The Arts

The Arts curriculum is written on the basis that all students will study at least two Arts subjects from Pre-primary to the end of Year 8. It is a requirement that students study a performance subject and a visual subject.

In Years 9 and 10 the study of the Arts is optional.

In the Arts, it is desirable that schools provide students with the opportunity to engage with all five Arts subjects across Pre-primary to Year 10.

Dance

The syllabus is based on the requirement that in Years 9 and 10 the study of the Arts is optional.

Year Level Description

In Year 10, Dance students continue to extend their use of the elements of dance (BEST) and choreographic processes to expand their choreographic intentions in their choreography. They extend their technical dance skills to include style-specific movement skills.

Through performance, students continue to work on confidence, accuracy, clarity of movement and projection. They refine their discussion of the use of the elements of dance, choreographic processes and design concepts in their own dance and the dance of others. They investigate dance and influences of the social, cultural and historical contexts in which it exists.

Safe dance practices underlie all experiences, as students perform within their own body capabilities and work safely in groups.

A suggested learning focus should enable teaching the content through student interest in dance. Suggested genres or styles that may be taught, but are not limited to, include contemporary, ballet, jazz, hip hop, street dance, tap and cultural dance, for example Spanish, Indian, Bollywood.

The learning focus that teachers select should shape and drive the teaching of the content.

Content description

Making

Choreographic processes

- Introduction to structured improvisation to find solutions to simple movement tasks
- Elements of dance: body, energy, space, time (BEST), selected and manipulated to create dance that communicates choreographic intent
- Choreographic devices (unison, canon, repetition, abstraction, contrast, motif) and choreographic structures (narrative, binary, ternary) selected and combined to communicate choreographic intent in group and duo dance
- Group work practices (strategies for collaborative dance preparation, evaluation processes) in dance

Skills and techniques

- Dance skills that further develop and refine technical competence in relation to body control, accuracy, posture/alignment, strength, flexibility, placement, balance, coordination, articulation and endurance
- Safe dance practice of style-specific techniques, including working in the contemporary genre
- Importance of warm-up and cool down procedures relevant to the genre/style for dance and rehearsal preparation

Performance

- Systematic and corrective rehearsal strategies (practising transitions between dance sequences, exits and entrances appropriate to genre/style)
- Dance performance opportunities, demonstrating appropriate expression, projection, focus, commitment to movement and musicality

Dance reflecting and analysing

- Reflective writing, using dance terminology, on their own and others' work, analysing and evaluating choices made in dance making
- Analytical writing, using dance terminology, about how the elements of dance, choreographic processes and design concepts (lighting, music/sound, multimedia, costume, props, sets, staging) contribute to the choreographic intention of a dance work

Dance in context

- Dance genres/styles are influenced by the social, cultural and historical contexts in which they exist

Drama

The syllabus is based on the requirement that in Years 9 and 10 the study of the Arts is optional.

Year Level Description

In Year 10, Drama students will be given opportunities to develop their knowledge and skills to present drama for purposes and wider external audiences, safely using processes, techniques and conventions of drama. Students develop drama based on devised drama processes and taken from appropriate, published script excerpts (e.g. Australian drama post-1960 or world drama), using selected drama forms and styles. Students will have opportunities to research devised drama and read in selected script excerpts in context. Student work in devised and scripted drama is the focus of reflective and responsive processes. Students are encouraged to develop their use of extended answer forms and interviews, using drama terminology, language and different forms of communication, based on their own drama and the drama of others.

Teachers are required to address knowledge and skills in Drama through two or more of the forms and styles below. Other forms and styles may be used in addition to teach knowledge and skills in Drama.

