> <p><i>Students demonstrate safe warm-up techniques in preparation for movement.</i></p> <p><b>Core learning outcomes</b></p> <p>DA 4.1 Students use improvisation to create new movement for a specific purpose.</p> <p>DA 4.2 Students perform movement sequences with improvised sections.</p> <p>DA 4.3 Students analyse elements of dances from various cultural and historical contexts.</p> <p><b>Discretionary learning outcomes</b></p> <p>DDA 4.4 Students create and perform sequences that could be part of an arts festival in collaboration with dance artists, visual artists, dramatists and musicians.</p> <p>DDA 4.5 Students create aerobic routines that incorporate safe warm-up exercises, which could be done in a Health and Physical Education setting.</p> <p>DDA &amp; MU 4 Students in groups create body percussion sequences using known rhythmic patterns.</p>	<p><b>Level statement</b></p> <p><i>Students adapt dance components and consider function and purpose of dance when choreographing movement sequences. Students model specific techniques from genres such as classical ballet, contemporary dance or popular dance.</i></p> <p><i>Students work individually and collaboratively for specific purposes. They reflect on dance across a range of contexts and comment on how the meanings of movements change or differ from one context to the next. They communicate through various methods such as writing, talking, moving or drawing.</i></p> <p><i>Students create and perform suitable exercises that articulate the value of warm-up for injury prevention.</i></p> <p><b>Core learning outcomes</b></p> <p>DA 5.1 Students adapt dance components to reflect the functions and purposes of dance in a range of cultural and historical contexts.</p> <p>DA 5.2 Students model genre-specific techniques when performing movement sequences.</p> <p>DA 5.3 Students articulate how meanings of movements may change according to various cultural and historical contexts.</p> <p><b>Discretionary learning outcomes</b></p> <p>DDA 5.4 Students analyse the function and work of their local or visiting dance company or professional dance artist.</p> <p>DDA 5.5 Students create a dance using research about the topic of body image and its relation to dance in either an historical context or a gender-based context.</p> <p>DDA, DR &amp; MU 5 Students create and perform a comical movement sequence incorporating components of dance and dramatic elements, accompanied by music that students create and perform.</p>

Learning outcomes	
Dance	
Level 6	Beyond Level 6
<p><b>Level statement</b></p> <p><i>Students explore combinations of dance components and reflect on current dance practice in the creation of dance. They adapt technical skills and demonstrate expression and interpretation during performance. Students modify their performance of dances for different environments and purposes. Students articulate understanding of their own physical abilities in relation to performance.</i></p> <p><i>Students recognise and acknowledge personal preferences when analysing dance. Students analyse dance using an analysis model. They communicate through various methods such as writing, talking, moving or drawing.</i></p> <p><i>Students work individually and collaboratively for specific audiences and purposes within various contexts. They create safe warm-up exercises that draw connections to technique used in performance.</i></p> <p><b>Core learning outcomes</b></p> <p>DA 6.1 Students draw on ideas from current dance practice to create and adapt sequences.</p> <p>DA 6.2 Students perform in a range of genres, adapting their dance to suit various performance situations.</p> <p>DA 6.3 Students analyse current dance practice from various contexts using an analysis model.</p>	<p><b>Level statement</b></p> <p><i>Students incorporate various arts technologies in the creation and performance of dance.</i></p> <p><i>Students examine dance, its influences, and its place in Australian society and culture.</i></p> <p><i>Students work individually and collaboratively, with limited teacher guidance.</i></p> <p><i>Students create developmental sequences of exercises based on their understanding of safe dance techniques.</i></p> <p><b>Discretionary learning outcomes</b></p> <p>DDA 6.1 Students create and perform sequences using a collaborative process that incorporates a range of arts technologies.</p> <p>DDA 6.2 Students create a developmental sequence of exercises that begin with safe warm-up techniques, and progress through a series of exercises that develop strength, flexibility and coordination.</p> <p>DDA 6.3 Students examine the ways in which other art forms challenge, shape and influence the development of dance and the way in which dance impacts on other art forms.</p> <p>DDA &amp; DR 6 Students create and perform a dance-drama sequence based on a youth issue or concern to be presented in a non-traditional space.</p>

Learning outcomes	
Drama	
Foundation Level	Level 1
<p><b>Level statement</b></p> <p><i>Students begin to develop an awareness of drama as an imaginative exploration of feelings, ideas, stories or events through the enactment of role.</i></p> <p><i>Students communicate their experiences by taking on roles within student-structured and teacher-provided frameworks.</i></p> <p><i>Students recognise and react to drama experiences.</i></p> <p>The following are <b>examples</b> of learning outcomes for students with disabilities demonstrating a level of understanding before that of Level 1. Learning outcomes that meet the individual needs of specific students with disabilities can be developed from the level statement. Such outcomes should relate to the individualised curriculum programs of those students.</p> <ul style="list-style-type: none"> <li>• Students take on familiar or lifelike roles facilitated by the teacher.</li> <li>• Students interact with teachers/ carers/ peers while in role.</li> <li>• Students participate as an audience.</li> </ul>	<p><b>Level statement</b></p> <p><i>Students, individually and with others, begin exploring dramatic elements and conventions when participating in dramatic play. Stories may originate from personal experience, imagination, fiction and heritage. Their drama is shaped both by child-structured and teacher-provided frameworks.</i></p> <p><i>They share dramatic action in informal settings and begin to develop a sense of audience.</i></p> <p><i>Students describe drama experiences, identifying ideas and feelings.</i></p> <p><b>Core learning outcomes</b></p> <p>DR 1.1 Students create and accept roles while participating in dramatic play.</p> <p>DR 1.2 Students share drama with others by participating, listening and watching.</p> <p>DR 1.3 Students describe ideas and feelings experienced during the making and shaping of their dramatic play.</p> <p><b>Discretionary learning outcomes</b></p> <p>DDR 1.4 Students recognise that drama tells stories about people and their worlds.</p> <p>DDA, DDR, DME, DMU &amp; DVA 1 Students transform ideas and responses experienced during drama activities into spoken, written, visual, auditory and kinaesthetic forms.</p>

Learning outcomes	
Drama	
Level 2	Level 3
<p><b>Level statement</b></p> <p><i>Students, individually and with others, explore and use selected elements and conventions while in role. Stories are drawn from fables, traditional tales, picture books, storybooks and personal experiences. Students make choices about language, space and objects while building dramatic action within whole group roleplays appropriate to the selected form or style. They use simple props and costume to establish role.</i></p> <p><i>They re-enact events for informal audiences of peers and small groups. They use developing performance skills in voice and movement to be seen, heard and understood by others.</i></p> <p><i>Within teacher-guided responses, students express opinions and exchange viewpoints with others about drama experiences and presentations.</i></p> <p><b>Core learning outcomes</b></p> <p>DR 2.1 Students make choices about and develop roles to build dramatic action.</p> <p>DR 2.2 Students share moments of dramatic action using voice and movement so that they can be seen, heard and understood.</p> <p>DR 2.3 Students describe drama experiences and presentations, expressing opinions and exchanging viewpoints with others.</p> <p><b>Discretionary learning outcomes</b></p> <p>DDR 2.4 Students recognise that there are different types of drama, which are used for different purposes in societies.</p> <p>DDR, ME &amp; VA 2 Students participate in a storydrama and represent it by combining sequenced illustrations, images and text.</p>	<p><b>Level statement</b></p> <p><i>Students, individually and in groups, shape dramatic action by negotiating in and out of role. They select and use a range of elements including time, movement and relationships, and conventions appropriate to the chosen form or style. The stimulus for drama is drawn from real-life and fictional contexts. Their dramas celebrate and express ideas, feelings or events.</i></p> <p><i>Students participate in drama for presentation in informal and more formal settings to audiences including other classes and year levels. Performance skills include conveying character through vocal expression, movement and gesture. They concentrate on sustaining roles, memorising lines where appropriate.</i></p> <p><i>Within teacher-guided responses students use drama terminology to describe learnings and understandings developed through drama experiences.</i></p> <p><b>Core learning outcomes</b></p> <p>DR 3.1 Students negotiate, in and out of role, a range of situations and narratives.</p> <p>DR 3.2 Students rehearse and present dramatic action for a specific purpose.</p> <p>DR 3.3 Students discuss and interpret the learnings and understandings developed through drama experiences.</p> <p><b>Discretionary learning outcomes</b></p> <p>DDR 3.4 Students describe the purposes for which drama exists in communities and cultures.</p> <p>DA &amp; DDR 3 Students create a dance-drama by transforming freeze frames into movement motifs.</p>

Learning outcomes	
Drama	
Level 4	Level 5
<p><b>Level statement</b></p> <p><i>Students, individually and in groups, prepare and interpret student-devised scenarios and scripts, and published scripts. They collaborate to select and apply dramatic elements including mood, focus and symbol, and selected conventions appropriate to the form or style, to shape and manage dramatic action. The stimulus for drama is drawn from school and community issues, and historical or fictional contexts.</i></p> <p><i>They present devised and scripted drama to entertain and inform specific audiences including other year levels, family and friends. They adapt vocal expression and movement to convey characters within a range of performance spaces.</i></p> <p><i>Students use drama terminology when making critical judgments about their own drama and that of others.</i></p> <p><b>Core learning outcomes</b></p> <p>DR 4.1 Students select dramatic elements and conventions to collaboratively shape improvisations and roleplays.</p> <p>DR 4.2 Students present devised and scripted drama using performance skills appropriate for a variety of purposes and audiences.</p> <p>DR 4.3 Students make supported critical judgments about the application of dramatic elements and conventions in the context of their own work and that of others.</p> <p><b>Discretionary learning outcomes</b></p> <p>DDR 4.4 Students analyse and investigate the purposes and types of drama within different cultural contexts.</p> <p>DDR 4.5 Students use classroom materials to create props and sets that complement their dramatic work.</p> <p>DDR, ME &amp; VA 4 Students collaboratively design and create functional masks in preparation for a multimedia performance.</p>	<p><b>Level statement</b></p> <p><i>Students, individually and in groups, purposefully structure dramatic action by applying dramatic elements and conventions to create selected forms and styles of drama based on issues, concepts and stories.</i></p> <p><i>They present devised and scripted drama to promote ideas and to educate specific audiences. They consider performance skills when preparing work for presentation. In preparing scripts they block the action and interpret characterisation and meaning.</i></p> <p><i>Students use drama terminology when evaluating the manipulation of dramatic elements and conventions in selected forms and styles. They display awareness of various cultural contexts and purposes, and how these impact on dramatic works.</i></p> <p><b>Core learning outcomes</b></p> <p>DR 5.1 Students structure dramatic action, both individually and in groups, using elements and conventions appropriate to the selected dramatic form, style and purpose.</p> <p>DR 5.2 Students present selected roles using performance skills appropriate to the selected dramatic form, style and purpose.</p> <p>DR 5.3 Students identify and evaluate the application of dramatic elements and conventions used in their own work and that of others, communicating an awareness of the selected form, style and purpose.</p> <p><b>Discretionary learning outcomes</b></p> <p>DDR 5.4 Students describe the specific purposes, audiences and cultural contexts of drama processes and presentations.</p> <p>DDR 5.5 Students identify the personal and career-related skills developed through drama experiences.</p> <p>DDA, DR &amp; MU 5 Students create and perform a comical movement sequence incorporating components of dance and dramatic elements, accompanied by music that students create and perform.</p>

