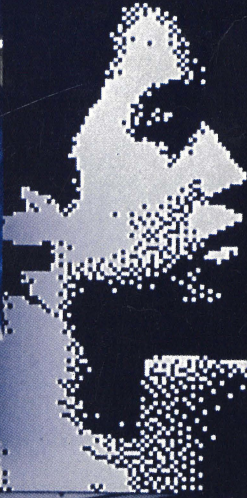
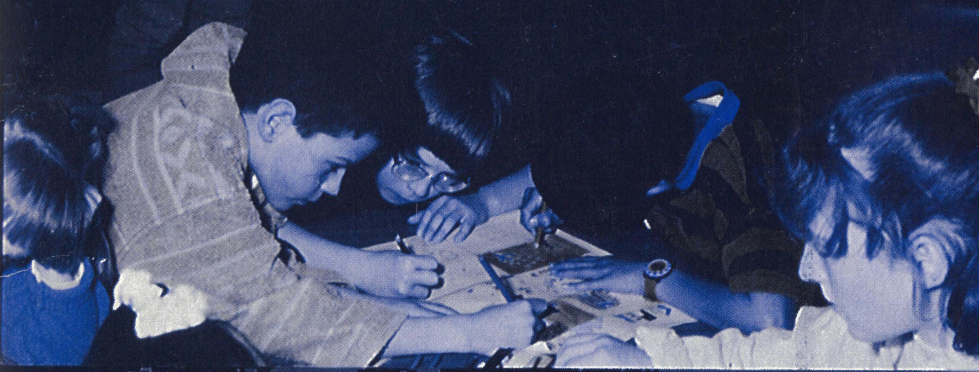


A statement on the arts for Australian schools



The arts



A statement on the arts for Australian schools

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

Curriculum
CORPORATION



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Tel: (03) 639 0699
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Foreword

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

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

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

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

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

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

Project teams were established to undertake the writing, while specialist staff from States and Territories and the Commonwealth assisted with development. In each learning area consultants were appointed with

responsibility for ensuring that gender equity and Aboriginal and Torres Strait Islander perspectives were reflected in the documents. Throughout the writing process, nationwide consultations occurred with groups such as parents, teachers (from both government and non-government sectors), teacher educators, professional associations, subject and discipline specialists, curriculum developers, community groups, employers and unions.

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

A handwritten signature in black ink that reads "David Francis". The signature is written in a cursive style with a large initial 'D'.

David Francis
Executive Director

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Introduction

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

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

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

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

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

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

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

This statement can also be used as a basis for developing a shared understanding between parents and teachers about student achievement of the goals and outcomes of this area of learning.

Through partnership, teachers can build on parents' experience as the student's first and most influential educators. In this cooperation, teachers acknowledge the importance of parents in the development of positive student attitudes and values and emphasise the ability of parents to help students aspire to and achieve the best possible learning outcomes.

This statement provides a framework for parental participation in schools that enriches the educational experience of all children.

Development of the arts statement and profile

The arts statement and profile were developed in three stages:

- 1 *A Review of Literature and Resources in the Arts* (completed October 1991).
- 2 Development of the brief for the arts national curriculum and profile (completed June 1992).
- 3 Development of *A statement on the arts for Australian schools* and *The arts – a curriculum profile for Australian schools*.

National policies and projects

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

Common and Agreed National Goals for Schooling in Australia, 1989;
The National Policy for the Education of Girls in Australian Schools, 1988;
The National Gender Equity in Curriculum Reform Project, 1990;
National Philosophy and Guidelines for Aboriginal Studies and Torres Strait Islander Studies K–12, 1991.

History of the project

See Appendix 1.

Most societies have evolved symbol systems to help them make sense of experience. People communicate experience and responses to life through symbolic representation and many share sacred symbols. The arts have particular capacities to embody and evoke feelings and meanings and within each cultural context the arts hold special significance.

Aesthetics and the arts

We all respond constantly to aesthetic qualities in the world around us. At any one time, we may be responding to an aspect of the natural environment, sounds on the radio, an image on television, a style of clothing, a form of entertainment or a work of art. When we discuss this type of experience with others, we often consider aesthetic questions, thereby revealing our personal aesthetic values. When we talk about the arts, we often talk about their aesthetic impact. We respond to the ideas presented and a work's emotional 'content'. We admire the imagination and technical skill of the artist. Sometimes we feel that an art work has 'said' something important about human experience.

Formal study of the arts and their aesthetic qualities requires students to focus on questions about the nature of aesthetic experience and the nature of the art objects which cause the response (whether their own works or those of others). Aesthetic questions are identified as a form of enquiry. This study provides valuable insights not only into the nature of the arts and all that they represent and express, but also into the importance of broader aesthetic considerations relating to our physical, cultural and spiritual environment.

Social and cultural perspectives

Recent developments in social and cultural theory provide another way of understanding the arts. The arts take many forms and can be known, practised and valued in diverse social and cultural contexts. In this respect, the richness and diversity of the arts and their role in shaping a sense of social and cultural identity must be recognised and emphasised. In recent times, there has been a major change in the way we talk about the arts. Fundamental questions have been raised about the importance (and even the relevance) of long-established notions such as the subjective nature of aesthetic experience, originality and imagination, and the idea that the art object is somehow unique. Theories emerging from studies of gender, race and culture have provided new perspectives from which the arts can be understood and explained. Some key aspects of this social and cultural orientation are that:

- People participate in and enjoy the arts in a wide range of contexts and arts forms and at any time of life. The arts play a pivotal role in shaping a sense of social and cultural identity.
- In powerful ways, the arts help to construct, reinforce, challenge and transform social, cultural, political and religious values.
- The arts evolve within particular social systems and cultures. Understandings of the nature and role of the arts therefore vary both in an historical sense and within different cultural groups in contemporary society.

- Knowledge of the arts is organised, selected and valued in different contexts. The arts are shared meaning systems, which are forms of communication. As such they are constructions of reality carrying values and with the capacity to evoke response in others.
- The arts are never neutral. They are the embodiment of values, opinions and choices. The arts can be used to preserve and maintain tradition; they can also be dynamic agents of social change.

Approaches to learning in the arts

Individual patterns of learning development

Learning in the arts may occur in many ways. Participation in each art form involves the student in different approaches to learning. The following points identify some features of development in the arts. They are intended to allow for differences in individual student learning patterns and also to encourage teachers to plan their own learning programs to suit the arts form, the context of learning and the students.

- Before formal schooling begins, children engage in the play activities that are the beginnings of arts experience. They are already exercising the fundamental human capacity to represent and express experience. Through dramatic play, games, watching television, movement, singing, drawing and spoken language, pre-school children learn about shared meaning systems. Pre-school centres extend these experiences by providing arts activities in wider social contexts and through introducing new ways of taking part in these and other activities.
- During the years of schooling, students have a variety of learning experiences in the arts. Access to a range of arts forms is necessary if they are to develop an understanding of the nature of each. Students also need specialised and structured experience of some arts forms to develop the skills and knowledge necessary to express ideas and communicate in them in advanced ways.
- In each arts form, students should be introduced to different approaches to learning. Their development may follow many paths and each student may encounter the arts in a unique way.

Learning contexts in and out of school

Students' understanding of the arts is enriched if their arts learning reflects the variety of contexts in which the arts occur in society.

Within the school, students need to be exposed to a range of approaches to the arts. Their learning experiences need to be varied, drawing upon the full resources of the school and the community. Examples include working with other areas of the curriculum such as Aboriginal studies and Torres Strait Islander studies courses, organising artists-in-schools programs, and arranging visits by local artists, arts administrators, workers in the arts industry and parents with experience in the arts.

Many schools rightly pride themselves on their arts and community arts programs. The arts can bring together students, parents, and the wider community. In addition to the benefits of sharing their work within the school and its community, students can gain greatly from experiences outside the school: live performances, meeting professional artists, seeing original works of art and the workplaces of artists and television or design studios. Work experience placements can give students the benefits of contact with the professional practice of the arts.

Students in remote areas can participate in arts experiences through the use of video, print and taped materials and teleconferencing.

Characteristics of learning in the arts

On one level, arts programs may focus on factual and theoretical knowledge of the arts. On another, the concern may be for students to gain understanding through practical experience and exposure to the arts. All arts forms will provide unique experiences. When students participate in the arts as makers, presenters, critics and theorists, they learn to deal with their perceptions through conceptualising ideas and feelings and to work within a medium to transform their ideas into artistic form. They develop, often in one activity, their perceptual, conceptual, physical and social understandings.

Students' achievements in the arts are recognised under a number of headings. Here it is useful to see that while all arts forms focus, for example, on aesthetic learnings, they do so in their own ways.

- ***Aesthetic learning***

Through participation in the arts, students learn to value, evaluate, challenge, discriminate, feel, respond and enjoy artistic experiences. Aesthetic learning may be seen as underpinning experience of all the arts. Arts experiences develop in students the skills to use aesthetic values as a basis for discriminating, selecting and responding and for questioning the ways in which values are formed. While aesthetic learning refers to sense perception, as a branch of philosophy it is also a realm of knowledge. For this reason, it is included with arts criticism as one of the three strand organisers of the arts strands.

Each arts form involves students in different kinds of aesthetic learning. Responding aurally, for example, is fundamentally different to responding visually or kinaesthetically. Each arts form draws upon individual traditions and value systems, and students learn to develop sensitivity to dance, drama, media, music and the visual arts by experiencing them directly and by reflecting upon aesthetic values.

- ***Cognitive learning***

Thinking skills such as perception, creativity, logical thinking, metaphoric thinking, question-formation, decision-making, critical thinking, concept-formation and memory are all developed through participation in arts experiences.

Students learn to think and perceive in the medium in which they are working. The music student thinks in sound, visual arts or media students may think in images, colours and forms. While verbal language may be an important part of many arts experiences, many others involve thinking solely in images, sounds or movement. While it is sometimes held that all thinking is cognitive, it is also argued that artistic thought sometimes occurs in tacit, intuitive or subconscious ways.

- ***Physical learning***

Arts experiences are active. Students perform actions that often require practice and concentration. Taking part at the level of their physical ability, students develop physical skills, learn processes and techniques and come to understand the limitations and potential of media.

Within each arts form, students work to gain control. Some skills demand continuous repetition to develop, others may be developed quickly. Certain skills must be developed when young, others may be acquired in adolescence. Within one arts form styles may require different skills: 'modern' dance may, for example, develop physical skills quite different from those of ballet or folk dance.

- ***Sensory learning***

Participation in the arts requires students to focus on the use of their senses. They develop their capacities of expression and imagination and learn to give form to sensation. Through the arts, students develop aesthetic and cultural sensitivities and sharpened perceptions.

While perception is both a sensory and cognitive function, the senses play a key part in motivating students to believe in their work, to concentrate and to enjoy what they are doing. Some students display a sharpened sense of perception, such as musical pitch, early in life.

- ***Social learning***

Through the arts, students learn about themselves and their interaction with others. Students learn to work in groups, to express ideas and communicate through the arts, and to examine the role of the arts in different social and cultural contexts. Students also gain a sense of self through developing personal artistic visions and finding a sense of style.