Drama forms and styles for Year 10: Grotowski's Poor Theatre, Youth Theatre, Contemporary Aboriginal Theatre, Theatre of the Absurd or Butoh

Content description

Making

Voice and movement

- Voice and movement techniques for selected drama forms and styles
- Preparation techniques for voice and movement for selected drama forms and styles
- Mime techniques (choosing the level of precision of movement needed when telling a story) in drama

Drama processes and the elements of drama

- Drama processes through combining the elements of drama (role, character and relationships; voice and movement; time, space and situation; mood, atmosphere and dramatic tension) used by selected drama practitioners such as Rudolf Laban, Augusto Boal or Cecily O'Neill to manipulate dramatic meaning and audience relationships
- Approaches to characterisation suited to the selected drama forms and styles, texts and themes

Drama forms and styles

- Script interpretation, based on a reading of the complete text, of an extended scene or section to manipulate mood and interpret themes for audience
- Devised drama exploring international or global themes based on research and selected drama forms and styles

Drama conventions

- Drama structures based on cyclical structures and numerous plotlines
- Drama conventions manipulated for selected drama forms and styles
- Improvisation conventions (dénouement creating an effective conclusion

Spaces of performance

- Levels, status, proxemics, focus and balance in making drama
- Stage geography, blocking notation and the impact of in-the-round and adapted stages
- Imaginary spaces manipulated by stage components and properties, the elements of drama and audience

Design and technology

- Design and technology to manipulate focus and mood
- Design principles (balance, contrast, repetition, pattern) selected to make meaning and add to the experience of theatre

Self-management and group management skills and processes

- Effective group work processes (strategic planning and evaluation processes) in drama
- Safe practices in drama (performing arts safety primers)

Responding

Drama reflections

- Reflective writing, on their own and others' work, analysing choices in drama making and using precise drama terminology and language

Drama responses

- Analytical writing using different forms of communication on viewed live performances (live or digital copies of live performances), focusing on the elements of drama and design and technology to make meaning

Oral communication

- Oral communication (explaining in an interview, the reasons behind choices in drama making)

Media Arts

The syllabus is based on the requirement that in Years 9 and 10 the study of the Arts is optional.

Year Level Description

In Year 10, students are provided with opportunities to explore in more depth the way media work is constructed in different contexts and how it can be used to challenge the values of an audience. They explore past and current media trends on audience use of media.

Students continue to make and respond to their own media productions and professional media work within the selected media type, genre or style studied, using refined media production skills and processes: problem solving, working as a team, or independently; setting and following personal and group timelines; and independently using media equipment safely and responsibly.

Teachers are required to address knowledge and skills in Media Arts through two of the foci and media below. Other foci and media may be used in addition to teach knowledge and skills in Media Arts.

Media foci are: Media Fiction (for example, narrative focused video games, celebrities in media fiction, Hollywood or Bollywood films) and Media Non-Fiction (for example, educational programs, wiki site blogs, photographic essays).

Students are expected to work within, or across, the following media in each year level: film, television, photography, print media, radio or online media.

Content description

Making

Media languages

- Introduction to key terminology and technologies related to selected context and focus
- Codes and conventions for constructing meaning in the selected media type, genre and/or style studied

- Alternative points of view for different audiences in the context of the media type, genre and/or style studied
- Media works that manipulate narrative conventions in the context of the media type, genre and/or style studied

Representation

- Representation of ideas, issues and/or people in the media now, and/or in the past, and the values they represent or challenge (consideration of stereotypes)

Production

- Controls, constraints and audience values impacting the production context of media work

Skills and processes

- Media production skills to integrate and shape codes and conventions in media work for a specific purpose, meaning and style
- Independent awareness of safe production practices when using technologies and resources
- Team skills and specific role responsibilities
- Personal and group timelines and development of problem-solving skills
- Clear self-production processes using appropriate technical skills, scripts, storyboards and layouts

Responding

Analysing and reflecting on intentions

- The impact of their own and others' media work for the intended audience, purpose and context

- Media work from contemporary and past times to explore differing viewpoints in Australian media work and/or international media work
- Media conventions, social and cultural beliefs and values, local and/or global, that underpin representations and shape purposes and processes in media work
- Values presented or challenged by celebrities, stars and/or heroes

Audience

- Impact of intended audience on the producer's selections in choosing codes and conventions, styles, narrative, genre, representations, stereotypes, differing points of view and values
- Intended audience profiles of specific media work
- Impact of past and current trends in how audience use media

Music

The syllabus is based on the requirement that in Years 9 and 10 the study of the Arts is optional.