<b>Learning outcomes</b>	
<b>Drama</b>	
<b>Level 6</b>	<b>Beyond Level 6</b>
<p><b>Level statement</b></p> <p><i>Students, individually and in groups, structure and refine scripted and student-devised drama to empower and challenge audiences. Students communicate dramatic roles through improvisation and roleplay while exploring issues, themes, concepts or texts. They use a range of dramatic conventions and script-writing techniques relevant to selected forms and styles in the creation of new works.</i></p> <p><i>Students, as part of an ensemble, present dramatic action and scripted drama to familiar and unfamiliar audiences. They select and apply appropriate performance skills in the preparation of their work for presentation, employing effective voice production and expressive techniques in performance.</i></p> <p><i>Students use drama terminology in both short and extended oral and written forms to critically analyse and evaluate drama. They display awareness of a range of purposes and cultural contexts and how these impact on specific dramatic works.</i></p> <p><b>Core learning outcomes</b></p> <p>DR 6.1 Students devise and refine scenarios and scripts, both individually and as part of an ensemble, using elements and conventions appropriate to selected forms, styles and purposes.</p> <p>DR 6.2 Students present a rehearsed, polished performance applying performance skills appropriate to the selected form, style and performance space.</p> <p>DR 6.3 Students evaluate the forms, styles and processes used in dramatic action and performance, identifying the influence of purpose and context.</p>	<p><b>Level statement</b></p> <p><i>Students manipulate the elements and conventions of drama, applying their knowledge of a variety of forms and styles to explore a range of human issues and experiences. They employ basic elements of stagecraft to prepare scripted and student-devised drama for performance. They work independently or in groups with some teacher guidance. They reflect on drama as a universal human experience, acknowledging the role of drama in cultures and societies and in their own lives.</i></p> <p><b>Discretionary learning outcomes</b></p> <p>DDR 6.1 Students manipulate dramatic elements, forms, and styles to create scripts, characterisations and contexts.</p> <p>DDR 6.2 Students direct individuals or small groups to interpret scripted and student-devised drama.</p> <p>DDR 6.3 Students rehearse and present scripts employing film-acting techniques.</p> <p>DDR 6.4 Students discuss, evaluate and interpret different ways drama deals with universal and specific human experiences.</p> <p>DDR 6.5 Students document drama skills and learnings that contribute to a range of work and study options.</p> <p>DDA &amp; DR 6 Students create and perform a dance-drama sequence based on a youth issue or concern to be presented in a non-traditional space.</p> <p>DDR &amp; MU 6 Students collaborate to create a performance that combines drama and a range of environmental, vocal and instrumental sounds.</p>

Learning outcomes	
Media	
Foundation Level	Level I
<p><b>Level statement</b></p> <p><i>Students are becoming aware of media.</i></p> <p><i>They recognise and react to media experiences.</i></p> <p><i>Students demonstrate attention to media and explore ways to create and present words, sounds and still and moving images.</i></p> <p>The following are <b>examples</b> of learning outcomes for students with disabilities demonstrating a level of understanding before that of Level I. Learning outcomes that meet the individual needs of specific students with disabilities can be developed from the level statement. Such outcomes should relate to the individualised curriculum programs of those students.</p> <ul style="list-style-type: none"> <li>• Students are participating in shared creation of words, sounds and images.</li> <li>• Students identify their personal and familiar media.</li> <li>• Students make links to everyday experiences represented in the media.</li> </ul>	<p><b>Level statement</b></p> <p><i>Students combine the elements of media languages, such as still and moving images, sounds and words to create meanings and communicate about their world, individually and with others.</i></p> <p><i>Students share their personal responses to the media with others, including their preferences.</i></p> <p><i>Students compare media representations with their personal experiences and recognise that media texts are constructions.</i></p> <p><b>Core learning outcomes</b></p> <p>ME 1.1 Students combine images, sounds and words to communicate.</p> <p>ME 1.2 Students communicate their personal responses to familiar media texts and experiences.</p> <p>ME 1.3 Students describe the differences between their own experiences and media representations of similar experiences.</p> <p><b>Discretionary learning outcomes</b></p> <p>DME 1.4 Students identify how various forms of media are used in everyday life.</p> <p>DME 1.5 Students select a media text they have created and share it with others.</p> <p>DME 1.6 Students describe when and where media are displayed in their everyday lives.</p> <p>DDA, DDR, DME, DMU &amp; DVA I Students transform ideas and responses experienced during drama activities into spoken, written, visual, auditory and kinaesthetic forms.</p>

Learning outcomes	
Media	
Level 2	Level 3
<p><b>Level statement</b></p> <p><i>Students apply their understandings of media languages as they create media texts to communicate shared meaning to familiar audiences.</i></p> <p><i>Students work individually and with others to make selections about elements of media languages, such as still and moving images, sounds and words, and employ basic display techniques to familiar audiences.</i></p> <p><i>Students identify the way the media represents people, places and experiences in particular ways that relate to the nature of the form in which they appear.</i></p> <p><b>Core learning outcomes</b></p> <p>ME 2.1 Students select and combine images, sounds and words in sequences to create media texts for familiar audiences.</p> <p>ME 2.2 Students use display techniques to present media to a familiar audience.</p> <p>ME 2.3 Students identify ways in which representations are created in media forms.</p> <p><b>Discretionary learning outcomes</b></p> <p>DME 2.4 Students describe ways in which digital media texts can be interactive.</p> <p>DME 2.5 Students select the audience and display methods for personal media texts.</p> <p>DME 2.6 Students identify and describe the languages used in the media that appeal to them as audiences.</p> <p>DDR, ME &amp; VA 2 Students engage in a storydrama and represent it by combining sequenced illustrations, moving images, words and sounds.</p>	<p><b>Level statement</b></p> <p><i>Students apply their knowledge of media languages to construct, individually and collaboratively, intended meanings for specific purposes. They deliberately select and combine a wide range of media languages, tools and processes to construct meaning for particular audiences.</i></p> <p><i>Students utilise techniques associated with audio/visual presentation and particular media forms to present media to a specified audience.</i></p> <p><i>Students apply their understandings of media languages and technologies to examine how representations are constructed for audiences.</i></p> <p><b>Core learning outcomes</b></p> <p>ME 3.1 Students combine and manipulate media languages and technologies to construct intended meanings.</p> <p>ME 3.2 Students present media texts to a specified audience using presentation techniques associated with particular media forms.</p> <p>ME 3.3 Students examine and compare the particular languages used to construct various representations across media forms and genres for specific purposes.</p> <p><b>Discretionary learning outcomes</b></p> <p>DME 3.4 Students apply digital technology to publish their media products in print or digital form.</p> <p>DME 3.5 Students research the making of a media text and the people involved in the process.</p> <p>DME 3.6 Students identify the main formats and structures of familiar media genres.</p> <p>DME, MU &amp; VA 3 Students design and animate objects to accompany a piece of music created and performed by students using known musical concepts and elements.</p>



<b>Learning outcomes</b>	
<b>Media</b>	
<b>Level 4</b>	<b>Level 5</b>
<p><b>Level statement</b></p> <p><i>Students make considered decisions about the selection and combination of media languages and technologies to construct meaning, utilising generic conventions and different media forms.</i></p> <p><i>Students understand that the type of media form and the audience that is being targeted will influence the choices made in construction and presentation.</i></p> <p><i>Students analyse media languages and technologies being used to construct representations that have become accepted by audiences as generic conventions. Students apply this understanding to construct their own representations.</i></p> <p><b>Core learning outcomes</b></p> <p>ME 4.1 Students apply media languages and technologies through genre conventions to construct media texts.</p> <p>ME 4.2 Students select media forms and apply technologies to construct and present media texts to target an audience.</p> <p>ME 4.3 Students analyse the media languages and technologies used by them and others to construct representations using generic conventions.</p> <p><b>Discretionary learning outcomes</b></p> <p>DME 4.4 Students apply digital technology to design, publish and promote their media products in digital form.</p> <p>DME 4.5 Students use media from the past to trace the development in media languages and technologies.</p> <p>DME 4.6 Students communicate with audiences from a range of cultures to compare responses to shared media experiences.</p> <p>DDR, ME &amp; VA 4 Students collaboratively design and create functional masks in preparation for a multimedia performance.</p>	<p><b>Level statement</b></p> <p><i>Students apply their knowledge and skills of media languages and technologies to shape the meanings they produce. They are able to plan their productions and market them for audiences.</i></p> <p><i>Students use research and comparative analysis to expand their knowledge of representations. They examine the specific processes that media institutions use to distribute and present media to various audiences.</i></p> <p><i>Students make connections between their knowledge about the media and their own experiences as creators and audiences.</i></p> <p><b>Core learning outcomes</b></p> <p>ME 5.1 Students construct and reconstruct meaning through the application of languages and technologies in the design and production of media texts.</p> <p>ME 5.2 Students emulate industry practices to promote, deliver and exhibit media texts in a range of contexts.</p> <p>ME 5.3a Students research and analyse various media representations within their cultural and historical contexts.</p> <p>ME 5.3b Students research and examine the media institutions that are involved in the production, distribution and exhibition of the media they consume as audiences.</p> <p><b>Discretionary learning outcomes</b></p> <p>DME 5.4 Students apply digital technology to publish their media products across a range of digital forms.</p> <p>DME 5.5 Students investigate how technology in production and delivery shapes meaning in media texts.</p> <p>DME 5.6 Students undertake a research project to investigate local audiences' responses to a media text, event or issue.</p> <p>DME &amp; VA 5 Students design and create sets, costumes, lighting, sound and promotional media for a specific event.</p>