While working co-operatively in groups is the essence of many arts experiences, students also often work alone. For the solo performer or the individual student artist, the arts may not be a social experience. But whether students work as part of a group or alone, they develop their own sense of self through artistic experience.

Cross-curriculum perspectives

The *Common and Agreed National Goals for Schooling in Australia* contain a number of emphases and perspectives that are embraced in the strands of the arts statement.

The arts and other areas of the curriculum

The arts are unique ways of knowing and of communicating experience but they are found in all other curriculum areas where aural, enactive, kinaesthetic, tactile, verbal, and visual symbol systems are used. For example, the study of drama is included in the English statement, design sits within both the arts and technology, while the three areas of technology, English and the arts all study the media. Dance is also incorporated in the health area. Although collaboration between learning areas is desirable, the arts forms identified as strands in this document must find their full integrity in the arts learning area.

The art form of literature has been included, following convention, as an area of language study in the curriculum area of English. Students will be encouraged to develop writing and the study of literature as an art form in this learning area. Collaboration between English and arts teachers will be encouraged.

The arts and Aboriginal and Torres Strait Islander societies

The arts in Australian schools should reflect the interrelated and intertwined nature of Aboriginal arts forms and those of Torres Strait Islanders. It should be recognised that the arts are forms of communication and spiritual expression in both Aboriginal and Torres Strait Islander traditional and contemporary, and rural and urban cultures. Arts programs in schools must also acknowledge local artistic expression and the diversity of the arts within Aboriginal and Torres Strait Islander cultures and seek assistance from these groups when developing arts programs which include Aboriginal and Torres Strait Islander arts studies. Educators should be sensitive to the influences on artistic learning outcomes for Aboriginal and Torres Strait Islander students—for example, socio-economic grouping, geographic location and community attitudes, including historical disadvantages. Teaching strategies in the arts need to provide for the cultural and spiritual experiences of Aboriginal students and Torres Strait Islander students.

Cultural diversity in Australia

Australia's cultural diversity has special significance for the teaching of the arts at all levels. All arts forms are deeply embedded in and are an outward expression of cultures. The arts help to shape cultural identity, to reaffirm, challenge and give life to the beliefs and traditions of cultural groups. The arts curriculum must not only recognise and respect the cultural forms and traditions of all cultural groups, it must also provide for their expression and enhancement. Attempts should be made to establish strong links with local cultural groups through participation in cultural festivals and student contact with artists should be extended by bringing artists from different cultures into the school. Arts programs should enable students to study arts works within the cultural contexts in which they are produced.

Gender equity

In implementing the *National Policy for the Education of Girls in Australian Schools*, teachers of the arts need to consider gender equity in relation to

student access to artistic experiences, the structuring of the arts as ways of knowing, and the contribution of the arts to the construction of gender images. Students must be given opportunities to explore why women's contributions in the arts have often been devalued and to gain an understanding of how social and institutional structures often bar women from actively participating in all arts forms. Arts teachers should introduce students to a balance of male and female artists and arts forms from past and contemporary societies. Students also need to understand how the construction of gender in our society influences the place of women in the public art world. Low participation by boys in the arts in secondary schools is another important issue.

Equality of opportunities

School arts programs should recognise and value equally the arts of all cultures and groups and encourage participation by those groups and cultures seen as disadvantaged. The diverse cultural backgrounds of all students deserve recognition. Here the arts can provide rich and powerful ways of integrating cultural and social experiences. Students should be encouraged to bring their knowledge and experience of their own cultures to an arts program. Arts programs also need to pay special attention to the needs and learning outcomes of disabled students, ESL students at different stages of learning English, economically disadvantaged students, geographically isolated students, and students with outstanding talents.

Literacy

Arts experiences should promote verbal language and literacy skills, involving students in listening, speaking, reading and writing in all arts areas. Students describe, analyse, interpret and judge arts works and acquire an artistic vocabulary that enables them to take part in artistic practice and in the discourse of arts criticism, arts history and aesthetic judgement.

Learning experiences in the arts play a special role in developing non-verbal literacies—aural, enactive, kinaesthetic, tactile, and visual literacies. Competencies in non-verbal arts forms provide cultural insights and understandings which enable students to engage in potent forms of communication and expression.

Environment and development

Students need to understand the role of the arts in relation to the local and global environment and to society's use of natural resources. Programs need to consider the kinds of materials arts students use, the sources of materials, the renewal and recycling of materials, and energy use. The importance of the arts in reflecting and portraying the environment should also be encouraged, as should students' perceptions of the environment, both from historical and contemporary perspectives.

Technology

All arts forms draw upon technology and artistic practice is constantly evolving because of advances in technology. Arts programs in schools must acknowledge

the impact of technology on the arts and the use of the arts in developing technologies. Arts programs need to take the opportunities technology provides for artistic exploration, experimentation and design, and for taking over low-level tasks, freeing students to concentrate on other skills. Arts learning experiences should explore the ways in which technology develops physical and imaginative potential and introduce students to new expressive possibilities in developments such as interactive multi-media, digital audio broadcasting, video compression technology, music synthesisers, lasers and desk-top publishing. (The quality video clip, for example, presents an amalgam of the arts and the mass media in ways previously unexplored.) As well, advancements in technology challenge the arts to continue to explore new combinations of content and form as the options for exhibition, performance and presentation broaden.

Economic awareness and understanding

School arts programs need to emphasise the important contribution of the arts to the Australian economy through employment in the arts industry, their role in other industries and through the large numbers of people visiting art galleries, museums, performances and concerts. Arts programs in secondary schools should examine the arts in the world of work and career opportunities for females and males in the arts and related industries.

Health and safety

Safety is a paramount consideration for arts educators in all areas. Students and teachers must be aware of the need for:

- protective clothing when handling toxic materials or using machinery
- adequate ventilation
- floor surfaces designed to prevent injury
- instruction on care of the body and safe practices such as warm-up and warm-down, posture and breathing
- instruction in the hazards of photographic chemicals, substances used in visual arts practice, and electrical equipment
- using the voice and instruments in ways that avoid strain and injury
- instruction in safe levels of sound.

Self-esteem and wellbeing

Because the arts make statements that reflect values, feelings and ideas, they can define and reflect identity. Students must be encouraged to see artistic experience as a way of finding personal, cultural or spiritual meaning and, through this, self-esteem.

Ethics

Students and teachers in arts programs should consider moral, ethical and social justice issues in artistic expression. Ethical issues concern ownership of arts works, copyright, unauthorised use of arts works, plagiarism, forgery, and the restoration of arts works. Students should also become aware that in certain contexts arts works may be considered offensive or inappropriate.

Knowledge and social context

While learning in the arts includes studying them in all cultures, the learning area needs to focus on the Australian experience. In this historical and critical framework students can examine, understand and respond to the place of the arts in a pluralist society. The curriculum in each arts strand specifically relates to the diversity of the arts as practised in Australian society. A key part of arts programs is interaction between arts in the school and arts in the community. Artists-in-schools programs, visits to performances, galleries and museums and participation in local arts festivals are ways of encouraging this interaction.

Strands

This national curriculum statement on the arts sets out five arts form strands with clear identities in Australian society and, to a significant extent, in Australian schools. These strands are distinct areas of knowledge and experience with identifiable skills and processes. Collectively, they define what is learned in the arts, although each strand has its own ways of learning, its own media, traditions and identity at all levels of education. The five strands are:

- dance
- drama
- media
- music
- visual arts.

Integrated arts in non-school contexts

While the five strands are distinct areas of knowledge, they are not always presented as separate entities. They often have close collaborative relationships with other arts forms, as in the case of theatrical performances or cultural festivals. Some cultural traditions make no distinction between the arts forms. In others, such as in Aboriginal and Torres Strait Islander cultures, there are special relationships between the arts forms.

Relating the arts in schools

Artistic understanding may be strengthened by multi-arts experiences that draw on two or more arts strands. In primary school arts programs, students may work collaboratively in several arts strands, which may also connect with other areas of learning. In the secondary school, multi-arts experiences may enrich arts programs and provide alternative or broader ways of understanding and participating in the arts.

Strand organisers

People engage in the arts in many ways: as makers or producers, as performers or presenters, as audience members, as critics, or as arts theorists. In schools the arts should offer students opportunities to experience the arts through creating, making and presenting, understanding critical and aesthetic aspects, and studying the arts in the past and present. In these activities students should be encouraged to take risks, be imaginative, question prevailing values, explore alternative solutions, engage in arts criticism, invent, practise and refine techniques, share opinions and extend the limits of the arts.

Three fundamental organisers which describe key learning areas within the five arts strands are described below. The three organisers are interrelated and inform one another.

Creating, making and presenting

This broad heading refers to the full range of ways in which people experiment with ideas, generate ideas, bring a new product into existence, rework and transform existing works or ideas, rehearse, and present their work to others.

Creating and making in the arts often involve experimentation, risk-taking and uncertainty. The artist often works by testing ideas, examining the results and selecting, refining and making decisions. Practice and the development of skills and techniques often call for commitment and perseverance.

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

Arts criticism and aesthetics

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

Past and present contexts

Learning in the arts should enable students to consider the social, cultural and historical contexts in which the arts are produced and valued and to recognise how societies construct and record knowledge about the arts. This involves students in analysis, research, comparison and interpretation.

The following section outlines the major characteristics of each arts form strand.

Dance

Dance is expressive human movement which forms an integral part of human life and culture. Dance exists in a large variety of forms and for different purposes, ranging from social pastime to theatrical performance and religious rite. Definitions of dance vary according to context and perspective. Common to many definitions, however, are statements that emphasise dance's social values, its blending of body and mind, its expressive qualities, its use as a form of

non-verbal communication, its aesthetic nature in forming movement into an expressive code and, most distinctively, its use of the human body. It is the use of the body in a myriad of ways and forms that distinguishes dance from other art forms. And the qualities that distinguish dance from movement are the ways in which movement is employed to communicate intent, feeling, emotions, and ideas. Dance has operated as a symbol system making sense of the thoughts, feelings and activities of people throughout history.

Dance in schools

Dance education acknowledges the variety of genres and styles of dance, the different functions or purposes dance fulfils, and the contexts that influence the making, performing and appreciation of dance. Through dance, students develop an understanding of its value in their own and other cultures, and extend their understanding of themselves, their place in society and of how they can communicate through dance. Students may also explore other curriculum areas through dance. For example, mathematics, other cultures, and the environment can all be explored and commented on through dance.

Strand organisers

Three strand organisers outline the areas of study in dance within arts education: creating, making (dance skills and choreography) and presenting (performing); arts criticism and aesthetics; and past and present contexts. The dance program offers students a range of experiences in each component. The strand organisers are interrelated and present varying approaches for studying dance in the school and for linking dance to other arts forms and curriculum areas. Dance may be taught as a distinct subject or within other curriculum areas (such as part of physical education, drama or music).

Creating, making and presenting

In choreography, students make their own dances or recreate dances. The making of dance involves discovering, practising, improvising, forming, developing, selecting and evaluating movements that communicate ideas, emotions and images. Making is facilitated by the progressive development of physical and expressive skills. Choreography may involve self-exploration in which students gradually develop an awareness of movement and its expressive potential, learning to organise everyday movements to communicate ideas and feelings. Alternatively, students may develop an understanding of choreography by learning specific movements that can then be organised into sequences and clusters.