Year Level Description

In Year 10, students extend and consolidate music skills and knowledge across a range of performing, composing, aural and analysis activities. They continue to refine aural skills and aural memory to identify, sing/play and notate melodic and rhythmic dictations, chord changes and progressions.

Students explore their emerging personal style and music ideas through combining and manipulating the elements of music, and synthesising stylistic features and conventions when composing and arranging.

Students build on their understanding of meaning and interpretation in musical works, using aural and critical analysis skills to compare and evaluate a range of music, drawing upon knowledge of previously studied works. They use scores and music terminology to analyse and evaluate the use of the elements of music within a context, genre or style, and identify and discuss social, cultural and historical factors.

Students practise and perform a wider range of solo and ensemble repertoire, developing and consolidating technical skills, expression and stylistic integrity. As performers and audience members they are provided with opportunities to develop aesthetic awareness and make informed observations about a range of music and related social, cultural and ethical considerations.

Music learning is aurally based and is integrated across all aspects of the written component of the subject through a selected context/s. The performance component reinforces and extends music learning, and can be delivered in a different context to the written component. The elements of music are to be integrated across all areas of music learning as appropriate to context.

Content description

Making

Music literacy (aural/theory)
- Use and application of aural skills, inner hearing and aural memory to identify, sing/playback and notate pitch, melodic and rhythmic dictations, chord changes and chord progressions
- Aural identification of the role and treatment of one or more elements of music in isolation and combination in a range of music works (not all content may be relevant to the selected context):

Rhythm

- beat groupings/subdivision in simple time:and compound time:9/8,,, 2 quavers 2 semiquavers,2 semiquavers 2 quavers
- augmentation/diminution, rhythmic motif
- irregular metres5/8, 7/8,5/4,7/4
- tempo: rubato, a tempo

Pitch
- scales: add melodic minor and chromatic up to 4 or more sharps and 4 or more flats in treble and bass clefs
- chords: major and minor primary triads in isolation and simple progressions, add (ii) in major keys
- tonality: add consonance and dissonance
- inversion

Dynamics and expression

- gradations of sound (fp), terraced dynamics, ornamentation, expressive devices and articulations relevant to style and context

Form and structure

- **motivic development, through composed and strophic, interlude**

Timbre

- use of idiomatic techniques (bowing, harmonics, vibrato, glissando/slide, sticks/mallets, slap bass, digitally manipulated sound, oscillation, filters, pedals)

Texture

- horizontal and vertical layers of sound appropriate to style and context and repertoire studied (distortion, white noise)

Composing and arranging

- Composition and arrangement of musical works of increasing complexity; improvising and purposefully applying, combining and manipulating the elements of music; and synthesising appropriate stylistic features and conventions to shape, extend, manipulate and evaluate music ideas
- Use of specialised notation, context appropriate terminology and available technologies to organise, record and communicate music ideas across a range of styles

Practical and performance skills

- Development and refinement of technical skill and control and musicianship skills; applying style-specific techniques and expression in a purposeful and musical manner when practising, refining and performing repertoire from a range of styles and contexts (ACAMUM101; ACAMUM103)
- Analysis and comparison of performances and performance practices to devise and apply effective practice strategies and evaluate, shape and refine music performance skills and techniques (ACAMUM101; ACAMUR104)

- Development and consolidation of ensemble skills, working collaboratively to rehearse and perform a range of repertoire with stylistically appropriate expression, tonal control, awareness of different performer responsibilities and audience needs (ACAMUM101; ACAMUM103)

Analysis and context

- Identification, comparison and evaluation of the use, combination and stylistic treatment of the elements of music, using aural and critical analysis skills and stylistically informed language to make comparisons, informed observations and judgements about a wide range of music
- Identification, analysis and evaluation of connections between social, cultural and historical influences and musical developments; and analysis of how the use and combination of the elements of music define stylistic characteristics and cultural and historical features

Response interpretation and evaluation

- Identification and selection of specific criteria to devise and apply strategies when analysing, evaluating and refining their own and others' musical works and performances
- Development of personal preferences and aesthetic appreciation, differentiating between subjective and objective interpretations when comparing and evaluating stylistic interpretations of a range of music
- Consideration of cultural, social and ethical issues, comparing and evaluating audience response and performer roles across a broad range of music in formal, informal, virtual and interactive settings

Visual Arts

The syllabus is based on the requirement that in Years 9 and 10 the study of the Arts is optional.