<b>Learning outcomes</b>	
<b>Media</b>	
<b>Level 6</b>	<b>Beyond Level 6</b>
<p><b>Level statement</b></p> <p><i>Students design and produce media in a range of commercial and non-commercial contexts. They make considered decisions about the design, selection, combination and manipulation of media languages and technologies to produce meanings.</i></p> <p><i>Students understand the role the audience plays in media creation as they promote media products to various audiences and consider the many meanings a text can convey.</i></p> <p><i>Students examine the contexts surrounding media creation and the influences that shape the production, distribution and consumption of media.</i></p> <p><b>Core learning outcomes</b></p> <p>ME 6.1 Students apply an understanding of media languages and technologies to design and create media texts in a range of production contexts.</p> <p>ME 6.2 Students apply industry strategies to promote a specific media text to various audiences.</p> <p>ME 6.3a Students evaluate how contextual influences can contribute to personal interpretations of media.</p> <p>ME 6.3b Students evaluate social, political and economic influences operating on the production of public, commercial and independent media.</p>	<p><b>Level statement</b></p> <p><i>Students produce media in more complex forms and styles making independent aesthetic decisions about the media languages and technologies they use to construct meanings.</i></p> <p><i>Students produce media within various production contexts as they simultaneously reflect on the media key concepts of languages, technologies, representations, audiences and institutions.</i></p> <p><i>Students analyse the roles played by the media in cultures and societies and express opinions regarding institutional policies and practices.</i></p> <p><b>Discretionary learning outcomes</b></p> <p>DME 6.1 Students produce an interactive media product utilising multiple media languages and technologies.</p> <p>DME 6.2 Students produce media texts within a range of media contexts and examine the impact of institutional structures on the design and production process.</p> <p>DME 6.3 Students consider purpose, audience and context when presenting media texts for particular occasions.</p> <p>DME 6.4 Students use processes of critical analysis to support personal aesthetic judgments of media texts.</p> <p>DME 6.5 Students utilise avenues provided by the media for expressing opinions about a range of issues as well as their views about media ethics, policies and practices.</p> <p>DME &amp; VA 6 Students critically interpret and represent a personal/community issue or concern in an interactive form that utilises visual, kinaesthetic and auditory elements.</p>

Learning outcomes	
Music	
Foundation Level	Level I
<p><b>Level statement</b></p> <p><i>Students are becoming aware of music as part of their everyday lives and as an important part of special celebrations. Students may respond to, and demonstrate attention to, the components of music as these are encountered through active engagement including informal (play) and formal (group time) exploration of sound sources.</i></p> <p><i>Students respond to and enjoy group music making. They may communicate their responses, ideas and feelings through movement and by manipulating sound sources including their voices.</i></p> <p>The following are <b>examples</b> of learning outcomes for students with disabilities demonstrating a level of understanding before that of Level I. Learning outcomes that meet the individual needs of specific students with disabilities can be developed from the level statement. Such outcomes should relate to the individualised curriculum programs of those students.</p> <ul style="list-style-type: none"> <li>• Students communicate a response to intentionally produced sound.</li> <li>• Students make intentional sounds with various sound sources including voice and body.</li> <li>• Students create musical patterns using a range of musical elements.</li> </ul>	<p><b>Level statement</b></p> <p><i>Students know a repertoire of songs of limited pitch range that they can sing in tune and in appropriate style, individually and with others. They understand and respond to musical elements through singing, playing instruments, listening, improvising, and moving.</i></p> <p><i>Students aurally and visually recognise, sing, play, read and write rhythmic patterns containing ♩ ♪ and melodic patterns containing so, mi and la.</i></p> <p><b>Core learning outcomes</b></p> <p>MU 1.1 Students aurally and visually recognise and respond to Level I core content in music they hear and perform.</p> <p>MU 1.2 Students sing a repertoire of songs of limited pitch range and play instruments, individually and with others, including simple rhythmic and melodic two-part music.</p> <p>MU 1.3 Students read and write short musical patterns containing Level I core content.</p> <p><b>Discretionary learning outcomes</b></p> <p>DMU 1.4 Students collaboratively plan and prepare a formal performance of repertoire incorporating Level I concepts and elements.</p> <p>DMU 1.5 Students describe and express their responses to musical experiences using appropriate vocabulary.</p> <p>DDA, DDR, DME, DMU &amp; DVA I Students transform ideas and responses experienced during drama activities into spoken, written, visual, auditory and kinaesthetic forms.</p>

Common musical terms have been used throughout the syllabus. Solfa syllables, such as *do, re, mi* etc., have been used to identify pitch patterns in recognition of common practice in Queensland schools.

Learning outcomes	
Music	
Level 2	Level 3
<p><b>Level statement</b></p> <p><i>Students know a varied repertoire of songs of limited pitch range that they can sing in tune and in appropriate style, individually and with others.</i></p> <p><i>They understand and respond to a broader range of musical elements through singing, playing instruments, listening, improvising, and moving and begin to use appropriate musical vocabulary to discuss their reactions to music.</i></p> <p><i>Students aurally and visually recognise, sing, play, read and write rhythmic patterns containing ♩, ♪, ♫ and melodic patterns containing the notes of the do pentatonic scale.</i></p> <p><b>Core learning outcomes</b></p> <p>MU 2.1 Students aurally and visually recognise and respond to Level 2 core content in music they hear and perform.</p> <p>MU 2.2 Students sing a varied repertoire of pentatonic songs and play instruments, individually and with others, in unison and in two parts.</p> <p>MU 2.3 Students read and write short musical patterns containing Level 2 core content.</p> <p><b>Discretionary learning outcomes</b></p> <p>DMU 2.4 Students collaboratively plan and prepare a formal performance of repertoire incorporating Level 2 concepts and elements.</p> <p>DMU 2.5 Students reflect on and communicate their reactions to music using appropriate musical vocabulary.</p> <p>DDA &amp; MU 2 Students use known musical elements in the creation of movement sequences.</p>	<p><b>Level statement</b></p> <p><i>Students know a varied repertoire of music that they can aurally identify, sing and play in tune and in appropriate style, individually and with others.</i></p> <p><i>They understand and respond to a broader range of musical elements through singing, playing instruments, listening, improvising and moving. They discuss their ideas and responses to music they hear and perform using appropriate musical vocabulary.</i></p> <p><i>Students aurally and visually recognise, sing, play, read and write simple musical patterns containing ♩, ♪, ♫ in simple time and ♩, ♪, ♫ and ♩, ♪, ♫ in compound time using the notes of the extended do pentatonic scale.</i></p> <p><b>Core learning outcomes</b></p> <p>MU 3.1 Students aurally and visually recognise and respond to Level 3 core content in music they hear and perform.</p> <p>MU 3.2 Students sing and play a varied repertoire of extended pentatonic music, individually and with others, in unison and in up to three parts, including some repertoire from memory.</p> <p>MU 3.3 Students read and write musical patterns and phrases containing Level 3 core content.</p> <p><b>Discretionary learning outcomes</b></p> <p>DMU 3.4 Students collaboratively plan and prepare a formal performance of repertoire incorporating Level 3 concepts and elements.</p> <p>DMU 3.5 Students reflect on and communicate their ideas and responses to music using appropriate musical vocabulary.</p> <p>DME, MU &amp; VA 3 Students design and animate objects to accompany a piece of music created and performed by students using known musical concepts and elements.</p>



Learning outcomes	
Music	
Level 6	Beyond Level 6
<p><b>Level statement</b></p> <p><i>Students know a repertoire of music from a range of historical and cultural contexts that they can aurally and visually identify and analyse.</i></p> <p><i>Students express themselves creatively through singing, playing instruments, improvising and composing. They know and can use a range of diatonic tonalities, primary and secondary chords and mixed metre.</i></p> <p><i>Students can independently engage with music and listen and respond with understanding through their accumulated knowledge of notated and performed music. They apply knowledge and understanding to reflect on and discuss music they hear and perform, using appropriate music vocabulary.</i></p> <p><b>Core learning outcomes</b></p> <p>MU 6.1 Students aurally and visually analyse and respond to familiar and unfamiliar music containing Level 6 core content.</p> <p>MU 6.2 Students sing and play a varied repertoire individually, within a small group (one person per part) and in ensemble, including some repertoire from memory.</p> <p>MU 6.3 Students read and write music containing Level 6 core content.</p>	<p><b>Level statement</b></p> <p><i>Students know a repertoire of music from a range of musical genres and historical and cultural contexts that they can aurally and visually identify and analyse.</i></p> <p><i>Students understand and interpret a range of musical styles and express themselves creatively through performing, conducting, improvising and composing.</i></p> <p><i>Students can independently engage with music and identify and discuss personal preferences in music, using appropriate and specific musical vocabulary.</i></p> <p><b>Discretionary learning outcomes</b></p> <p>DMU 6.1 Students analyse and evaluate the quality and effectiveness of musical performances and compositions, using appropriate and specific criteria that they have devised.</p> <p>DMU 6.2 Students arrange music for specific ensembles and for specific purposes.</p> <p>DMU 6.3 Students conduct or direct an ensemble in performance.</p> <p>DMU 6.4 Students compose music for a specific purpose or function using available technological resources.</p> <p>DDR &amp; MU 6 Students collaborate to create a performance that combines drama and environmental, vocal and instrumental sounds.</p>

<b>Learning outcomes</b>	
<b>Visual Arts</b>	
<b>Foundation Level</b>	<b>Level I</b>
<p><b>Level statement</b></p> <p><i>Students are becoming aware of visual arts in their everyday lives.</i></p> <p><i>They are engaging in explorations of materials and processes to develop ways of expressing themselves and their experiences of their familiar environments.</i></p> <p><i>Students are beginning to demonstrate an attention to visual art and design elements and identified concepts to make, display and appraise images and objects.</i></p> <p>The following are <b>examples</b> of learning outcomes for students with disabilities demonstrating a level of understanding before that of Level I. Learning outcomes that meet the individual needs of specific students with disabilities can be developed from the level statement. Such outcomes should relate to the individualised curriculum programs of those students.</p> <ul style="list-style-type: none"> <li>• Students make images and objects that express their sensory awareness.</li> <li>• Students show their images and objects to peers, teachers and carers.</li> <li>• Students identify images and objects they like and dislike.</li> </ul>	<p><b>Level statement</b></p> <p><i>Students know and explore visual art and design elements of line, shape, texture and colour through concepts of length, size, similarity and difference, weight, repetition and sequence.</i></p> <p><i>Students work individually and with others to make images and objects by experimenting with materials and processes. They express their experiences, feelings, ideas and observations of their familiar environments and explain their work to others.</i></p> <p><i>Students appraise by describing elements and concepts in their own and others' images and objects.</i></p> <p><b>Core learning outcomes</b></p> <p>VA 1.1 Students make images and objects by exploring elements and concepts.</p> <p>VA 1.2 Students visually represent and explain their experiences, feelings, ideas and observations through making images and objects.</p> <p>VA 1.3 Students describe elements and concepts in a variety of images and objects.</p> <p><b>Discretionary learning outcomes</b></p> <p>DVA 1.4 Students make images and objects with artists/designers/craftspeople.</p> <p>DDA &amp; VA I Students express line, shape, texture and colour in both kinaesthetic and visual forms.</p> <p>DDA, DDR, DME, DMU &amp; DVA I Students transform ideas and responses experienced during drama activities into spoken, written, visual, auditory and kinaesthetic forms.</p>