The ability to make dance improves as students develop their awareness and understanding of the elements and forming processes of choreography. The choreographic elements are:

1. The body, with focus on body parts, actions, position of the body.
2. Space, with focus on levels, directions, relationships, projection, grouping and pathways.
3. Time, through the use of accent, rhythmic pattern, duration and tempo.

4. Energy, with focus on movement quality such as ‘strong’ and ‘frantic’.

The choreographic elements of body, space, time and energy rely on forming processes to organise and structure the dance. Common organising devices include repetition, symmetry/asymmetry, unison, contrast and canon. Common structuring devices include use of motifs, narrative, patterned repetition (similar to poetry), climax and improvisation. As dance students gain more experience, they become increasingly able to manipulate and control the choreographic elements and forming processes to express their intentions.

Presenting is the performing or sharing of dance with others. Presentation of dance to an audience may or may not have the communication of ideas and images as a major consideration. Performance is not just a finished product; it involves a process in which students gain confidence, learn to express ideas, develop skills in different styles of dance and to project themselves to different audiences and in different venues. Performance abilities improve as students’ awareness of physical and expressive abilities develop.

Arts criticism and aesthetics

Students reflect on what they see by describing, analysing, interpreting and evaluating dance. They gain a greater appreciation of dance by observing dance critically and becoming aware of its language. Through recognising personal taste and preferences, developing observation skills and making judgements, students are increasingly able to regard dance from an aesthetic viewpoint. They learn to study the responses that dance evokes and the qualitative aspects of choreography or performance. Students’ appreciation of dance depends on focusing on what they have made or performed. When establishing the significance and meaning of dance, students consider how dance is valued in different social and cultural contexts and the functions of the dance (as art, ritual, social pastime or therapy).

Past and present contexts

Social and cultural contexts determine the meanings and significance given to or evoked by dance. Knowledge of the historical period of the dance helps the observer, the choreographer and the performer to understand what social, political or religious issues it embodies. Students of dance study the reasons why dances are made and performed, examine their intentions and purposes and come to appreciate dance genres such as ballet, ceremonial dance, and folk dance. Students come to recognise that many dances have more than one function and that functions may change over time. They also become familiar with past and contemporary choreographers, performers and dance writers, and contemporary dance companies and the dance industry in Australia.

Drama

Drama is the enactment of real and imagined events through roles and situations. Drama enables both individuals and groups to explore, shape and symbolically represent ideas and feelings and their consequences. Drama includes a wide range of experiences, such as dramatic play, improvisation,

theatrical performance and film and television drama, and embraces both the processes and the presentations of drama.

All forms of drama share common elements used to shape and express meaning through action. These include: human interaction, role and character, focus and dramatic tension, movement and dramatic action, sound and voice, language and text, space and time, mood, symbol and contrast. Drama stimulates and shapes aesthetic development and enjoyment through valuing both affective and cognitive responses to the world.

Drama recognises and draws on many different contexts, including those from past and present societies, cultures and constructions of histories. It has the capacity to move and change both participants and audiences and, through shared responses, to affirm and challenge values, societies, cultures and identities.

Drama in schools

Drama in schools covers a broad range of activities including improvisation, role-play, text interpretation, theatrical performances and stagecraft. It draws on elements of dramatic play such as spontaneity, imagination, role-playing, exploration and free association of ideas and action.

In drama, students work co-operatively in groups or individually to search for, explore, negotiate, rehearse and realise meaning through action by consciously shaping elements of drama. Integral to making meaning in drama is sharing drama. This sharing ranges from the informal and personal to the formal and public.

Students learn to use the physical and verbal languages of drama, identifying, discriminating, choosing and matching elements of drama to suit intended meanings. In making and responding to drama, students use logical, conceptual, metaphorical and symbolic thinking processes.

Students actively engaged in drama are involved in aesthetic learning. They respond to their own drama and that of others through processes such as describing, analysing, interpreting and evaluating. They develop understanding, sensitivity and a sense of enjoyment and recognise defining qualities of drama such as its temporal and transitory nature. Students place their own drama and the drama of others in cultural, historical and social contexts. In using drama, students question aspects of society and the traditions and expectations of drama itself.

The focus of learning is on students understanding, making, presenting and valuing drama in contexts about which they are informed and critical.

Strand organisers

In common with the other strands in the arts, learning in drama is organised by the three interdependent strand organisers.

Creating, making and presenting

In making, creating and presenting, students use the elements of drama to make their own drama or to interpret and recreate existing drama.

Students make drama in a number of ways. They improvise, inventing and animating drama not previously scripted or enacted. They interpret existing dramatic texts. Students consider a range of ideas, concepts, feelings and themes. Physical, emotional and psychological dimensions of role and character, situation and dramatic action are explored. Students make choices about subject matter, style, form and dramatic structure. They draw on the experiences of others and their own experiences and imagination to make drama that is relevant to their own lives. Through drama experiences, they relate their own lives to universal experiences.

Drama students develop and use physical, cognitive and technical skills. They shape, structure and at times script their own drama with an understanding of conventions, forms, styles and traditions. Students also shape and direct the drama of others.

When students present drama, they shape and communicate it for identified purposes and audiences. Drama is presented to evoke specific responses from audiences.

In making, creating and presenting, students refine their control over the skills, techniques, purposes and processes of drama. They present effective performances of varying lengths, forms and purposes. Students design drama to suit spaces and resources and use technical and stagecraft elements such as lighting, sound, costuming and make-up.

All aspects of drama involve students in creative and practical problem-solving processes. When required, students promote their drama, recognising its economic value and place in society.

Making and presenting also involve students in working both collaboratively and independently.

Arts criticism and aesthetics

Students describe, analyse, interpret and evaluate drama. They come to respect and value their own drama and that of others. They respond to drama by identifying and shaping their opinions about the nature, effectiveness and value of drama experiences. They reflect on drama's meanings and impact, identify points of view other than their own, and respond to drama with both empathy and aesthetic distance.

Students use their observations and other responses to modify their own drama-making. In a variety of ways, including talking and writing both formally and informally, they respond to drama. They place their own drama and that of others in critical contexts, using appropriate language and terminology. Students take part in programs of attending performances and develop appropriate audience behaviour.

Past and present contexts

Students explore and come to understand a diversity of contexts, including those relating to identity, societies, cultures, ideologies, gender, time and change. They place their own drama in the context of contemporary Australian society, and compare and contrast drama from Australian and other cultures, societies and communities, past and present, including Aboriginal and Torres

Strait Islander cultures and groups. Students develop a critical perspective on the purposes and functions of drama in relation to issues such as social justice, ethics, the environment, and occupational health and safety. They question information and knowledge about drama and seek to understand dramatic traditions and their impact on contemporary society. Through using drama, they interrogate aspects of society and the traditions of drama itself. Students understand and explore the satisfaction that drama provides for individuals and groups as entertainment, employment and creative outlet. They also learn about the economic impact of drama on industry, the world of further study and work. Through drama, students make links with the other arts.

Media

Media technologies are used to construct representations about real and imagined experiences. Media production (for example, in radio, film, television, print, computer technology and photography) can involve and is shaped by a multiplicity of media forms, technologies, values and discourses. A wide range of media texts, varying in style, structure and purpose, is produced and circulated. Each text or media product involves the selection, ordering and presentation of words, sounds or images, either alone or in combination, in order to represent ideas, people, objects, feelings and events. Electronic and mechanical means are used to communicate these representations and to engage audiences. In the production of representations, media both shape and reflect the culture of which they are a part.

Audiences receive and respond to the media in a range of ways—from participating in radio talk-back programs, to viewing the television with others at home, to attending a premiere of a film in a cinema. Members of an audience use the media for different purposes, which include entertainment, information, education and companionship. Audiences make sense of media texts in the context of their experiences and understandings, responding to the same text in different ways. Some may take pleasure from its expressive qualities, others may read it ironically or even reject it outright.

The media produce their products in specific historical and institutional conditions. These conditions may be modified by changes and innovations in technology, organisational practices, financial matters and legal requirements. This, in turn, affects the nature of the media texts produced, how audiences are engaged, the ideas and perspectives circulated, and the cultural values represented.

Media in schools

Teaching media in schools involves developing an understanding of the way media texts are produced, circulated and understood. Students also develop skills in personal and group expression and communication through analytical and practical work.

Analytical work should use a range of conceptual notions to examine the media and their products. This approach emphasises a conceptual

understanding of the media, typically organised in terms of such notions as representation, audience, institution and media language.

Through practical experiences, students acquire an understanding of a range of media, including radio, film, print, photography, video and television. Practical work should enable students to develop production and technical skills, enhance their understanding of how media products produce meaning and illustrate conceptual notions. Work ranges from limited practical exercises to the submission of finished media products.

While school media programs should reflect the nature and structure of students' media environment, students should be introduced to concepts and experiences that extend and refine their understanding of the media.

Strand organisers

In common with the other strands in the arts, learning in media is organised by the three interdependent strand organisers. These strand organisers interact with one another and students will frequently be engaged in all or several organisers at once. Media may be taught as a separate subject or within several curriculum areas.

Making, creating and presenting

Making, creating and presenting in media involve realising and expressing an idea or concept as a media product. Skills required include framing, positioning, scripting (including storyboarding), adapting, listening and recording, and all the strategies required to move from the concept to the finished media product. The approaches involved will differ for each media form. For example, film production procedures (scripting, shooting, editing) are different from those of talkback radio (formatting, interviewing, sequencing) or print media production (writing, design, layout). Coordination and management of each medium's different production materials and stages are included in making and creating, as is the understanding of content, style, form and technology gained in the course of a media production. This involves the development of technical skills and competencies in a range of media production processes.

When making and creating, students test and play with ideas, images, sounds and words and select or edit to obtain the desired final product or representation.

Presenting in media brings together all the elements of media construction into a finished text designed to engage an intended audience. When presenting, media creators' intentions become available to audiences through the showing of the completed media product. Presenting is different in each medium. For example, print products are published, television programs are screened or transmitted, radio programs are broadcast or aired, film is exhibited, while photography may be displayed in a gallery or be presented in magazines or other print media. Each way of presenting requires specialist skills. For example, live radio, daily publication of tabloid newspapers, and film exhibition all call for different communication, coordination and management skills. Students learn the processes involved in presenting media products and are

involved in presenting their own media productions. Presenting is also the point where representations move outside the control of their makers and where valuing and meaning become the province of the audience.

Arts criticism and aesthetics

Arts criticism and aesthetics involve students responding to representation seen as something constructed according to the codes and conventions of a particular symbolic system and as a reflection of real or imagined experience.

Critical analysis involves understanding and evaluating cultural practices. For example, students can develop critical perspectives on the nature of the media and their products by preparing radio reviews or engaging in photography and film criticism. Knowledge could include a grasp of the role of the press, notions of realism, genre theory and narrative. It should also encompass a broad familiarity with significant movements, their historical and stylistic influence in the arts and in specific media forms. These could include expressionism, neo-realism and surrealism and such media developments as infotainment, docudrama, talkback radio and tabloid formatting.