Year Level Description

In Year 10, students use visual art language and artistic conventions, in both written and practical work. They further develop and refine their ideas and techniques to resolve artwork by documenting the design, production and evaluation processes of their artwork. Students will extend their knowledge of art practices, such as, adaptation, manipulation, deconstruction and reinvention techniques, and use their understanding of a variety of art styles in the making of their 2D, 3D and/or 4D artwork. Students extend their knowledge and practise of safe and sustainable visual arts practice. Resolved artwork is exhibited and appraised, with consideration to their own artistic intentions, personal expression, and audience.

Students develop greater understanding of how contexts of culture, time and place impact on the development of ideas and production of art forms in the artistic process. They continue to explore artistic influences, while being encouraged to express greater individualism in their application of ideas and materials.

Students are provided with opportunities to reflect on traditional and contemporary artwork using a breadth of critical analysis frameworks, incorporating visual art language, art terminology and conventions.

Teachers are required to address knowledge and skills in Visual Arts through two art forms and one art style below. Other art forms and art styles may be used in addition to teach knowledge and skills in Visual Arts.

Art forms:
2D (painting, printmaking, drawing, photo and digital media, graphics, textiles, collage)
3D (ceramics, sculpture, installations, textiles, jewellery)
4D (performance art, time-based video, digital animation)

Art styles:
Realism, Modernism (Dadaism, Surrealism, Futurism), contemporary Australian art; Postmodernism, international art.

Content description

Making

Inquiry

- Ideas for own art-making which supports personal learning style and chosen discipline (e.g. brainstorm, mind map, annotations/sketches, photography, media testing)
- Exploration of a wide range of 2D, 3D and/or 4D visual art techniques, in order to plan and influence the personal choice of materials and technologies
- Visual art language (visual art elements and principles of design) used in the development of artwork (e.g. using implied texture and a range of tones to create form
- Recognition, use of and responding to visual art conventions (e.g. the comparisons between traditional and modernist art styles; the transition from still to moving imagery
- Exploration, development and refinement of their personal style in conjunction with representations of other artists through documentation, drawings, recordings, film
- Ideas explored and refined, responding to the style of other artists in their own artwork
- Application of a range of visual art techniques to plan and influence the choice of materials and technologies (media testing/exploration)

Art practice

- Materials, techniques, technologies and processes manipulated to develop and represent their own artistic intentions
- Safe and sustainable practices; preparedness for hazardous situations and responsible actions while working with more complex materials in the production and display of artwork
- Processes and resolved artwork appraised; ways to improve art practice; reflection
- Techniques and processes chosen to refine and resolve artwork to a more complex level when representing ideas and subject matter

Presentation

- Decision-making in the display of artwork (relationships that influence space and audience)
- Resolved artwork presented with consideration of personal expression and the connection with the viewer (e.g. a supporting artist statement in verbal or written format)

Analysis

- Critical analysis frameworks (STICI, Feldman, Taylor or Four Frames) used to analyse a wide variety of artwork from contemporary and past times
- Use of visual art language (visual art elements and principles of design), visual conventions and art terminology to respond to artwork (e.g. short answer and extended essay form, video or verbal format)
- Visual conventions used to refine complex compositional arrangement of artwork (e.g. use of the rule of thirds to create a balanced composition)

Social, cultural and historical contexts

- Artists from different cultural groups and their use of persuasive, communicative or expressive representation
- Viewpoints identified in a range of artwork from contemporary and past times
- Representations within a breadth of artwork

Interpretation/response

- Evaluation of their own artwork and the work of others, including consideration of different viewpoints (gender, age, religion, culture) and judgement of the significance of the artwork in a given context