Learning outcomes	
Visual Arts	
Level 2	Level 3
<p><b>Level statement</b></p> <p><i>Students select and manipulate elements and concepts to communicate their experiences, feelings, ideas and observations of their familiar and community contexts.</i></p> <p><i>Students explore visual art and design elements of line, shape, texture and colour through additional concepts of categories, variation, position, movement, direction and tone. They make, select and arrange images and objects for display.</i></p> <p><i>Students work individually and with others to apply appropriate materials and processes to narrate and express personal intentions when solving problems using visual, auditory and tactile modes.</i></p> <p><i>Students appraise by identifying, describing and interpreting their own and others' images and objects from a variety of contexts.</i></p> <p><b>Core learning outcomes</b></p> <p>VA 2.1 Students make images and objects by selecting and manipulating elements and additional concepts.</p> <p>VA 2.2 Students select and arrange images and objects for personal display.</p> <p>VA 2.3 Students identify elements and additional concepts to interpret images and objects from a variety of cultural and historical contexts.</p> <p><b>Discretionary learning outcomes</b></p> <p>DVA 2.4 Students collaboratively make images and objects with artists/designers/craftspeople.</p> <p>DDR, ME &amp; VA 2 Students engage in a storydrama and represent it by combining sequenced illustrations, images and text.</p>	<p><b>Level statement</b></p> <p><i>Students conceive, design and modify images and objects to express their experiences, feelings, ideas and observations.</i></p> <p><i>Students know and apply visual art and design elements of line, shape, texture and colour through additional concepts of space, balance, contrast and pattern to make, display and appraise images and objects.</i></p> <p><i>Students work individually and collaboratively to construct and communicate intended meanings through the making and displaying of their own work in informal and formal contexts.</i></p> <p><i>Students identify, describe, interpret and compare images and objects from a variety of cultural and historical contexts.</i></p> <p><b>Core learning outcomes</b></p> <p>VA 3.1 Students design, make and modify images and objects applying elements and additional concepts to construct intended meanings.</p> <p>VA 3.2 Students make and display images and objects, understanding the functions of informal and formal display.</p> <p>VA 3.3 Students compare elements and additional concepts of images and objects from a variety of cultural and historical contexts.</p> <p><b>Discretionary learning outcomes</b></p> <p>DVA 3.4 Students collaboratively make and display images and objects for a specific purpose with artists/designers/craftspeople.</p> <p>DME, MU &amp; VA 3 Students design and animate objects to accompany a piece of music created and performed by students using known musical components.</p>



<b>Learning outcomes</b>	
<b>Visual Arts</b>	
<b>Level 4</b>	<b>Level 5</b>
<p><b>Level statement</b></p> <p><i>Students purposefully apply visual art and design elements of line, shape, texture and colour through additional concepts of proportion, symbolism, composition, depth, abstraction, representation and non-representation.</i></p> <p><i>Students make, display and appraise images and objects. They work individually and collaboratively to deconstruct and reconstruct images and objects to manipulate meaning and communicate their experiences, feelings, ideas and observations.</i></p> <p><i>Students understand the role and function of audience and analyse own and others' images and objects from a diverse range of societies across time.</i></p> <p><b>Core learning outcomes</b></p> <p>VA 4.1 Students deconstruct and reconstruct images and objects to manipulate meaning through explorations of elements and additional concepts.</p> <p>VA 4.2 Students make and display images and objects, considering purposes and audiences.</p> <p>VA 4.3 Students analyse elements and additional concepts evident in images and objects from a variety of cultural and historical contexts.</p> <p><b>Discretionary learning outcomes</b></p> <p>DVA 4.4 Students collaboratively make and display images and objects for a community event with artists/designers/craftspeople.</p> <p>DDR, ME &amp; VA 4 Students collaboratively design and create functional masks in preparation for a multimedia performance.</p>	<p><b>Level statement</b></p> <p><i>Students research ideas to individually and collaboratively make images and objects, experience displays and exhibitions and appraise their own and others' artworks. Students understand developmental processes and document sensory responses to making in visual arts.</i></p> <p><i>Students know and apply visual art and design elements and consolidate concepts of length, size, similar, different, weight, repetition, sequence, categories, variation, position, movement, direction, tone, space, balance, contrast, pattern, proportion, symbolism, composition, depth, abstraction, representation and non-representation.</i></p> <p><i>Using the work of Australian artists/designers/craftspeople, students research and evaluate images and objects from a variety of historical and contemporary art styles. They use this research to construct visual responses for display.</i></p> <p><b>Core learning outcomes</b></p> <p>VA 5.1a Students make images and objects to express personal responses to researched ideas.</p> <p>VA 5.1b Students research and experiment with ideas to document sensory responses to developmental processes in making.</p> <p>VA 5.2 Students research and analyse the images and objects of artists/designers/craftspeople to construct visual responses for display.</p> <p>VA 5.3 Students research and evaluate images and objects of Australian artists/designers/craftspeople from a variety of historical and contemporary contexts.</p> <p><b>Discretionary learning outcomes</b></p> <p>DVA 5.4 Students work collaboratively in an arts-related work environment.</p> <p>DME &amp; VA 5 Students design and create sets, costumes, lighting, sound and promotional media for a specific event.</p> <p>DDA &amp; VA 5 Students collaborate to create a performance artwork based on social commentary.</p>

<b>Learning outcomes</b>	
<b>Visual Arts</b>	
<b>Level 6</b>	<b>Beyond Level 6</b>
<p><b>Level statement</b></p> <p><i>Students interpret personal themes and social and cultural issues by applying elements, concepts, experiences, feelings, ideas and observations of their worlds.</i></p> <p><i>Students synthesise and contextualise research from a range of cultural and historical contexts to create and communicate a personal aesthetic through sensory documentation of processes in visual arts.</i></p> <p><i>Students know and apply visual art and design elements and consolidate concepts of length, size, similarity and difference, weight, repetition, sequence, categories, variation, position, movement, direction, tone, space, balance, contrast, pattern, proportion, symbolism, composition, depth, abstraction, representation and non-representation to make and appraise images and objects.</i></p> <p><i>Students' works reflect an understanding of the functions and purposes of art that they and others make and display in public and community contexts.</i></p> <p><b>Core learning outcomes</b></p> <p>VA 6.1a Students make images and objects to interpret chosen social and cultural issues.</p> <p>VA 6.1b Students communicate a personal aesthetic by documenting sensory responses to developmental processes.</p> <p>VA 6.2 Students make and display images and objects to reflect an understanding of the functions and purposes of public and community art.</p> <p>VA 6.3 Students justify responses to synthesised research from a variety of historical and cultural contexts.</p>	<p><b>Level statement</b></p> <p><i>Students apply elements and concepts to make, display and appraise images and objects. They critically interpret and represent a personal and community issue or concern in visual, kinaesthetic and auditory forms.</i></p> <p><i>Students work individually and collaboratively to research, develop and resolve themes and ideas to communicate personal intentions and synthesise researched information to support their personal aesthetic.</i></p> <p><i>Students independently research and contextualise information about artists/ designers/ craftspeople. They make and curate images and objects for a chosen exhibition space and place.</i></p> <p><b>Discretionary learning outcomes</b></p> <p>DVA 6.1 Students make images and objects to research, develop and resolve a personal theme or idea.</p> <p>DVA 6.2 Students synthesise researched information to support their personal aesthetic.</p> <p>DVA 6.3 Students make and curate images and objects for a chosen exhibition space and place.</p> <p>DVA 6.4 Students independently research and contextualise information about artists/ designers/craftspeople in relation to their own work.</p> <p>DME &amp; VA 6 Students critically interpret and represent a personal/community issue or concern in an interactive form that utilises visual, kinaesthetic and auditory elements.</p>



## Using learning outcomes for planning and assessment

Learning outcomes in the syllabus provide a framework for planning and assessment by describing what it is that students should know and be able to do. Using learning outcomes for planning and assessment involves:

- adopting a learner-centred approach to learning and teaching
- planning learning activities and assessment at the same time
- assisting students in working towards demonstrating the learning outcomes
- establishing clear expectations of student demonstrations as a basis for monitoring the progress of learning.

The core learning outcomes are sequenced conceptually in six progressive levels. This conceptual development is represented in the level statement for each strand. Outcomes at each level are qualitatively different from the outcomes at the levels before and after. This sequencing across levels assists teachers in planning learning activities to cater for diverse students' abilities.

When planning units of work, teachers could select multiple learning outcomes from within and across key learning areas. Assessment opportunities may incorporate more than one learning outcome.

Planning should make provision for students to demonstrate learning outcomes in more than one context and on more than one occasion. Experiences incorporating a variety of content and contexts should be organised to provide these opportunities.

Planning at Foundation Level may involve learning outcomes that teachers have identified using an interpretation of the level statement specific to the student's needs.

### Planning in The Arts

Effective planning in The Arts is based on students' engagement in arts learning and reflection on experiences in a balanced arts program.

Students need to take part in carefully sequenced arts activities if they are to develop the skills and understandings for success. Sensory learning is a significant feature of an arts education and is promoted through active involvement. Learning within each arts discipline, and across the arts, requires substantial procedural learning — the 'knowing how to do' that is fundamental to making art. This includes physical learning where muscle memory is developed gradually and over time until it is automatic and subconscious. Procedural learning also involves cognitive processes, where patterns and texts are committed to long-term memory for instant recall, identification and application in various contexts. Frequently in the arts, learning 'how to' leads to understanding 'what'.

Reflecting on arts activities and experiences develops students' capacities to use acquired knowledge and skills in new and imaginative ways, translating and applying them creatively and with aesthetic awareness. It fosters metacognitive skills such as personal ways of thinking and structuring knowledge. Reflection also involves practice and refinement during the making of a work or in rehearsal, building layers of understanding during the process. Through

reflection on both content and process, students develop an understanding of, and ability to analyse, the cultural, social, historical and economic contexts that shape individual arts works. They recognise alternative points of view and construct personal frames of reference.

Since the learning outcomes are interrelated, units of work may be planned to include all core learning outcomes at a level in a strand concurrently.

Teachers should plan to:

- engage students purposefully and actively in arts activities that are developmental, cumulative and sequential
- engage students in arts activities where the process may be as important as the end product
- provide a variety of rich activities and materials that develop aesthetic awareness through first-hand sensory experiences, reflection, discussion and critiquing
- revisit arts experiences, works and activities to develop students' proficiency or to incorporate new knowledge
- support students in acquiring requisite skills so that they experience success while engaging in, and responding to, arts practices
- provide opportunities for students to reflect on their own works and those of others drawn from a variety of cultural contexts
- promote an educational environment where students work with others to reach coordinated, shared goals
- ensure that students use safe work practices, especially in the use of the body in movement and voice production, and in the use of materials and technologies
- develop partnerships between students, teachers and accessible communities
- promote a learning environment that values arts learning and its importance in the education of all students.

### **Integration and complementary learning**

The richness of learning in the arts can have a powerful impact on student understanding when it is integrated into daily classroom life and learning. Ideas, concepts and skills developed in each of the arts may be transferred to other learning contexts, broadening and deepening knowledge and understanding.

Learning in one arts discipline does not substitute for learning in any other. Complementary learning across arts strands or with other key learning areas, however, can provide scope for experiences that enrich understanding of cultural, social, spiritual, historical, political and economic contexts.

Links between strands of the arts may be made when combinations of knowledge, skills and processes from more than one strand are co-developed. Background information from other key learning areas can provide a stimulus or context for learning in one or more arts strands, making student learning meaningful. Similarly, content and contexts from the arts can be transferred to other key learning areas. Opportunities for integration may also arise as part of daily classroom activities.