Criticism and aesthetics also involve an understanding of the way both media products and the critical discourses around them reflect and shape new ways of regarding the media and produce revised conventions for media production. For example, feminist readings have shaped advertisements and films and popular and avant garde film makers have been influenced by critical theory.

Past and present contexts

Students learn that the representations in all media products both shape and reflect the culture that produces them. They also learn that media representations may be valued for a variety of reasons and that their value to the culture changes over time. Some media products are valued because of their production origins (Hollywood studio films), others because of their nature and style (early Australian radio plays and serials), others for the historical events they depict (early Australian ethnographic films), some for nostalgic reasons or because they are part of the history of the medium itself (film of television's first transmission in Australia in 1956). Media texts may also be valued because they capture a sense of community values at a historical moment.

Students learn to understand that audiences for media products change, as does the technical, production and reception environment. What was once highly prized may be devalued by new advances or different reception conditions, as with black and white television's eclipse by colour for some audiences. The dismissed and undervalued of one period of media production may gain cult status or be reappraised in the light of new critical practices, as with some soap operas.

Students learn about the new and its appeal and develop an understanding of popular culture. They learn how changes in style, fashion and technology indicate new directions in forms and texts and often involve a reworking of past representations and conventions in new contexts (for example, the classical narrative structures used in television commercials or the production styles and content of films made by Aborigines and Torres Strait Islanders).

Music

Music is essentially an aural art form which exists in time. Our contact with it is mainly through hearing, but musical performance can involve bodily movement and the senses of touch and sight. Music can exist in its own right, without reference to anything else, and thus may be considered as abstract in comparison with the sometimes literal nature of pictures.

For a musical experience to be more than simply an exposure to sound and silence, the listener must distinguish the musical characteristics of the composition while relating and connecting the expressions of the moment to what was heard earlier. This ability to think in sound provides a basis for a deeper and more meaningful understanding of a musical work and can also heighten the listener's appreciation of music.

Music is an art form that evolves continually. It reflects the experiences of the composer, performer and listener, as well as the social and cultural ethos in which it was created. Music has the capacity to evoke strong responses and, although individuals respond in diverse ways to the same work, there are cultural and social similarities in the way people value music. Whether we experience music through performing, composing or listening, music excites and moves us in many different ways and for many reasons.

Music can serve both aesthetic and functional purposes. It engages our imagination and enables us to express our thoughts and feelings in individual ways. Music is not merely an adornment to life; it is a basic manifestation of being human, a profound contribution to personal, social and cultural identity, and a means of expression and communication in every culture. Music can also be used simply for relaxation and entertainment. It can be part of other arts forms (art, dance, theatre, film), give a sense of achievement through mastery of skills, and provide a satisfying group identity through membership of a performing vocal or instrumental ensemble.

Music in education should reflect the ways music is used in society, with students learning by involvement in creating, experimenting, recreating, discussing, researching, listening, analysing, and appraising music. Music is both intellectually and emotionally engaging, helping develop the individual's full capacity and intellect and providing a balance to other symbol systems in the curriculum.

School is a microcosm of society, and if music is to offer something to all students, it is necessary to recognise music as it is in society, with all its genres, styles and purposes.

Music in schools

All students derive fulfilment and enjoyment from involvement in music. It is part of life for young people in our society. Active involvement with the expressiveness of sound allows students to explore and discover a deeper awareness of music's nature, vitality, evocative power and range of expressive qualities. Students need experiences such as making and creating music, listening to music, analysing the use of and the interrelation between the

elements of music to create musical meaning, and discussing and reading about music. This will enhance their perception and appreciation of music and enable them to develop criteria for making personal judgements about music.

Learning in music requires the structured development of musical skills, understanding and sensitivities. An effective music program has three aims: to capture the interest of all students, providing them with enjoyment and a sense of achievement; to cater for differing rates and styles of learning; and to satisfy and extend students with more developed musical knowledge and skills.

Strand organisers

A variety of experiences in each of the three strand organisers, outlined below, will give students the ability to continue an active involvement with music. These strand organisers of learning are areas of study, but they interact with one another. There is no single starting point and students will often be engaged in two or all three strand organisers simultaneously.

Creating, making and presenting

Creating and making music involves making musical sense of sound when realising musical ideas or interpreting the works of others. Working with sound when composing, improvising, arranging and preparing a work for performance requires the development of skills and knowledge. Listening is central to these experiences. Students develop an understanding of the nature and structures of music through creating their own original music and recreating the music of others. It is important that students value the creation of their original musical works.

Presenting in music is the act of performance, the bringing into being of a musical work, and is directly connected with 'creating and making'. It may involve sharing a musical experience with others, for others, or for personal pleasure. It may be a formal or informal activity, and can involve playing a musical instrument, singing, and using computers, synthesisers or other electronic equipment.

Arts criticism and aesthetics

Students listen to sounds as performers, composers or members of an audience. Part of the evolutionary aspect of music is directly related to the process of arts criticism: describing, analysing, interpreting and evaluating. Critical and aesthetic response is enhanced by knowledge of the art form. Through experiences that encompass musical perception and response and theoretical and historical research, students develop their own criteria for making intelligent judgements about musical value.

Past and present contexts

Through developing an understanding of historical, cultural and individual styles, students better understand the relationships between music and the lives of people. Aesthetic response to a musical work deepens as students gain an understanding of the composer and the work within its social and historical context. An awareness of changes in musical thought and expression enhances

students' ability to explore and master the structure and expressive possibilities of their own music and that of others. Listening to and performing music from different cultures, past and present, has a number of major benefits: it gives students an understanding of the influences on and changes in Australian music, including the music of Aboriginal and Torres Strait Islander communities; it develops a knowledge of the music industry in Australia in relation to other countries; students come to know the works of contemporary composers, conductors and performers; students learn how closely music may relate to other art forms.

Students go on to consider career options in music and examine the role of music in their lives.

Visual arts

People make art to interpret and respond to experience in visible form. From earliest times, humans have made marks and shaped objects. Using any material at hand, human beings have fashioned useful and decorative objects and made images to represent experience. Works of visual art provide enrichment and enjoyment through the interpretation of their meanings and an appreciation of their forms.

Art fulfils many roles in our lives and while some art works have a specific function or purpose, others are made simply for their aesthetic qualities. Art can be two- or three-dimensional, it can be beautiful, it can be shocking, it can express ideas and feelings or it can challenge us to rethink our definition of art.

Although all visual arts experiences involve designing, crafting and making, different traditions have led to differing emphases. Visual arts experiences may be seen to involve the three fields of 'art', 'craft' and 'design'. Each of these describes processes, suggests types of products, and defines people who are artists, craft artists and designers.

Art: The term suggests a concern with concepts, feelings, ideas, images and forms and is often used specifically to refer to media such as painting, printmaking and sculpture. A wider definition would include work in all media and embrace metal art, textile art, and ceramic art among others.

Craft: The term suggests a concern with the crafting of an art work, with closer attention being paid to skills and techniques. Craft objects may be functional or non-functional and involve traditional or non-traditional methods. Contemporary craft works are often conceptual in nature and employ design processes, so that the boundaries between art, craft and design become less distinct. It is also common for the word craft to be used in association with some media, for example, textiles, ceramic, glass, wood and metal.

Design: The word suggests a process where the intention and purpose of a product is specified in advance. Designers often work to a brief which puts limitations on or sets requirements for the image, product or environment to be planned. By contrast the artist or craft artist may not be constrained by working specifically for a client and may work for more personal reasons, such

as the desire to solve aesthetic problems or to give meaning to experience. And whereas the artist and craft artist are the makers of their products, designers often plan or design products to be made or manufactured by others.

Art, craft and design play complementary and interconnected roles in school. In planning programs, however, schools may choose to focus on experiences according to studio media such as ceramics, design, drawing, graphics, painting, printmaking, sculpture and textiles. Some schools may separate art, craft and design to focus on specific methods of working in these aspects of the visual arts. Whatever the forms, visual arts students plan and make functional and non-functional products, develop technical skills and conceptual ideas and work in both traditional and innovative ways.

Visual arts in schools

Visual arts experiences in schools develop students' capacities to create visual and tactile works. Study of the visual arts enables students to understand and enjoy the images and forms they and others make. Through practical experiences, students acquire an understanding of a diverse range of two and three-dimensional media. They learn to use both traditional processes and new technologies to exploit the aesthetic qualities and potential of the media used. Students learn to communicate through the images and forms they make, and to develop a sense of pride at producing visible statements of their thoughts and feelings.

Strand organisers

Students experience the visual arts by learning to be makers and creators, critics and theorists. To a lesser extent, they also present their work for others to see and enjoy.

Creating, making and presenting

Through manipulating visual media, students bring into existence new images and objects. Students work in two and three dimensions to make forms and images which take on special significance. They also use a variety of approaches to generate ideas, including drawing, observing, recording, photographing, experimenting and examining other images or forms. They base their ideas on personal perceptions and observations, issues of personal and general concern, universal themes, fantasy and imagination. Work may be a process of open-ended discovery or in exploration within the specifications of a design brief.

In transforming a medium, students learn to manipulate visual elements such as line, shape, colour, texture and form. They learn to use concepts of style and form which become increasingly personal and selective as they advance. Students acquire skills and techniques in handling and controlling different materials and techniques. They learn to work to the limitations of materials, media and technologies, as well as to develop their potential and exploit their strengths. Students also learn to present their art works to best effect. They may also record their working processes and document the development of work.

Arts criticism and aesthetics

When students reflect on their own visual arts works and those of others, they describe, analyse and interpret, making informed judgements, giving opinions and personal preferences, and ascribing value to the visual arts.

Students discuss the arts and learn skills of visual discrimination as they analyse the style, technique, subject matter and design of art works. They use the language and terminology of the visual arts to describe and respond to sensory features, including tactile, spatial and kinaesthetic aspects, and to understand the meanings conveyed through visual symbols, forms and imagery. Students also consider the social role of the art critic and discuss why values change in relation to art works.

Past and present contexts

Students study the visual arts in the social, cultural and historical contexts in which they were produced. They seek to understand the meanings and values different cultures and societies assign to visual images and forms. They learn to question the ways histories of the arts are constructed and to understand how the visual arts may both reinforce and challenge values. Students realise the importance of studying the work of both women and men and of questioning and critically analysing values and attitudes in past and present historical and theoretical writing.

Students also study the links between the visual arts and other arts forms and areas of the curriculum and examine art, craft and design as areas of industry and employment.

Bands

The arts strands are divided into the four bands of schooling common to all learning areas and describing a sequence for learning. Learning experiences for each arts strand are described within each of bands A to D. The bands are not intended to be related to age and students may progress through them at different rates. For most students, however, the bands correspond to the following levels:

- BAND A Lower primary
- BAND B Upper primary
- BAND C Lower secondary
- BAND D Upper secondary and post-compulsory years.