Integrative planning may focus on the development of cognitive processes, aesthetic awareness or collaborative arts products and practices. Skills developed through processes and practices specific to each of the arts may be useful for learning in other areas of the curriculum. At the same time, arts experiences often draw on skills, dispositions and ways of thinking that have been developed in other contexts.

To maintain the integrity of the learning in each arts strand, the integration or collaboration should involve individual learners in working to demonstrate specific learning outcomes. Programs of work should explicitly focus on these outcomes, whether they are drawn from one or more of the arts strands or other key learning areas.

### **Learning outcomes and courses of study**

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

For students who do not wish to specialise in one strand, schools may choose to offer courses of study that allow students to work towards selected learning outcomes at Levels 5 and 6 in more than one arts strand. They may also combine selected arts outcomes at these levels with outcomes from other key learning areas. In these instances, student demonstrations would be reported in terms of the selected outcomes. Levelled core content would need to be considered when selecting the range of outcomes targeted. Expectations of student demonstrations would vary according to the time allocation, level and number of outcomes in the proposed course of study.

### **Core content**

The primary tools for planning and assessment are the core learning outcomes together with the core content identified at each level. Students will engage with the core content when they are provided with opportunities to demonstrate the core learning outcomes in the syllabus. In The Arts key learning area the core content includes skills, concepts, elements, techniques and processes.

The core content of each of the five strands is identified on the following pages:

Dance	p. 44
Drama	p. 46
Media	p. 48
Music	p. 50
Visual Arts	p. 52.

Core Content			
<b>Dance</b>			
Students choreograph, perform and appreciate dance using the following dance components in a range of cultural, social and historical contexts.			
Key components	Level 1	Level 2	Level 3
<b>Once introduced, core content is to be revisited and developed in subsequent levels.</b>			
<i>Space</i>	<ul style="list-style-type: none"> <li>• direction</li> <li>• levels</li> <li>• shape</li> </ul>	<ul style="list-style-type: none"> <li>• pathways through space</li> <li>• personal and general space</li> </ul>	<ul style="list-style-type: none"> <li>• symmetry and asymmetry</li> <li>• group formations</li> <li>• relationships between people and objects in the space</li> </ul>
<i>Time</i>	<ul style="list-style-type: none"> <li>• fast and slow</li> </ul>	<ul style="list-style-type: none"> <li>• duration</li> <li>• metric accent</li> </ul>	<ul style="list-style-type: none"> <li>• variety of time signatures such as <math>\frac{2}{4}</math> <math>\frac{3}{4}</math> <math>\frac{4}{4}</math> and <math>\frac{6}{8}</math></li> </ul>
<i>Energy</i>	<ul style="list-style-type: none"> <li>• low level to high level</li> </ul>	<ul style="list-style-type: none"> <li>• falling</li> <li>• percussing</li> <li>• swinging</li> </ul>	<ul style="list-style-type: none"> <li>• sustaining</li> <li>• suspending</li> <li>• vibrating</li> </ul>
<i>Form</i>	<ul style="list-style-type: none"> <li>• literal interpretation</li> <li>• repetition</li> </ul>	<ul style="list-style-type: none"> <li>• binary</li> <li>• contrast</li> <li>• narrative</li> </ul>	<ul style="list-style-type: none"> <li>• canon</li> <li>• movement motifs</li> <li>• ternary</li> </ul>
<i>Action</i>	<ul style="list-style-type: none"> <li>• locomotor and non-locomotor movements</li> </ul>		
<i>Function</i>	<ul style="list-style-type: none"> <li>• exploration</li> </ul>	<ul style="list-style-type: none"> <li>• personal expression</li> </ul>	<ul style="list-style-type: none"> <li>• recreation</li> </ul>
<i>Analysis</i>	<ul style="list-style-type: none"> <li>• identification of personal responses to dance</li> </ul>	<ul style="list-style-type: none"> <li>• recognition and description of dance components, visual elements and aural elements</li> </ul>	<ul style="list-style-type: none"> <li>• interpretation of a choreographer's use of dance components, visual elements and aural elements</li> </ul>

Core Content			
<b>Dance</b>			
Students choreograph, perform and appreciate dance using the following dance components in a range of cultural, social and historical contexts.			
Key components	Level 4	Level 5	Level 6
<b>Once introduced, core content is to be revisited and developed in subsequent levels.</b>			
<i>Space</i>	<ul style="list-style-type: none"> <li>• focus</li> </ul>	<ul style="list-style-type: none"> <li>• traditional performance space</li> </ul>	<ul style="list-style-type: none"> <li>• non-traditional performance space</li> </ul>
<i>Time</i>		<ul style="list-style-type: none"> <li>• irregular metres</li> </ul>	<ul style="list-style-type: none"> <li>• mixed metre</li> </ul>
<i>Energy</i>	<ul style="list-style-type: none"> <li>• combination of dynamics</li> </ul>	<ul style="list-style-type: none"> <li>• manipulation of dynamics</li> </ul>	
<i>Form</i>	<ul style="list-style-type: none"> <li>• climax</li> <li>• improvisation</li> <li>• variation</li> </ul>	<ul style="list-style-type: none"> <li>• embellishment</li> <li>• rondo</li> <li>• transitions</li> </ul>	<ul style="list-style-type: none"> <li>• abstraction</li> <li>• accumulation</li> <li>• retrograde</li> </ul>
<i>Action</i>	<ul style="list-style-type: none"> <li>• stillness</li> </ul>	<ul style="list-style-type: none"> <li>• genre-specific technique</li> </ul>	
<i>Function</i>	<ul style="list-style-type: none"> <li>• education</li> </ul>	<ul style="list-style-type: none"> <li>• artistic purposes</li> <li>• ritual</li> <li>• social purposes</li> </ul>	<ul style="list-style-type: none"> <li>• empowerment</li> </ul>
<i>Analysis</i>	<ul style="list-style-type: none"> <li>• evaluation of a choreographer's use of dance components, visual elements and aural elements</li> </ul>	<ul style="list-style-type: none"> <li>• application of an analysis model to selected sequences of movements within a dance work</li> </ul>	<ul style="list-style-type: none"> <li>• application of an analysis model to a whole dance work</li> <li>• justification of personal preference</li> </ul>



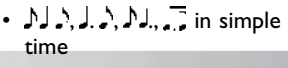
Core Content			
<b>Drama</b>			
Students form, present and respond to drama using dramatic elements and conventions within a range of forms and styles drawn from various cultural, social and historical contexts.			
Key components	Level 1	Level 2	Level 3
<b>Once introduced, core content is to be revisited and developed in subsequent levels.</b>			
<i>Elements</i>	<ul style="list-style-type: none"> <li>place</li> <li>role</li> </ul>	<ul style="list-style-type: none"> <li>language</li> <li>objects</li> <li>space</li> </ul>	<ul style="list-style-type: none"> <li>movement</li> <li>relationships</li> <li>time</li> </ul>
<i>Conventions</i> — role  — dramatic action	<ul style="list-style-type: none"> <li>accept the role</li> <li>whole- and small-group roleplay</li> <li>finish the given story</li> </ul>	<ul style="list-style-type: none"> <li>create roles from simple props and costume</li> <li>whole-group role as expert</li> <li>build narrative</li> <li>use available materials to define drama space</li> </ul>	<ul style="list-style-type: none"> <li>create roles from given information</li> <li>meetings in role</li> <li>sequence dramatic action</li> </ul>
<i>Forms and styles</i>	<ul style="list-style-type: none"> <li>dramatic play</li> </ul>	<ul style="list-style-type: none"> <li>storydrama</li> <li>written — writing in role</li> </ul>	<ul style="list-style-type: none"> <li>extended roleplay</li> <li>storytelling</li> <li>written — role description</li> </ul>
<i>Performance skills</i>	<ul style="list-style-type: none"> <li>participate in role</li> <li>participate with the group in a classroom setting</li> </ul>	<ul style="list-style-type: none"> <li>awareness of cues and turn-taking</li> <li>demarcation of and awareness of performance space</li> <li>movement — awareness of who needs to be seen and where</li> <li>voice — volume and pace (for a classroom setting)</li> </ul>	<ul style="list-style-type: none"> <li>concentration in presentation of role</li> <li>memorisation of lines</li> <li>movement — posture, gesture and body position to denote character</li> <li>voice — character and expression in voice, projection within the classroom</li> </ul>
<i>Audience</i>	<ul style="list-style-type: none"> <li>informal — peers and teachers</li> </ul>	<ul style="list-style-type: none"> <li>informal — peers, teacher, small group</li> </ul>	<ul style="list-style-type: none"> <li>informal and formal — another class or year level</li> </ul>
<i>Purpose</i>	<ul style="list-style-type: none"> <li>exploration</li> <li>play</li> </ul>	<ul style="list-style-type: none"> <li>re-enactment of events</li> </ul>	<ul style="list-style-type: none"> <li>celebration</li> <li>expression</li> </ul>

Core Content			
<b>Drama</b>			
Students form, present and respond to drama using dramatic elements and conventions within a range of forms and styles drawn from various cultural, social and historical contexts.			
Key components	Level 4	Level 5	Level 6
<b>Once introduced, core content is to be revisited and developed in subsequent levels.</b>			
<i>Elements</i>	<ul style="list-style-type: none"> <li>• focus</li> <li>• mood</li> <li>• symbol</li> </ul>	<ul style="list-style-type: none"> <li>• tension</li> </ul>	<ul style="list-style-type: none"> <li>• contrast</li> </ul>
<i>Conventions</i> — role — dramatic action	<ul style="list-style-type: none"> <li>• role-reversal</li> <li>• develop action from given circumstances</li> <li>• speak thoughts aloud (in role)</li> </ul>	<ul style="list-style-type: none"> <li>• develop roles using status</li> <li>• stream of consciousness</li> </ul>	<ul style="list-style-type: none"> <li>• convey roles from differing points of view</li> <li>• dramatic monologue</li> </ul>
<i>Forms and styles</i>	<ul style="list-style-type: none"> <li>• improvisation</li> <li>• published scripts</li> <li>• student-devised scenarios</li> <li>• written — character profile, plot outline</li> </ul>	<ul style="list-style-type: none"> <li>• clowning and physical comedy</li> <li>• collage drama</li> <li>• process drama</li> <li>• realism</li> <li>• student-devised scripts</li> <li>• written — scenarios, program notes</li> </ul>	<ul style="list-style-type: none"> <li>• documentary drama</li> <li>• forum theatre</li> <li>• non-realism</li> <li>• theatre for young people</li> <li>• written — short scenes in correct layout, play review</li> </ul>
<i>Performance skills</i>	<ul style="list-style-type: none"> <li>• characterisation — maintain appropriate role</li> <li>• experimentation with different performance spaces</li> <li>• movement — vary for character and stage space</li> <li>• voice — audibility, pitch and clarity, adapting projection for different spaces</li> </ul>	<ul style="list-style-type: none"> <li>• characterisation — purpose and motivation</li> <li>• movement — blocking stage action</li> <li>• script interpretation — who, what, where, when and why</li> <li>• voice — adapting for different characters and performance locations</li> </ul>	<ul style="list-style-type: none"> <li>• characterisation — derived from script interpretation</li> <li>• movement — in character</li> <li>• script interpretation — plot analysis, style, sub-text, given circumstances, context, character motivation</li> <li>• voice — modulation, articulation and breathing</li> </ul>
<i>Audience</i>	<ul style="list-style-type: none"> <li>• formal and informal — other year levels, family and friends</li> </ul>	<ul style="list-style-type: none"> <li>• formal and informal — specific target audience</li> </ul>	<ul style="list-style-type: none"> <li>• formal — unfamiliar audience</li> </ul>
<i>Purpose</i>	<ul style="list-style-type: none"> <li>• entertainment</li> <li>• information</li> </ul>	<ul style="list-style-type: none"> <li>• education</li> <li>• promotion</li> </ul>	<ul style="list-style-type: none"> <li>• challenge</li> <li>• empowerment</li> </ul>