Sequencing learning in the arts

This section is intended to help curriculum developers to provide effective learning experiences in the arts. It provides a guide to sequencing content through the four band levels. Where possible, learning in the arts should stress diversity rather than uniformity. The encouragement of innovation and personal forms of expression is a key learning principle in all arts areas. The following principles serve as a general guide to learning experiences in schools.

- Learning experiences in the arts should build upon experience and extend students' understanding.
- Learning experiences should always be challenging. Arts experiences should stimulate students to think and respond through aesthetic considerations. While skill learning will often require practice and repetition, students must also be challenged to be innovative and to transform the medium in individual ways.
- Learning in the arts must expand students' abilities to think and respond through aesthetic, cognitive, physical, sensory and social learning processes.
- The learning experiences suggested in the bands are presented to emphasise that all students should experience all of the arts forms during their time at school. While the nature of experiences offered will vary greatly from school to school, all Australian students should be given the opportunity to experience each of the five strands to some degree or depth.

Individual differences and the arts

In the arts, students learn at different rates, are attracted to certain activities rather than others, and display particular abilities in some arts forms. Arts programs should encourage students to work in a range of media and art forms to develop their individual strengths and abilities.

Many students develop their arts skills outside school. This should be considered in school programs. For example, these students can share their expertise with others and also contribute to classroom arts programs at more complex levels.

Disabled students can take a full part in arts learning, although some equipment may need to be modified. Arts learning can cater for all levels of outcomes and all students can participate in arts programs.

Consideration should be given to students who may be disadvantaged geographically, financially, through language or in other ways. Arts learning should be developed with sensitivity to the needs of all students.

Band A

Early arts experiences

Band A students are at the earliest stages in their artistic development. Learning at this level should allow students to manipulate and explore media and to engage in the arts in both intuitive and structured ways. Teachers can develop students' natural inclinations to play (through make-believe), to make marks (through drawing and modelling), to make music and to dance. These early experiences develop basic skills in manipulating the arts media and create a sense of the ways the arts are shared with others through display, performance and the mass media. Students at this level learn about the roles of creator, presenter/performer, audience member and observer/commentator. They learn a simple language for talking about the arts and begin to form basic concepts relating to aesthetic values.

Separate and integrated learning

In Band A, the arts are usually taught by generalist teachers, although specialist teachers are sometimes provided. It would be unrealistic to suggest that the five arts strands can be accommodated in the weekly primary program. Primary school arts learning can bring together understandings developed in each art strand. Students can, for example, work in two or more arts forms simultaneously and can explore ideas in multi-arts or cross-disciplinary ways.

The arts strands do have their own discrete content, however, and the arts strands need a separate focus beginning in Band A. Specialised competencies are developed early in some students and in some arts strands. Students therefore need a learning program that allows skills and understanding to develop in sequence.

Dance

In Band A, young dancers are encouraged to explore movement and express themselves through it. These students are usually open-minded and willing to learn new things in dance. They often seem uninhibited about expressing their needs and interests and in demonstrating their dance abilities. Dance activities are based upon the students' own experiences, beginning with gross motor movements and moving on to fine motor movements. Dance provides opportunity for self-expression and allows for success. Activities are varied, integrated with play and set in a safe environment.

In creating, making and presenting, students:

- develop physical abilities and explore movement
- learn simple dance movements and formations
- explore choreographic elements of space, body, time and energy
- experience a range of dance activities that explore feelings, relationships, ideas and simple narratives

- share dance with others in the classroom
- enjoy performing as an organised activity and as an extension of play
- explore movement inspired by costumes, sound, props and imagery
- play and perform to different types of music
- use dance as a form of relaxation.

In arts criticism and aesthetics, students:

- look at dances and say something about them ('This dance tells a story about...')
- experience dance as an extension of play, which may be for a specific purpose, as in a joyful dance
- are able to say 'I like [or dislike] a dance because...'
- tell the story of their own dance, focusing on movement words such as stomp, creep, push
- look at a dance, pick their favourite movements, then give reasons for their choice, using movement words
- draw or paint about their favourite part of a dance.

In past and present contexts, students:

- discuss places in their community where people dance (parties, weddings, nightclubs)
- share comments about costumes worn for different dances (Hawaiian hula skirt, Scottish kilt)
- ask parents and grandparents to describe the dances they saw and did and compare these with dances of today
- observe different ways of moving and explore different ways of moving to say something
- discuss dances they have seen in their community and on television.

Drama

Early learning in drama draws on students' capacities for dramatic play: students improvise and shape roles to create meaning. Drama is imaginative and exploratory. With assistance, students shape dramatic play by manipulating elements of drama such as situation, role and focus. They develop the foundation skills, techniques and processes for learning in drama in later years. In reflecting on their drama experiences, students respond informally through activities such as talking, writing informally, drawing and painting, music and dance. Through drama students show a developing awareness of themselves and an understanding of the drama of others. They share a sense of enjoyment and personal satisfaction through their drama. They place their own drama-making and watching into their own contexts to make personal meanings. Students discuss the ways drama is made and used for a range of purposes, distinguishing between their own drama and drama in their immediate society.

In creating, making and presenting, students:

- improvise short scenes based on familiar situations and roles from their own experiences
- explore imaginary situations through dramatic action and role playing
- use known and given stories and situations as the basis of drama
- use technical elements such as simple given or improvised settings, properties, costumes and masks
- distinguish between playing space and audience space
- use some familiar dramatic forms such as mime, movement or puppetry to explore and shape their drama
- use repetition to refine their improvisations for sharing with others
- share parts of their drama with audiences who are familiar to them
- work co-operatively with others to develop, rehearse and present their drama
- use other art forms in making their own drama.

In arts criticism and aesthetics, students:

- describe the processes of making and shaping their own drama
- talk about drama processes and presentations, expressing opinions using some of the language and terminology of drama
- reflect on the value of their own and others' drama, expressing their experiences through a range of arts media
- evaluate their own and others' drama, explaining some of the reasons for their observations and identifying points of view other than their own
- use suitable audience behaviour.

In past and present contexts, students:

- identify and discuss drama in their own lives and communities
- identify some of the ways drama in their own culture differs from drama in other cultures
- make links to other arts forms and, where appropriate, other curriculum learning areas.

Media

Students in early primary school are familiar with many forms of media. Most of their contact with media is linked to entertainment and enjoyment. Building on this enjoyment, the media strand in Band A helps students in developing critical skills that heighten their understanding of their media environment. They share and discuss media experiences. Students describe features of media texts and identify differences and characteristics that define media forms. In activities, students order sound and vision and use media technologies to present their ideas. They gain satisfaction and pleasure from responding to and making media productions.

In creating, making and presenting, students:

- use sound, vision, words and graphics to order images, to tell a story, draw storyboards, record voices and natural sounds
- complete a range of activities involving the arrangement of words, sound and vision in different media
- learn simple equipment operation skills to understand that media technologies record light, sound and data
- experiment with the recording characteristics of media technologies
- participate in productions with others to create a final product
- explore media experiences that draw upon other arts forms
- display and present work in class and the school in a variety of media forms
- use technologies to learn that the presentation of media products requires different technologies to those used in the production of words, sound and vision
- identify places that exhibit, show, display, hire and sell media products
- discuss different situations in which media products are presented and received
- consider the role of audiences.

In arts criticism and aesthetics, students:

- describe visual, auditory and tactile features of media products
- use basic media words and terms to describe how media products are made
- reflect on their practical experiences in making media products
- distinguish between different types of media products (actual or made up, live action and animation)
- distinguish between media technologies and some of their characteristics
- select images and sounds from the media which they consider represent themselves
- identify some of the basic elements and conventions in a program, article or story (credits, beginning, middle, end, characters and events)
- express opinions about the media and media products and give reasons for these responses
- explain responses to certain sounds and images.

In past and present contexts, students:

- view, read, listen to media products produced in different contexts
- understand that media technologies change and develop over time
- use different combinations of sound and vision, words and pictures to demonstrate that the same situation or idea can be represented differently
- discuss why the same event, incident or story may be told differently in different media products
- recognise that knowledge of media products influences a person's expectations and understanding of character, event, idea and story
- learn that media often use other artistic forms in combination (acting, music, set design).

Music

Students at this level come to formal music education with a range of experiences and backgrounds. Some may come from musical homes, others will have had little exposure to music outside the media. It is important that music activities involve building upon children's natural play and imagination, and that they be encouraged to experiment with and explore sound.

At this early stage of learning in music, students listen to sounds and music and experiment, memorise and imitate. The foundation for musical growth is laid in Band A. The development of listening skills is crucial as the child develops a concept of music and acquires a sensitivity to musical sounds. Students at this level like to move with music and enjoy singing. The use of the natural singing voice should be encouraged and developed. Responding to music through movement allows students to develop concepts about the expressive qualities of sound and musical structures, as well as to develop motor skills that enhance their performance skills. Students talk and share their classroom and other musical experiences. They use music language when describing sounds, and discussing music should be encouraged. Through regular practical experiences, students gain satisfaction and pleasure in producing and responding to musical sounds.

In creating, making and presenting, students:

- explore and describe ways of making and changing sounds
- experiment with the expressiveness of sound using instruments and voice
- explore rhythmic patterns within their world and create their own rhythmic patterns
- select and structure sounds to create their own musical ideas
- improvise rhythmic/melodic patterns in response to music, movement, poems, stories, art works
- use and interpret a limited range of graphic and traditional notation
- imitate with accuracy rhythmic and melodic patterns using the voice, percussion instruments, objects or body percussion
- perform with appropriate technique and expression, a wide-ranging repertoire of songs relevant to the age group
- recall and expressively perform melodic phrases and works using voice, movement and tuned instruments.

In arts criticism and aesthetics, students:

- describe and distinguish between sounds of different pitch, duration, tempo, tone colour, dynamics
- recognise patterns and simple structure in music such as repeated patterns, same and contrasting phrases or sections
- identify and differentiate between various characteristics of sound through movement, language or other symbols (characteristics such as heavy or light sounds, smooth and flowing or rough and jagged, thick or thin, sparse or dense)

- talk about the appropriateness and effectiveness of their own composed or improvised musical statements
- discuss their preferences for particular songs and instrumental works they have heard, performed or created.

In past and present contexts, students:

- listen to, perform and describe the musical characteristics of children's songs from various cultural groups in the community
- talk about the various uses of music in their community (shopping centre, home, television, entertainment, video games, dance, street festivals, sporting functions)
- listen to, perform and identify some the musical characteristics of works composed for specific purposes such as sea shanties, folk songs, national anthems, dance music
- engage in other arts experiences in association with music.

Visual arts

Study in visual arts at Band A provides experiences in the use of visual forms and images as a means for personal expression and communication. Students begin to understand that visual arts offer special ways of expressing and interpreting ideas and feelings and include activities such as drawing, painting, printmaking, sculpture, design and assemblage. Students learn that each form produces different results in terms of visual qualities, form and appearance.

Band A students generate ideas by using their imagination and ability to observe, and employ a range of simple materials and processes.

They talk about their ideas and show their work to others. They study a range of visual arts works and learn to recognise and discuss particular features, meanings and functions of the works, provide opinions and give simple reasons for their judgements. They recognise characteristics of works from different cultures and times.

In creating, making and presenting, students:

- draw, paint, manipulate and construct to interpret fantasy and imagination, record observations, express feelings and thoughts
- invent structures, images or forms for a purpose
- explore different visual concepts such as space, pattern, contrast and form
- employ simple skills of visual communication in lettering, layout and graphic design
- demonstrate simple manipulative and physical skills in collage, construction and assemblage
- experiment with different media and tools
- explore visual arts experiences that draw upon other arts forms
- share work with others in the classroom and elsewhere in the school
- work with others on projects such as murals, sets for plays and puppetry, displays

- discuss their own work, giving simple reasons for choice of materials, interpretation of ideas and method of construction
- provide constructive responses to work displayed and presented by others.

In arts criticism and aesthetics, students:

- look at works and describe visual features such as the content, the elements and the composition
- explain features liked and disliked, giving reasons why
- describe the meaning of works ('I think this painting is about...')
- recognise that visual arts works are made to be looked at and enjoyed and some can be used for a variety of purposes.

In past and present contexts, students:

- participate in cultural celebrations such as annual festivals and traditional ceremonies from their own and other cultures
- show awareness that visual arts happen in their own community
- talk with adults about the what, why and how of making works of visual arts.

Band B

Extended learning experiences

Students in Band B have been introduced to arts experiences and now extend their ways of working in all three strand organisers. They can engage in a wider range of making activities and draw upon the immediate and wider environment for stimulation. They can use language more effectively to discuss their own works and the works of others. Their learning experiences reflect social and cultural issues. Students develop stronger personal values and awareness of how these values are embodied in their own arts products. They also learn how the arts are used by cultural groups to communicate and express ideas and feelings. Band B experiences should be enjoyable, challenging and confidence building.

Separate and integrated learning experiences

In Band B, the arts may be taught by either generalist or specialist teachers. Students at this level may need both specialised and integrated arts learning, the latter allowing students to draw upon skills developed in the former to develop a balance of experiences. Curriculum developers need to consider the balance of student learning in bands A and B.

Dance

In Band B, students are beginning to develop and remember dance patterns and structures. They are more critical and more conscious of being right or wrong. They learn a variety of dances from different cultures. They enjoy using their own and others' movements and need opportunities to express opinions, take risks and improvise.

In creating, making and presenting, students:

- understand the choreographic elements of body, space, time and energy and how they may be simply manipulated to make a dance
- learn basic dance vocabulary and short sequences
- begin to choreograph short sequences through improvisation and problem-solving
- develop an awareness of their own feelings, values and attitudes and those of others through observation, interaction and problem-solving
- begin to learn a dance vocabulary and simple skills related to different genres of dance
- develop performance skills and confidence in performing to peers and adults
- learn basic theatre skills related to presentation, costumes, sound accompaniment and scenery
- perform dances that develop an awareness of different rhythms, tempos and musical genres.

In arts criticism and aesthetics, students:

- develop observation skills by discerning and describing components of a dance, such as numbers of dancers, range of movements, costumes and sounds, and giving opinions about the dance
- develop awareness of the value of dance for the individual (for example, physical, social, communication and aesthetic awareness skills)
- recognise that different dances have different functions and discuss differences between dances
- become aware that they like some dances more than others and give reasons.

In past and present contexts, students:

- become aware of how their own background—family, friends, culture, place of upbringing—influence what and how they dance and the types of dance they like
- learn that there are many different types of dance
- recognise and discuss gender differences in dances from different times and places, including contemporary dance forms
- identify how dance is used in advertising.

Drama

In the later years of primary school, students extend their understanding of drama through experimenting with elements of drama and building their skills and understanding of processes, dramatic forms and ways of making drama. They increasingly use drama's expressive power to shape their own messages, stories and meanings. When students reflect on their drama experiences, it is generally through talking and writing informally about them both in their own words and in the shared language of drama. Students continue to grow in self-confidence, self-discipline and understanding of others. They display a sense of personal satisfaction and enjoyment in drama. They begin to relate their own drama to the part drama plays in shaping Australian society, and identify and discuss the different purposes of drama. They research features of drama in other times, places and cultures.

In creating, making and presenting, students:

- improvise through experimenting with role and characterisation in structured dramatic situations
- sustain dramatic roles within a variety of dramatic situations and forms
- intentionally vary and explore the elements of drama to create meaning
- use known, given and invented texts as the basis for dramatic action
- explore, select and manipulate elements of drama to make meaning
- use technical elements and experiment with settings, properties, costumes and makeup and equipment to enhance their drama
- use visual arts, dance, media and music to enhance their own drama
- shape their drama through processes such as selecting and linking scenes

- present coherent drama in a variety of known and given dramatic forms so audiences can see, hear and understand it
- shape their drama for particular audiences or purposes
- use direction from others to enhance their drama.

In arts criticism and aesthetics, students:

- talk and write informally about drama through identifying and discussing key features and elements using appropriate language and terminology
- reflect on the processes of making and shaping drama
- express opinions about their own and others' drama based on observations and feelings
- value their own drama and that of others
- accept other points of view about drama, particularly those that challenge their own.

In past and present contexts, students:

- identify drama experiences in contemporary Australian society
- identify and research drama in a variety of cultures, times and traditions, relating it to their own drama
- research and use traditional drama forms drawn from other times, cultures and societies
- identify and discuss some of the purposes of drama.

Media

Band B students understand and apply various conventions of media presentation. They continue to develop equipment operation skills at each stage of the production process. Students experience the collaborative nature of media production and identify specialist contributions. They experiment with media forms and texts to convey ideas, moods and stories. In combining elements to produce media texts, they begin to consider the likely responses of audiences. At this level, they identify the different purposes that media are used for by a range of audiences. Students experience the media products of other cultures, identify the ideas and feelings presented and discuss their responses.

In creating, making and presenting, students:

- experiment with words, sounds and images to achieve different effects and present different points of view
- structure practical work to demonstrate a knowledge of program conventions
- use media technology under different circumstances to explore its limitations and possibilities
- complete practical work at each stage of production
- undertake different production roles at different times
- participate in production work to understand the interdependence of roles in media production
- integrate media experiences with arts forms

- use school-based media technologies to present and replay their work in class and at school
- develop an understanding of the collaborative nature of most media industry productions
- understand that different media products are made for different audiences.

In arts criticism and aesthetics, students:

- learn that media products often present sensory information simultaneously to create various effects
- use media language to discuss how the media function and media products are constructed
- reflect on their roles and the roles of others in media productions
- consider how most media products can be categorised or grouped in terms of similar technical features, types of characters and storylines
- describe characteristics of the media
- explain how elements and conventions give a media product a style and form
- express opinions about the media and media products and give considered reasons in these responses.

In past and present contexts, students:

- discuss why particular media products are Australian and why they have been made
- read and write about particular media products and the social and historical periods in which they were produced and presented
- understand that products with similar characteristics are made at different times
- understand how different media function in different societies and at different times
- identify different uses made of the media and their products by different audiences in different societies
- explore media in association with other arts strands.

Music

Students continue to develop the skills, understandings and values acquired in Band A. As their musical skills and knowledge increase, they are able to perform a greater range of works with increased accuracy and confidence. They develop skills to play by ear, and to perform in vocal or instrumental ensembles. Their creative activities display an increasing ability to recall and use knowledge and skills gained in previous music experiences. Their listening is more focused, displaying an ability to identify musical characteristics in a work and, drawing upon their increasing knowledge, to associate some musical characteristics with particular styles and cultures. Students extend their ability to use and interpret symbols representing sound and to use music terms

when describing music. Electronic equipment (computers, synthesisers and other electronic devices) may be used for extended sound exploration, performance and composition. At this level, students may be involved in an instrumental or vocal performance program such as choir, recorder ensemble, percussion band or musical production, or receive tuition on instruments. Performance programs should be extensions of classroom music programs, reflecting the learning processes and strand organisers of classroom music experiences and drawing together the skills learned in each.

In the three strand organisers, the progressive development of aural perception is essential for enjoyable, positive and useful experiences.

In creating, making and presenting, students:

- explore, describe, and classify sounds made by a variety of sound sources
- experiment with sounds to discover various methods of producing, changing and combining sounds
- improvise and compose musical statements in response to a musical stimulus, a poem, movement, a mood
- select, match, combine and structure sounds and silence to create musical statements
- imitate with accuracy rhythmic and melodic patterns and phrases using the voice, instruments, objects or body percussion
- perform with sensitivity and appropriate technique a wide-ranging repertoire of songs relevant to their cultural environment and level of maturity
- perform rhythmic and melodic statements expressively, displaying an understanding of purpose
- recall and perform melodic and rhythmic phrases, including those from known songs, using voice or instruments
- perform complete works as a soloist or member of a vocal or instrumental ensemble, using appropriate techniques and displaying an understanding of the music and their role as performer
- use and interpret a range of graphic and conventional notation.

In arts criticism and aesthetics, students:

- explore, describe and distinguish between sounds of different pitch, duration, tempo, tone colour, dynamics and texture
- identify and describe, in simple terms, salient structural features in music, for example, same and different patterns, phrases and sections
- describe the prominent musical characteristics of a composition and associate it with a particular style, occasion, people, culture and period
- analyse and interpret the effectiveness of musical works, including their own compositions
- evaluate their performance of vocal and instrumental works, including their own composed works

- talk about their musical experiences and discuss their preferences for particular works or type of works heard, performed or created.

In past and present contexts, students:

- identify and describe distinguishing musical and cultural characteristics of works performed or heard which represent different cultural groups in Australia
- listen to compositions from the past and present and discuss distinguishing musical characteristics
- listen to, perform and talk about music composed for purposes such as celebrations of national events, to honour a person, to inspire social change or to accompany specific dances
- explore music in association with other art strands.

Visual arts

Band B students draw ideas and invention from fantasy and imagination, from other cultures and communities and from observing the world around them. They combine experiments with the learned skills of arranging, designing, differentiating and interpreting. They begin to include more perceptive observation and detail in their work and to work collaboratively on projects.

Students build on the physical, manipulative, visual and intuitive skills developed earlier and experiment with a range of materials and techniques. They describe what they are making, expressing and interpreting, giving reasons for their choices and decisions.

Students recognise the connections between contemporary and past visual arts practices and their own experience.

In creating, making and presenting, students:

- make works showing a knowledge of visual cues and conventions and manipulating these to represent form and dimension
- select from a range of acquired skill and techniques for invention
- animate images and forms spatially or electronically
- experiment in depth with media with similar or like characteristics to explore limitations and combinations
- explore the relationship between form and function in design
- integrate visual arts experiences with dance, drama, media and music
- make, design and arrange works for a specific audience or purpose
- select and present works that demonstrate their competence in aspects of visual arts practice, such as the use of particular media or colour schemes.

In arts criticism and aesthetics, students:

- discuss visual arts works of their own and others, using personal criteria
- compare works and establish preferences, giving reasons

- consider the value works have for different people, for example, to communicate a message, express an idea or opinion, reflect a cultural belief, or for enjoyment
- use descriptive language and terminology to support critical activities
- describe subtleties of difference in aspects of techniques and media (transparent or opaque colour) and give aesthetic reasons for preferences
- study the relationship between form and function in designing.