Core Content			
<b>Media</b>			
Students produce and respond to meaning by developing an understanding of five interrelated concepts in a variety of media forms, genres and contexts. These concepts are the key components of this strand. Media forms include the traditional, contemporary and emerging, such as print, cinema, broadcast, photographic, video, web, digital and promotional materials.			
Key components	Level 1	Level 2	Level 3
<b>Once introduced, core content is to be revisited and developed in subsequent levels.</b>			
<p><i>Media languages</i></p> <p>— still and moving images</p> <p>— sounds</p> <p>— words</p>	<ul style="list-style-type: none"> <li>• clothing</li> <li>• colour</li> <li>• facial expression</li> <li>• gesture</li> <li>• symbol</li> <li>• music</li> <li>• sound effects</li> <li>• voice</li> <li>• speech bubbles</li> <li>• spoken words</li> <li>• written words</li> </ul>	<ul style="list-style-type: none"> <li>• camera frames</li> <li>• composition</li> <li>• costume/props</li> <li>• make-up</li> <li>• narration</li> <li>• silence</li> <li>• headline</li> <li>• logo</li> <li>• slogan</li> </ul>	<ul style="list-style-type: none"> <li>• body stance, movement and proximity</li> <li>• camera angles and movements</li> <li>• graphics</li> <li>• soundtrack</li> <li>• voice-over</li> <li>• caption</li> <li>• font</li> <li>• written dialogue</li> </ul>
<p><i>Media technologies</i></p> <p>— processes, techniques, practices</p>	<ul style="list-style-type: none"> <li>• cut and paste</li> <li>• draw and colour</li> <li>• record sound</li> <li>• write</li> </ul>	<ul style="list-style-type: none"> <li>• crop</li> <li>• display</li> <li>• print</li> <li>• record/capture still image</li> <li>• sequence</li> </ul>	<ul style="list-style-type: none"> <li>• interview</li> <li>• layout</li> <li>• manipulate</li> <li>• storyboard</li> </ul>
<p><i>Audience</i></p>	<ul style="list-style-type: none"> <li>• familiar programming</li> <li>• recognition of self as audience</li> </ul>	<ul style="list-style-type: none"> <li>• classification codes</li> <li>• position and location to reach familiar audiences</li> </ul>	<ul style="list-style-type: none"> <li>• categories applied to audiences — age, gender, culture, income, marital status, hobbies and occupation</li> </ul>
<p><i>Institution</i></p> <p>— purpose</p> <p>— form</p> <p>— context</p>	<ul style="list-style-type: none"> <li>• addition of meaning</li> <li>• communication</li> <li>• familiar media in home, school and local community</li> <li>• home, school and local community</li> </ul>	<ul style="list-style-type: none"> <li>• information</li> <li>• narrative as a form</li> <li>• representation</li> <li>• familiar media in society</li> <li>• familiar social</li> </ul>	<ul style="list-style-type: none"> <li>• advertisement</li> <li>• entertainment</li> <li>• print, broadcast, video, photographic and digital</li> <li>• commercial and non-commercial</li> </ul>
<p><i>Representation</i></p>	<ul style="list-style-type: none"> <li>• familiar people, objects, animals, places and experiences in real life</li> </ul>	<ul style="list-style-type: none"> <li>• familiar events</li> <li>• gender, occupational groups</li> <li>• unfamiliar places, objects and animals</li> </ul>	<ul style="list-style-type: none"> <li>• age and ability/disability</li> <li>• settings — time and place</li> <li>• unfamiliar events</li> </ul>

Core Content			
<b>Media</b>			
Students produce and respond to meaning by developing an understanding of five interrelated concepts in a variety of media forms, genres and contexts. These concepts are the key components of this strand. Media forms include the traditional, contemporary and emerging, such as print, cinema, broadcast, photographic, video, web, digital and promotional materials.			
Key components	Level 4	Level 5	Level 6
<i>Once introduced, core content is to be revisited and developed in subsequent levels.</i>			
<p><i>Media languages</i></p> <p>— still and moving images</p> <p>— sounds</p> <p>— words</p>	<ul style="list-style-type: none"> <li>• characterisation</li> <li>• genre conventions</li> <li>• lighting</li> <li>• setting</li> <li>• shot duration</li> <li>• transitions/links</li> </ul> <ul style="list-style-type: none"> <li>• spoken dialogue</li> </ul> <ul style="list-style-type: none"> <li>• credits</li> <li>• titles</li> </ul>	<ul style="list-style-type: none"> <li>• juxtaposition</li> <li>• special effects</li> <li>• technical codes</li> </ul> <ul style="list-style-type: none"> <li>• synchronised and non-synchronised sound</li> </ul> <ul style="list-style-type: none"> <li>• anchorage</li> </ul>	<ul style="list-style-type: none"> <li>• intertextuality</li> <li>• montage</li> <li>• symbolic codes</li> </ul> <ul style="list-style-type: none"> <li>• multi-layered sound</li> </ul> <ul style="list-style-type: none"> <li>• subtitles</li> </ul>
<p><i>Media technologies</i></p> <p>— processes, techniques, practices</p>	<ul style="list-style-type: none"> <li>• edit</li> <li>• mix sound</li> <li>• publish</li> <li>• script</li> <li>• title</li> </ul>	<ul style="list-style-type: none"> <li>• apply vision mixing</li> <li>• promote</li> <li>• record moving images</li> </ul>	<ul style="list-style-type: none"> <li>• adopt production roles</li> <li>• consider continuity</li> <li>• market</li> </ul>
<p><i>Audience</i></p>	<ul style="list-style-type: none"> <li>• circulation</li> <li>• marketing</li> <li>• programming</li> <li>• ratings</li> <li>• scheduling</li> </ul>	<ul style="list-style-type: none"> <li>• cross-media promotion</li> <li>• market research</li> <li>• niche audience</li> <li>• sponsorship</li> </ul>	<ul style="list-style-type: none"> <li>• audiences as active producers of meaning</li> <li>• censorship</li> <li>• fan culture</li> <li>• multiple meanings in texts</li> </ul>
<p><i>Institution</i></p> <p>— purpose</p> <p>— form</p> <p>— context</p>	<ul style="list-style-type: none"> <li>• persuasion</li> <li>• target</li> </ul> <ul style="list-style-type: none"> <li>• selection from a variety of genres including cinema</li> </ul> <ul style="list-style-type: none"> <li>• publishing and production</li> </ul>	<ul style="list-style-type: none"> <li>• education</li> <li>• promotion</li> </ul> <ul style="list-style-type: none"> <li>• popular culture</li> <li>• marketing merchandise</li> <li>• web</li> </ul> <ul style="list-style-type: none"> <li>• cultural and historical influence on production and reception of text</li> </ul>	<ul style="list-style-type: none"> <li>• artistic expression</li> <li>• commercial appeal</li> <li>• community service</li> </ul> <ul style="list-style-type: none"> <li>• government, commercial, community and independent</li> </ul> <ul style="list-style-type: none"> <li>• political and economic regulation, ownership and ethics</li> </ul>
<p><i>Representation</i></p>	<ul style="list-style-type: none"> <li>• cultural groups</li> <li>• environments</li> <li>• issues</li> <li>• pasts, presents and futures</li> </ul>	<ul style="list-style-type: none"> <li>• concepts</li> <li>• cultural beliefs</li> <li>• ideas</li> <li>• ideology</li> </ul>	<ul style="list-style-type: none"> <li>• access</li> <li>• alternative representations</li> <li>• self-representation</li> </ul>

Core Content			
<b>Music</b>			
Students sing, play, listen and respond to a wide range of repertoire through which core musical components are learned. The ability to express themselves in music, to think in sound and to read and write music notation empowers students to be musically independent and contributes to personal satisfaction and enjoyment.			
Key components	Level 1	Level 2	Level 3
<i>Once introduced, core content is to be revisited and developed in subsequent levels.</i>			
<i>Rhythm and metre</i>	<ul style="list-style-type: none"> <li>beat and rhythm</li> <li>two- and four-beat metre</li> </ul>	<ul style="list-style-type: none"> <li>accent and barlines in <math>\frac{2}{4}</math>, <math>\frac{3}{4}</math> and <math>\frac{4}{4}</math></li> <li>ties</li> </ul>	<ul style="list-style-type: none"> <li>accent and barlines in <math>\frac{6}{8}</math></li> <li>anacrusis</li> </ul>
<i>Pitch and melody</i>	<ul style="list-style-type: none"> <li>difference between speaking and singing voices</li> <li>melodic contour and patterns containing <i>so</i>, <i>mi</i> and <i>la</i></li> </ul>	<ul style="list-style-type: none"> <li><i>do</i> pentatonic scale</li> <li>major 2<sup>nd</sup> and minor 3<sup>rd</sup> intervals</li> <li>treble clef notation — E, G, A, B, C', D'</li> </ul>	<ul style="list-style-type: none"> <li>extended <i>do</i> pentatonic scale</li> <li>major 3<sup>rd</sup> intervals</li> <li>treble clef notation — Middle C, D, F#</li> </ul>
<i>Part work</i>	<ul style="list-style-type: none"> <li>rhythmic ostinatos</li> <li>song and beat</li> <li>song and rhythm</li> </ul>	<ul style="list-style-type: none"> <li>4-beat rhythmic and melodic ostinatos</li> <li>rhythmic and melodic canons</li> </ul>	<ul style="list-style-type: none"> <li>accompaniments</li> <li>partner songs</li> <li>rhythmic and melodic canons, up to three parts</li> </ul>
<i>Form and structure</i>	<ul style="list-style-type: none"> <li>question and answer phrase structures</li> <li>same and different structures</li> </ul>	<ul style="list-style-type: none"> <li>canon form</li> <li>introduction</li> <li>same, similar and different phrase structures</li> </ul>	<ul style="list-style-type: none"> <li>binary, ternary and rondo forms</li> <li>repeat signs</li> <li>verse–chorus structures</li> </ul>
<i>Tone colour</i>	<ul style="list-style-type: none"> <li>untuned percussion instruments</li> <li>widely contrasting melody instruments</li> </ul>	<ul style="list-style-type: none"> <li>string instruments</li> <li>two or three voices singing together</li> </ul>	<ul style="list-style-type: none"> <li>percussion instruments</li> <li>woodwind instruments</li> </ul>
<i>Expressive elements</i>	<ul style="list-style-type: none"> <li>detached/smooth</li> <li>fast/slow</li> <li>soft/loud</li> </ul>	<ul style="list-style-type: none"> <li>piano (p), forte (f)</li> </ul>	<ul style="list-style-type: none"> <li>crescendo, decrescendo</li> <li>pianissimo (pp), fortissimo (ff)</li> <li>staccato, legato</li> </ul>