In past and present contexts, students:

- compare the visual characteristics and functions of past and present works from their own and other cultures, focusing on aspects such as how, when, where and why
- understand that visual arts works form part of history and tradition
- share experiences of different types of arts and design practices such as popular arts, community arts and traditional arts
- look at and talk about works by both women and men
- understand that people make their living as artists and designers
- appreciate the contribution of artists and designers in the community.

Band C

More specialised arts experiences

In Band C, the arts are usually taught by specialised teachers. Students develop a more specialised understanding of the arts strands and have a range of arts experiences. Students are introduced to more specialised approaches to the arts: a studio or workshop approach is often adopted to simulate the artist's studio, the dance studio, the theatre or drama workshop or the media or sound studio. For example, specialised tools, machinery and equipment in visual arts can introduce students to more sophisticated experiences in ceramics, sculpture, woodcraft, metalcraft, design, photography or printmaking. In drama rooms, dance studios, theatre spaces, music rooms and media centres students can begin to work and present the arts in ways that bring them close to the arts world outside school. Students acquire a language to reflect upon art, learn to talk, write and read about the arts and to listen to the ideas of others. At this level, they are also urged to challenge aesthetic values and to question the arts judgements of others. They are encouraged to examine the arts in a range of cultural contexts and to see their own works as contributing to the cultural life of their community.

Students at this level should also develop a greater awareness of the range of career opportunities in the arts. In each strand students should be actively engaged in making or creating experiences. In music and dance, for example, students must be composing or choreographing their own works, as well as learning works composed or choreographed by others.

In Band C, the arts are described within the discrete strands so that sequential learning outcomes can be described for each strand. Integrated arts experiences drawing on several arts strands may form a part of arts programs, however. Learning experiences in the arts should make links across the arts forms and to other areas of the curriculum.

Dance

In Band C, dance allows students to continue exploring movement and the expression of ideas and feelings while also addressing the development of self-image, relationships and social interaction. Students are more able to deal with abstract ideas and to work with choices. They also need less teacher direction. Students choose activities to meet their needs, influenced by social and cultural factors. Dance skills become more relevant through the development of movement vocabulary and repertoire. The physically and socially developing student can be positively challenged by dance experiences that provide opportunities for recognition and satisfaction.

In creating, making and presenting, students:

- understand how the choreographic elements of space, time, body and energy can be consciously manipulated and combined to create a dance
- display imaginative thinking, questioning, experimenting and problem-solving with a group of peers in creating a dance

- learn that there are different dance styles with different expressive purposes that may be altered to suit the expressive intention
- perform dance for a variety of audiences
- develop basic theatre skills by studying different performance spaces and behind-the-scenes skills, such as costuming and lighting
- develop an awareness of the relationships between music and dance by studying specific dances and their accompaniment
- learn about the use of dance as a form of health care.

In arts criticism and aesthetics, students:

- develop a vocabulary to write about dance, understand the differences between description, interpretation and evaluation, and exercise this understanding in the analysis of simple dances
- value their own and others' dances as worthwhile activities
- know that dance fulfils various functions in society, recognise that many types of dance have more than one function, and discuss dance in respect of its functions
- recognise personal taste in reasoning why they like or dislike a dance, discuss personal preferences concerning a wide variety of dances.

In past and present contexts, students:

- identify their own social, cultural and historical contexts and explore how context influences how and what they choreograph and perform and the qualities they appreciate in dance
- examine the functions and role of dance in their own culture
- identify movements within different dances from several countries, cultures and periods of history and compare meanings contained in dance
- watch a women's dance and a men's dance from a particular culture or period and compare the content, form and purpose of each
- watch an Aboriginal or a Torres Strait Islander dance and talk to the dancers about their dance.

Drama

Through continuing to build a repertoire of skills and understandings about a range of processes, forms and purposes, students shape and make meaning through drama. They use a range of starting points to express ideas and feelings. They plan and structure their drama through processes such as play-building. They use the skills and processes of drama to vary interpretation of both drama they have devised and drama of others.

Students talk and write about their drama experiences in their own language and in the shared language of drama. Through sharing their drama with a wider audience, students begin to place it in broader contexts. They continue to share responses to drama in and beyond school. They value drama and respond to it with enjoyment and understanding. Through the expressive power of drama, students grow in self-confidence, self-discipline and understanding of

others. They recognise the drama of their own and other social and cultural groups and show an understanding of the ways drama is made in particular times, places or cultures.

In creating, making and presenting, students:

- develop coherent dramatic statements through improvising, selecting and structuring elements of drama and playbuilding
- create role and character in response to and through collaboration with others
- explore the subtexts and contexts of characters and situations
- interpret their own and others' dramatic texts and scripts
- explore the elements of drama such as voice, movement and dramatic tension
- use a range of forms, styles and conventions in drama
- develop their own drama as scripts, using the conventions of scriptwriting
- work from the direction of others
- use a range of performance skills to communicate effectively with an audience
- select and manipulate elements of stagecraft, technical, lighting and sound elements to design drama spaces and environments to suit their drama
- refine, rehearse and perform a range of drama using a variety of styles for a variety of audiences and purposes
- manage production aspects of their drama such as stage management, promotion and marketing
- work both co-operatively and individually, showing sustained commitment to completing drama projects.

In arts criticism and aesthetics, students:

- use a range of responses to describe, analyse, interpret and evaluate their own drama and that of others
- use appropriate language and terminology to support their observations and opinions about drama
- respond critically to the processes and presentations of drama
- reflect on the value of drama
- show respect for their own drama and the drama of others, including using appropriate audience behaviour.

In past and present contexts, students:

- place their own drama in contemporary Australian contexts
- identify and discuss the ways drama is made within particular cultures, societies and times
- identify through research how aspects of drama such as performance, audiences, space, acting style, forms and technologies change to reflect cultural, social or historical contexts

- research past and present contexts, traditions, forms and styles and use them in their own drama
- identify and contrast some of the purposes of drama in present and past contexts
- identify how drama both reinforces and challenges stereotypes and values
- use aspects of the other arts in their own drama in appropriate ways
- identify a range of jobs and educational pathways in drama as the basis for informed decisions about future education and employment.

Media

At Band C students continue to develop an understanding of the production processes and symbolic language used by the media to create meaning. They use media concepts and technical terms in describing media production processes, identifying different styles and types of productions. They can recognise technical codes, formats and media conventions for establishing point of view, presenting information and telling stories. Students plan and undertake productions that demonstrate increasing production skills, technical competence and an understanding of how an audience may be engaged through production techniques, practices and conventions.

In creating, making and presenting, students:

- use formatting conventions and technological and narrative devices to construct media products
- experiment with the physical, electronic, optical or chemical properties of different media in communicating ideas
- learn how specific features of media technologies contribute to the use of technical conventions such as cutting on movement, reverse angles, photographic cropping, soft focus, radio links, newspaper captions and speech balloons
- experiment with media technologies to create or suggest particular symbolic or emotional interpretations or establish specific associations
- use technical terms like close up, cut, crop, pan, layout to describe how their productions will look and to indicate to others what is required
- identify differences between and reasons for live-to-air and recorded presentations
- identify forms of spoken and visual address used in media presentation that position listeners, viewers or readers as particular types of audience
- understand how media products are made to engage particular audiences
- investigate the importance of placement, scheduling and positioning in successful media presentation.

In arts criticism and aesthetics, students:

- identify production and presentation formats in different types of media productions
- analyse assumptions about media and their operation

- identify the elements or components of a particular type, form or genre of media production
- identify stages and roles in the media production process
- reflect on their media production experiences
- investigate the reasons for and limitations of stereotypical representations
- investigate how media products are constructed to create particular interpretations and present specific points of view
- comment on the influence of personal taste when evaluating media products
- make judgements about the effectiveness of the media and media products.

In past and present contexts, students:

- learn how conventions of realism have developed historically both in media and other art forms
- recognise how changing media technologies have influenced the development of media forms and the nature of media representations
- learn how institutions involved in selling, regulating and owning large-scale media outlets have influenced media products
- learn how audience participation in the construction of meanings often involves the suspension of disbelief
- learn how audiences identify with characters created in various popular media.

Music

Early adolescence is a time of individual growth, self discovery, exploration and challenge. It is also a time when the peer group assumes increasing importance in a student's development. Musical growth is most effectively guided by providing musical involvement in a diverse range of experiences that are relevant to both the nature of music and to the students' maturing thought processes.

Students entering this level will have had varied experiences and have formed different perspectives on music. While some consolidation of learning may be necessary at the beginning of this level, most students will have the musical concepts and skills that enable them to enter into the band's relevant, challenging and rewarding musical experiences. Music continues to be a practical study designed to increase aural perception and sensitivity through increased musical knowledge. Students should be responding to more subtle expressive qualities of music and gradually developing independent musical thought through a cycle of experience, reflection, analysis and evaluation, and further musical experience. Experiencing a range of musical styles and acquiring technical skill help develop sensitivity to the aesthetic qualities in music.

At this level, students should have the chance to be part of an instrumental or vocal performance ensemble as an extension of their classroom music program. Students will acquire greater technical skills, enabling them to explore the expressive qualities of the sounds within the works being studied.

The more students understand the musical content of the works they perform, the more they will experience its meaning and develop a performance able to express that meaning.

In creating, making and presenting, students:

- compose short instrumental and vocal works using musical characteristics appropriate to the chosen style
- improvise musical statements to complement or respond to other art forms
- improvise vocal or instrumental accompaniments for songs or known melodies
- arrange music for instruments, voice and electronic media, displaying an understanding of musical structure and the chosen medium
- recreate music from scores (graphic or traditional notation) and use music notations to record their compositions
- prepare musical works for performance using a process of analysis and rehearsal
- explore and extend the possibilities of producing new qualities of sound using the voice, instruments, objects and electronic media
- recall and perform by ear short musical works
- perform musical works, displaying sensitivity to style and purpose and showing an understanding of the role of a soloist, conductor and member of a vocal or instrumental ensemble
- re-present a musical performance after reflecting on their previous performance of it
- perform a diverse range of music in a variety of situations, displaying an understanding of the role of the performer in relation to the audience
- perform music for personal reward and enjoyment.

In arts criticism and aesthetics, students:

- identify, analyse and describe expressive characteristics within the elements, structure and style of selected music listened to and performed
- analyse, describe and identify similar and distinguishing characteristics of selected works within a particular style from an identified period or culture
- discuss their musical experiences and the personal meanings derived from works they have listened to, performed and composed
- analyse and evaluate their own compositions and the works of others
- discuss their criteria for establishing preferences for musical works in different styles and genres.

In past and present contexts, students:

- compare and identify the changing nature of prominent musical features of compositions from different periods and different cultures
- perform, analyse and listen critically to works representative of different ethnic and cultural groups, including works by contemporary Australian composers and performers

- describe, analyse, and compare the effects of a work performed on authentic instruments with that on contemporary instruments
- analyse and place their own compositions and the works of others in context
- work with and examine the links between music and the other arts.