Core Content			
<b>Music</b>			
Students sing, play, listen and respond to a wide range of repertoire through which core musical components are learned. The ability to express themselves in music, to think in sound and to read and write music notation empowers students to be musically independent and contributes to personal satisfaction and enjoyment.			
Key components	Level 4	Level 5	Level 6
<b>Once introduced, core content is to be revisited and developed in subsequent levels.</b>			
<i>Rhythm and metre</i>	<ul style="list-style-type: none"> <li>•  in simple time</li> </ul>	<ul style="list-style-type: none"> <li>• commonly occurring patterns in simple and compound metre</li> <li>• syncopated rhythms</li> <li>• triplet in simple metre</li> </ul>	<ul style="list-style-type: none"> <li>• augmentation and diminution</li> <li>• mixed metre</li> </ul>
<i>Pitch and melody</i>	<ul style="list-style-type: none"> <li>• <i>la</i> pentatonic scale</li> <li>• perfect 4th and perfect 5th intervals</li> <li>• treble clef notation — F, B<math>\flat</math>, E'</li> </ul>	<ul style="list-style-type: none"> <li>• C, G, D, F major and related natural and harmonic minor keys and scales</li> <li>• major, minor and perfect intervals, up to and including octave</li> <li>• treble and bass clef notation</li> </ul>	<ul style="list-style-type: none"> <li>• A, B<math>\flat</math> and E<math>\flat</math> major and related natural and harmonic minor keys and scales</li> <li>• augmented and diminished intervals</li> </ul>
<i>Part work</i>	<ul style="list-style-type: none"> <li>• melodic canons up to four parts</li> <li>• rhythmic and melodic ostinatos and accompaniments</li> <li>• tonic and dominant accompaniments</li> </ul>	<ul style="list-style-type: none"> <li>• chords and progressions using I, IV and V in known major keys, and chords i, iv, v and V in known minor keys</li> <li>• ensembles in up to four parts</li> </ul>	<ul style="list-style-type: none"> <li>• chords and progressions using I, ii, IV, V, V7 and vi in known major keys and chords I, iv, v, V in known minor keys</li> <li>• ensembles in up to four parts, one person per part</li> </ul>
<i>Form and structure</i>	<ul style="list-style-type: none"> <li>• first and second time endings, <i>da capo al fine</i>, <i>dal segno</i></li> </ul>	<ul style="list-style-type: none"> <li>• forms and styles encountered in repertoire</li> <li>• homophonic and polyphonic textures</li> </ul>	<ul style="list-style-type: none"> <li>• forms and styles associated with particular historical eras and cultural contexts</li> </ul>
<i>Tone colour</i>	<ul style="list-style-type: none"> <li>• brass instruments</li> <li>• solo instruments and ensembles from a range of cultural and historical contexts</li> </ul>	<ul style="list-style-type: none"> <li>• cross-cultural timbres</li> <li>• electronic and computer-generated timbres</li> <li>• orchestral timbres</li> </ul>	<ul style="list-style-type: none"> <li>• instrumentation and timbres associated with particular historical and cultural contexts</li> </ul>
<i>Expressive elements</i>	<ul style="list-style-type: none"> <li>• accents and pause</li> <li>• mezzo piano (mp), mezzo forte (mf)</li> </ul>	<ul style="list-style-type: none"> <li>• commonly occurring signs and terms</li> </ul>	<ul style="list-style-type: none"> <li>• signs and terms encountered in repertoire</li> </ul>

Core Content			
<b>Visual Arts</b>			
Students make and appraise two-dimensional and three-dimensional forms by selecting and combining drawing, design, painting, printmaking, sculpture, ceramics, installation, performance art, fibre arts, photographic art, film and video art and electronic imaging, using various surfaces, wet and dry media, found and made objects and a variety of processes. Students explore multiple contexts including personal, public and community contexts in display, and cultural, social, spiritual, historical, political and economic contexts in making and appraising images and objects.			
Key components	Level 1	Level 2	Level 3
<i>Once introduced, core content is to be revisited and developed in subsequent levels.</i>			
<i>Elements</i>	<ul style="list-style-type: none"> <li>• colour</li> <li>• line</li> <li>• shape</li> <li>• texture</li> </ul>		
<i>Concepts — principles of visual art and design</i>	<ul style="list-style-type: none"> <li>• length</li> <li>• repetition</li> <li>• sequence</li> <li>• similarity and difference</li> <li>• size</li> <li>• weight</li> </ul>	<ul style="list-style-type: none"> <li>• categories</li> <li>• direction</li> <li>• movement</li> <li>• position</li> <li>• tone</li> <li>• variation</li> </ul>	<ul style="list-style-type: none"> <li>• balance</li> <li>• contrast</li> <li>• pattern</li> <li>• space</li> </ul>
<i>Processes</i>	<ul style="list-style-type: none"> <li>• describe</li> <li>• experiment</li> <li>• explore</li> <li>• plan</li> <li>• view</li> </ul>	<ul style="list-style-type: none"> <li>• arrange</li> <li>• assemble</li> <li>• identify</li> <li>• interpret</li> <li>• manipulate</li> <li>• select</li> </ul>	<ul style="list-style-type: none"> <li>• compare</li> <li>• control</li> <li>• design</li> <li>• develop</li> <li>• install</li> <li>• modify</li> </ul>
<i>Display and exhibition</i>	<ul style="list-style-type: none"> <li>• communication of:                             <ul style="list-style-type: none"> <li>– experiences</li> <li>– feelings</li> <li>– ideas</li> <li>– observations</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• personal display</li> </ul>	<ul style="list-style-type: none"> <li>• functions of informal and formal display</li> </ul>
<i>Functions</i>	<ul style="list-style-type: none"> <li>• personal expression</li> <li>• substitution</li> </ul>	<ul style="list-style-type: none"> <li>• narration</li> </ul>	<ul style="list-style-type: none"> <li>• embellishment</li> </ul>

Core Content			
<b>Visual Arts</b>			
Students make and appraise two-dimensional and three-dimensional forms by selecting and combining drawing, design, painting, printmaking, sculpture, ceramics, installation, performance art, fibre arts, photographic art, film and video art and electronic imaging, using various surfaces, wet and dry media, found and made objects and a variety of processes. Students explore multiple contexts including personal, public and community contexts in display, and cultural, social, spiritual, historical, political and economic contexts in making and appraising images and objects.			
Key components	Level 4	Level 5	Level 6
<i>Once introduced, core content is to be revisited and developed in subsequent levels.</i>			
<i>Elements</i>			
<i>Concepts — principles of visual art and design</i>	<ul style="list-style-type: none"> <li>• abstraction</li> <li>• composition</li> <li>• depth</li> <li>• non-representation</li> <li>• proportion</li> <li>• representation</li> <li>• symbolism</li> </ul>		
<i>Processes</i>	<ul style="list-style-type: none"> <li>• analyse</li> <li>• deconstruct images and objects</li> <li>• reconstruct images and objects</li> </ul>	<ul style="list-style-type: none"> <li>• research, analyse and evaluate ideas in response to specific concepts</li> </ul>	<ul style="list-style-type: none"> <li>• communicate a personal aesthetic in visual design</li> </ul>
<i>Display and exhibition</i>	<ul style="list-style-type: none"> <li>• purpose of audience</li> </ul>	<ul style="list-style-type: none"> <li>• visual responses to researched artists/ designers/ craftspeople</li> </ul>	<ul style="list-style-type: none"> <li>• functions and purpose of public and community art</li> </ul>
<i>Functions</i>	<ul style="list-style-type: none"> <li>• symbolism</li> </ul>	<ul style="list-style-type: none"> <li>• functional design</li> <li>• social purposes</li> </ul>	<ul style="list-style-type: none"> <li>• persuasion</li> </ul>



# Assessment

# Assessment

Assessment is the purposeful, systematic and ongoing collection of information about students' demonstrations of learning outcomes. In this syllabus, core learning outcomes are presented in identified levels along a continuum of learning within each strand. The monitoring of demonstrations of these learning outcomes provides evidence about student progress in The Arts key learning area.

## Purposes of assessment

The evidence gathered by teachers may be used for a variety of purposes. Teachers may use evidence to monitor student progress and to make judgments to:

- inform students, parents, carers, other teachers, administrators and school authorities about students' demonstrations of learning outcomes
- make decisions about student needs, learning and teaching processes and resource requirements
- discuss future learning pathways with students, parents and carers
- guide the planning of class and school curriculum programs.

## Principles of assessment

For assessment to be effective, it should:

- focus on students' demonstrations of learning outcomes
- be comprehensive
- be valid and reliable
- take account of individual learners
- reflect equity principles
- be an integral part of the learning and teaching process
- provide opportunities for students to take responsibility for their own learning and to monitor their own progress.

### **Demonstration of learning outcomes**

Within an outcomes framework, assessment focuses on students' demonstrations of learning outcomes. When assessment is thus focused, students are aware of what is being assessed, the assessment techniques being used, and the criteria by which their demonstrations of learning outcomes will be judged. Teachers may then use information from assessment to plan further learning.

### **Comprehensive range of evidence**

A comprehensive range of assessment techniques and related sources of evidence allows students multiple opportunities and contexts in which to demonstrate learning outcomes. Various sources of evidence should be used to support different learning styles. The assessment tasks developed in specific situations provide opportunities for students to negotiate and approach assessment in different ways.

At any period in their schooling, students could demonstrate their learning in different ways, and at different levels, across the range of learning outcomes. Assessment techniques must take into account that each student will progress at a different rate across and within the key learning areas.

### **Valid and reliable information**

Assessment should provide valid and reliable information that relates directly to specific learning outcomes. Assessment tasks should accurately test what they are supposed to test. They should provide students with opportunities to demonstrate one or more of the learning outcomes.

### **Individual learners**

At any one time in their schooling, students could demonstrate learning outcomes in different ways and at different levels. When planning assessment, teachers need to take account of the fact that each student will progress at a different rate across and within the key learning areas. They also need to take account of factors that influence students' learning — in particular, their prior knowledge and experience, and their social, emotional, physical, intellectual and linguistic development.

### **Equity principles**

Assessment based on principles of equity allows students to demonstrate learning outcomes in ways that are sensitive to, and inclusive of, the circumstances of all students. Assessment tasks should be planned to take into account students' learning styles, abilities, disabilities, gender, sexual identity, socioeconomic circumstances, cultural and linguistic backgrounds and geographical locations.

### **Integral part of the learning and teaching process**

Assessment is an integral part of the learning and teaching process. As they plan learning activities, teachers should also plan how they will monitor student progress. Authentic assessment tasks should match the learning activities and

the teaching methods students have experienced. Assessment tasks should also reflect real-life situations when appropriate.

### **Responsibility for own learning; self-monitoring**

Assessment should provide feedback and support to assist students to take responsibility for their own learning. This involves giving students opportunities to set their own learning goals, to monitor their progress in relation to the learning outcomes and to gather information that they and others can use to make decisions about future learning. Opportunities also need to be provided for students and teachers to develop shared understandings about how learning outcomes might be demonstrated and for students to explain how they might demonstrate the learning outcomes in their own terms.

## **Process of assessment**

The process of assessment involves teachers in:

- providing students with opportunities to demonstrate what they know and can do with what they know in terms of identified learning outcomes
- gathering evidence of students' demonstrations of learning outcomes
- making judgments about students' demonstrations of learning outcomes.

### **Opportunities to demonstrate learning outcomes**

Learning outcomes describe what students should know and be able to do. Activities that are closely related to the outcomes provide students with opportunities to demonstrate both what they know and what they can do with what they know.

### **Gathering evidence**

The evidence gathered must be relevant to specific learning outcomes and drawn from the planned activities in which students have engaged. Evidence should be gathered and recorded for all students across a range of contexts. Judgments about students' progress should be based on evidence collected in a focused and systematic way.

The choice of assessment techniques and sources used to gather evidence about students' demonstrations of learning outcomes will be influenced by the purposes for which evidence is to be gathered.

A variety of assessment techniques and sources should be used to accommodate different learning styles and learning that has taken place in different contexts. Students may demonstrate learning outcomes in different ways.

The following table suggests assessment techniques and indicates some sources of evidence that might be used to gather evidence on which judgments about student learning can be based. Also included are examples of recording instruments teachers might use. Students with disabilities may communicate in different modes, such as synthesised voice, computers, communication boards, signing, blinking or body movements.

### Suggested ways of gathering and recording evidence

Sources of evidence	Assessment techniques	Recording instruments
<ul style="list-style-type: none"> <li>• annotated drawings</li> <li>• choreographic outlines</li> <li>• compositions</li> <li>• computer-generated presentations</li> <li>• concept maps</li> <li>• debates</li> <li>• design briefs and plans</li> <li>• excursions</li> <li>• explanations</li> <li>• feedback sheets</li> <li>• folios</li> <li>• games</li> <li>• individual and group performances</li> <li>• individual and group practical activities involving development and application of skills or processes</li> <li>• installed spaces or displays</li> <li>• instructions</li> <li>• interviews led by teacher or student</li> <li>• investigations</li> <li>• journals</li> <li>• monologues</li> <li>• movement sequences</li> <li>• notation exercises</li> <li>• observation of work in progress</li> <li>• oral, written and visual evaluations of own and others' learning</li> <li>• peer- and self-assessment sheets</li> <li>• persuasive speeches</li> <li>• program notes</li> <li>• progress charts</li> <li>• questioning led by the teacher or student</li> <li>• research projects</li> <li>• reviews</li> <li>• role descriptions</li> <li>• roleplays</li> <li>• scripts</li> <li>• short and extended written responses</li> <li>• storyboards</li> <li>• students' explanations of work in progress</li> <li>• video production</li> <li>• whole- and small-group discussion</li> <li>• workshops</li> <li>• writing-in-role</li> </ul>	<p><b>Observation</b> involves teachers observing students as they participate in planned activities. Teacher observation occurs continually as a natural part of the learning and teaching process and can be used to gather a broad range of information about students' demonstrations of learning outcomes. Teacher observations can also be structured to gather particular kinds of information in relation to learning outcomes.</p> <p><b>Consultation</b> involves teachers discussing student work with students, colleagues, parents, carers or other paraprofessionals. The varying perspectives of the participants in consultations can help enrich the evidence gathered about students' demonstrations of learning outcomes. Consultation can be used to verify the evidence gathered using other techniques. Some consultations may reveal a need for more detailed assessment.</p> <p><b>Focused analysis</b> involves teachers in examining in detail student responses to tasks or activities (e.g. group discussions, tests, projects, dramatic presentations, performances, video presentations, responses to stimulus). This technique provides detailed evidence about students' demonstrations of learning outcomes.</p> <p><b>Peer- and self-assessment</b> involve students in using the above techniques to assess their own work and the work of their peers. Peer- and self-assessment allow teachers to take account of students' perceptions when gathering evidence.</p>	<ul style="list-style-type: none"> <li>• anecdotal records</li> <li>• annotated work samples</li> <li>• anticipated evidence statements or criteria sheets</li> <li>• audio and visual (including photographic and video) recordings</li> <li>• bar graphs</li> <li>• checklists</li> <li>• conference logs</li> <li>• diaries</li> <li>• feedback sheets</li> <li>• learning logs</li> <li>• observation notes</li> <li>• peer- and self-assessment sheets</li> <li>• photographic records</li> <li>• profiles</li> <li>• progress charts</li> <li>• reflection sheets</li> <li>• scrapbooks</li> <li>• student folios</li> <li>• teacher/student journals</li> <li>• test results over time</li> <li>• visual folios</li> <li>• worksheets</li> </ul>

### **Recording evidence of students' demonstrations of learning outcomes**

Records of observations of students' performances, responses or products gathered during activities provide teachers with the evidence necessary to make judgments about students' demonstrations of learning outcomes. For example, evidence from a number of activities or units that focus on particular learning outcomes may be recorded. Record keeping must be manageable, easily maintained and accessible, and support planning. It must also provide rich, accurate evidence drawn from a range of contexts about student learning related to the demonstrations of learning outcomes. Examples of recording instruments are provided in the table on page 57.

A *student folio* is a way of recording and storing evidence about a student's demonstration of learning outcomes. Folios are collections of performances, work in progress, responses, processes and products from learning activities over a period of time: for example, annotated samples of a student's work, anecdotal records, checklists, videotapes/audiotapes, and artworks. This collection of work provides a fair, valid and informative picture of a student's accomplishments. Selection of material to be included could be made by the student or the teacher, or by negotiation between the two. The use of the folio will determine the selection of materials to be included.

### **Making judgments about demonstrations of learning outcomes**

The core learning outcomes are conceptually linked to each other across levels to form a continuum. Following Level 1, each subsequent level of outcomes requires more complex conceptual understanding. This means that students who are not demonstrating a core learning outcome at one level may be demonstrating it at the previous level. The sequencing means that students who are demonstrating an outcome at one level are continually reinforcing the understandings of outcomes at the earlier levels.

Some students may be able to demonstrate a core learning outcome the first time they have an opportunity to do so. When they have additional opportunities and again demonstrate the outcome, they are deemed to have demonstrated the core learning outcome consistently. Other students may need more opportunities to demonstrate the outcome before the same decision could be made. A judgment can be made when a consistent pattern of demonstrations has been established.

Teachers, therefore, make judgments about students' demonstrated learning outcomes when satisfied that they have sufficient evidence. To make these judgments, teachers:

- analyse what it is that students are expected to know and be able to do
- consider the outcomes at the levels before and after the focus core learning outcomes
- use ideas from the assessment strategies in print and electronic modules as a point of reference
- use a range of evidence
- make a judgment about which core learning outcomes the student has demonstrated.

It is important that learning outcomes be demonstrated consistently and in a range of contexts. Judgments about a student's demonstrations of learning outcomes are made without reference to the performance of other students.

The exercise of each teacher's professional judgment is fundamental to assessment and reporting processes. Judgments should be based on criteria, using a range of evidence to determine demonstrations of learning outcomes. The criteria should be drawn from the learning outcomes and made known to students so that the basis for the judgment is clear.

### **Consistency of teachers' judgments**

A common understanding of the core learning outcomes and what students have to do to be judged as having demonstrated the outcomes can be achieved through:

- common planning and assessment tasks
- criteria sheets
- descriptions of possible responses
- examination of students' folios
- moderation processes (formal and informal)
- progress maps
- shared understandings.

### **Common planning and assessment tasks**

Where two or more teachers plan for learning and assessment together, they can reach shared understandings of learning outcomes and what is required of students to demonstrate what they know and can do with what they know. Where different groups of students undertake the same activities, discussion about consistency of judgment is facilitated.

### **Criteria sheets**

Criteria sheets contain the essential components, attributes or specifications, rules or principles used to judge student performances, responses or products. Criteria sheets should be developed from the analysis of the learning outcomes. Careful defining of criteria facilitates consistency of judgments about students' demonstration of learning outcomes.

### **Descriptions of possible responses**

Descriptions of possible responses provide specific references for teachers to use in determining whether an outcome has been demonstrated. They promote a common understanding of what the demonstrations of the learning outcomes might look like in a particular context.

### **Examination of students' folios**

A folio used in the context of supporting consistency of teachers' judgments contains selected items only. It contains valid and reliable sources with the criteria used to make judgments clearly identified. Where necessary, the amount of assistance provided to students will be noted.

### **Moderation processes (formal and informal)**

Formal moderation processes occur when school authorities require teachers from within or across schools to compare student work and to discuss the consistency of judgments about demonstrations of learning outcomes. Informal

moderation occurs when teachers informally compare student work to discuss the range of student responses.

### **Progress maps**

These provide frameworks for monitoring student progress against described developmental continua. The concept of a progress map underlies the sequencing of the core learning outcomes in each of the strands of a syllabus. A student's progress in relation to the development of understandings of a key learning area is plotted against the six levels used to describe the core learning outcomes. A shared understanding of the framework promotes consistency.

### **Shared understandings**

Where possible, teachers should collaborate with others to develop a shared understanding of the learning outcomes, and what demonstration of the learning outcomes might look like in a range of contexts. Shared understandings can also be developed about how much evidence is required and in what contexts. These understandings can be developed through formal and informal processes and will promote consistency in making judgments about demonstrations of learning outcomes.

### **Reporting**

In an outcomes approach, reporting occurs in terms of learning outcomes. A range of approaches for reporting is possible. While the final decision rests with school authorities, teachers could report to parents or carers on students' demonstrations of all or some of the core and discretionary learning outcomes or could use the level statements to guide reporting to parents or carers on students' performances in strands. Students could be demonstrating outcomes at different levels in different strands.

Students, parents and carers need timely and accurate information from teachers about a student's progress along the learning continuum. Reporting of student progress in terms of demonstrated learning outcomes can be provided in a variety of ways including progress charts, verbal feedback, and the results of formal assessment and formal reporting.

When a formal report is required, useful information could include:

- learning outcomes previously demonstrated by the student
- learning outcomes demonstrated by the student since the previous report
- what students were expected to know and be able to do with what they know to demonstrate the learning outcomes
- learning outcomes the student is currently working towards demonstrating
- information about the relationship between levels of outcome and year levels
- additional information that is specific to individual students.