Visual arts

Students begin a studio-based approach to study in visual arts, selecting units of study which allow them to specialise in one or more areas and to show increasing competence in the use of materials, processes and techniques. Areas include drawing, painting, printmaking, photography, graphic or product design, built environment design, sculpture, ceramics, wood, metal and textiles. Specialisation allows students to generate ideas and explore in some depth the limitations and potentials of the materials, techniques and processes of an area.

Students begin to show preferences for one or more styles or forms of visual arts. They are able to respond to, appreciate and discern expertise in the work of others and can evaluate their own competency levels.

In creating, making and presenting, students:

- use drawing, photography, collage and experimentation to develop ideas
- use a variety of sources for ideas, including imagery from the mass media
- use lateral and logical thinking processes in developing ideas for invention and design
- explore design problems, develop and evaluate prototypes, make final solutions and test against purpose and constraints
- refine work for public exhibition and display
- design and present their work to suit the needs of a particular audience
- work collaboratively in accordance with audience or public requirements
- analyse, evaluate and discuss group and individual exhibitions or displays.

In arts criticism and aesthetics, students:

- perceive subtleties of technique, process and skill in expression
- examine characteristic features of styles and themes and discuss differences
- focus on works to discern both explicit and implicit messages and ideas
- make judgements based on experience and knowledge of the cultural and social context of the work being viewed
- critically analyse and evaluate visual arts in both written and oral form
- derive meaning from the works being observed and show understanding of skills and techniques used by the artists and designers
- recognise and use specialised and descriptive terminology in analytical and critical discussion and investigation
- perceive their own visual arts activity and that of others in their social and cultural context.

In past and present contexts, students:

- describe personal aesthetic awareness of works and explain preferences

- identify and compare topics and themes used in their own and other cultures
- identify different meanings assigned to visual symbols and conventions across cultures and societies both past and present
- research links between the visual arts and the built and natural environment
- examine the work of individual artists and designers in some depth and connect this with their own work
- do research on potential careers in the visual arts industry.

Band D

The curriculum of Years 11 and 12, which is related to Band D of the statements, will continue to consist of specific subject syllabuses and frameworks designed to meet the needs of students as they prepare for university studies, training programs and employment. These courses, while acknowledging the broad intentions and directions set out in Band D, will continue to be more subject-specific, will continue to be assessed in relation to curriculum and syllabus requirements and must continue to address the need to prepare students for post-school studies and experiences.

Students who study the arts in Band D deepen their understanding of the arts through extended studies in each of the three strand organisers. By creating their own arts works, they develop the confidence, skills and commitment to extend the aesthetic potential of the art form. Students at this level develop a notion of style and seek to transform the elements of the art form with an audience in mind. Students are introduced to career possibilities and to the intrinsic role of the arts in all aspects of life. They study the arts in their past and present contexts and critically analyse them in the light of contemporary art theory.

In Band D, students choose to work in the arts and thus have the opportunity to develop more specialised understanding in their chosen arts strands.

Dance

Students are given more control, possibly leading to self-directed learning. Band D students explore their capabilities and specific talents, develop discrimination and skills in critical analysis, and are encouraged to experience alternative modes of learning and dance. Some students may show potential for and interest in dance as a career and are given the opportunity to explore this option.

In creating, making and presenting, students:

- explore the choreographic elements of space, body, time and energy to find new ways of communicating specific ideas
- organise and order dance steps and elements of dance technique (learn dance steps and alter direction, dynamics, level and relationship to suit expressive intentions)
- display critical thinking, problem-solving, imaginative thinking and leadership in choreographing dance for a group of peers
- perform suitable dances for specific audiences with confidence and skill
- develop performance skills that convey the choreographer's intention
- design costumes, scenery, lighting and accompaniment for a specific performance

- show understanding of anatomy and physiology and of the importance of anatomy in learning correct dance technique and postures, and learn that different movement therapy systems are employed in therapeutic and recreational environments.

In arts criticism and aesthetics, students:

- watch a dance and write a review displaying critical thinking and analytic ability involving description, analysis, interpretation and evaluation
- establish a rationale and criteria for valuing their own and others' dance
- determine the functions a dance may have and how these might alter in different historical, social and cultural contexts, and comment on contemporary issues such as gender, politics and funding for contemporary dancers, choreographers and dance companies
- express opinions about dance and substantiate them with principles based on personal understanding arrived at in the knowledge that some values are culturally derived.

In past and present contexts, students:

- identify mature choreographers' work in its historical, cultural and social context and by its genre, style, form and components
- understand that some dances are specific to cultures and that different genres and styles within cultures have specific values
- appreciate and reflect on a diversity of dance genres and styles, become aware of different capabilities and how meanings of movements may change according to their cultural, historical or social context
- think about the future of dance in society and education.

Drama

In Band D, drama students continue to explore and experiment in a wide range of styles, forms and traditions. As they build their skills and understanding of processes, students shape and make dramatic meaning for a variety of audiences and purposes. Students talk and write about their drama experiences, generalising about relationships between society and drama, with attention to issues such as gender, identity and ways of constructing histories. They place their own and others' drama in chronological, cultural, social and political perspectives. Students use drama to explore contemporary arts issues and relate them to making, creating and presenting drama. They continue to develop critical frameworks for responding to drama. Through their drama, they question aspects of society and drama traditions. They show evidence of becoming independent theatregoers. They recognise drama as enterprise and as a possible vocation. Drama students show self-confidence, self-discipline and tolerance of others. Their drama reflects maturity, a willingness to explore and extend conventions and a sense of personal satisfaction.

In creating, making and presenting, students:

- improvise and structure their own drama, sustaining dramatic tension and action

- work both independently and collaboratively to create and sustain dramatic characters
- research and use historical styles, forms and conventions in interpreting roles, texts and scripts
- make effective choices about interpretative aspects of drama in rehearsal and at the point of performance
- script their own drama
- select and use drama scripts that reflect an understanding of aspects such as casting, dramatic effectiveness and practical limitations
- make complete, sustained dramatic statements that show control and effective use of aspects such as structure, space and interpretation
- make drama that evokes specific responses in audiences
- use performance skills and techniques in voice and movement to effectively communicate in a variety of contexts and styles with a range of audiences
- direct their own drama and that of others
- rehearse and refine drama by using imaginative processes such as improvising to explore drama texts
- make effective choices about design and stagecraft elements to shape and heighten dramatic impact
- effectively use technical equipment and stagecraft in making drama
- plan, budget and market their drama presentations
- show satisfaction and commitment to planning, sustaining interest in and completing drama projects.

In arts criticism and aesthetics, students:

- reflect on drama with objectivity and sensitivity
- use their observations and feelings about drama to modify their own work
- evaluate drama, stating personal viewpoints informed by a developing critical perspective
- record and comment on the processes of making and presenting drama
- use criteria and appropriate language and terminology to constructively criticise their own drama and that of others.

In past and present contexts, students:

- place their own drama in contemporary Australian contexts and identify the diverse social and economic contributions drama makes to both Australian and other societies
- understand the purpose and social context of drama through using it to both challenge and confirm values and attitudes in society
- analyse past contexts, traditions and heritages, comparing and contrasting drama in different societies and times
- investigate and interpret changing roles of actors, writers, directors and others involved with drama

- discuss the relationships between drama and its society, between specific experience and the universal
- identify the special nature of drama as an art form and make links to other arts forms
- use drama to question aspects of society and the traditions of drama itself.

Media

In Band D, students develop and refine production knowledge and skills. Practical and analytical work is understood in the broader context of industry production, media theory and history. They are increasingly aware of the media in Australia as an industry and as providing career options. Students also continue to develop skills in critical analysis through close examination of media texts, media institutions and production processes. They analyse the structure and organisation in media texts and recognise how different media codes, conventions and practices contribute to notions of realism, narrative, and entertainment. Students at this level evaluate media products and analyse claims about the influence of the media. They develop an understanding of how audiences make sense of the media and of the audience's role in the construction of a media text's meaning.

In creating, making and presenting, students:

- show management and organisational skills at different stages of the media production process
- use production practices and apply media theory to engage audiences
- use alternative production practices to identify the social construction of mainstream production practices
- recognise the significance of notions of narrative forms in engaging audiences
- learn how story and production elements work in combination to foster audience participation in the generation of meaning
- compare various professionally produced media products to identify appeals to audiences
- develop an understanding of how different audiences make sense of the media.

In arts criticism and aesthetics, students:

- analyse narrative organisation, and identify alternative organisational elements in reference to notions of realism
- demonstrate analytical skill by recognising production practices, codes and conventions used to engage particular audiences
- discuss the interrelationships of production roles and responsibilities at different stages of the production process
- develop an understanding of how media products are influenced by the production process
- demonstrate the use of production practices and conventions by either duplicating or varying them in their own media productions

- describe attributes of realism and its relationship to audience involvement
- evaluate media products with reference to aesthetic values, cultural values and personal taste.

In past and present contexts, students:

- investigate realism and narrative in media texts of Western and other cultures
- understand how audiences are identified and constructed by media products at different times
- identify physical characteristics of different media forms and their relationship to audiences
- analyse the construction of media texts with reference to social values and production conditions
- evaluate claims made about the influence of media.

Music

Students continue to build on and expand musical concepts and develop critical and sensitive responses to a variety of musical styles and genres from a diverse range of cultures and social contexts. At this level, students develop skills and knowledge that enable them to listen critically to music, to talk about music using appropriate language, and to express their own judgement of its value. Students respond to the subtle expressive qualities of music and continue to develop independent musical thought through the cycle of experiencing, evaluating, researching and reflecting, and then experiencing again. Their consciousness of music's affective power grows, often resulting in a strong sense of personal commitment. Students make choices regarding the nature and form of their lifelong involvement with music.

The performance and composition programs should continue to be an integral part of the total music program, providing an intensive experience of music and strengthening the same concepts and perceptions as in the classroom. Students extend their technical skills and music reading skills, explore the expressive and interpretative qualities of works being prepared for performance, and further develop their critical and aesthetic sensitivities within a range of musical styles. For continuing students, technical mastery now serves musical communication.

In creating, making and presenting, students:

- improvise and compose works, displaying an understanding of musical styles, structures, and the expressive qualities and characteristics of the chosen medium
- arrange musical works for instruments, voice and electronic media, displaying the ability to maintain the original style as well as transform it to another style
- improvise within a performance, developing ideas within a given structure
- explore new processes for expressing musical ideas using the voice, instruments, objects and electronic media

- interpret and use graphic and traditional notation when recreating or recording music
- prepare musical works for performance using a process of critical analysis, research and rehearsal techniques
- perform prepared and unprepared musical works and improvisations, displaying sensitivity to the work's musical characteristics, style and purpose
- re-present a musical performance after critically evaluating and reflecting on their previous performance of the work
- perform musical works, showing an understanding of the roles of a soloist, a conductor and members of a vocal or instrumental ensemble
- perform a diverse range of music in a variety of situations, displaying an understanding of the role of the performer in relation to the audience and the style of the work being performed
- plan and present a concert performance, displaying an understanding of the process involved in programming, staging, and managing
- perform music for personal reward and enjoyment, displaying a sense of commitment and a high level of self-motivation.

In arts criticism and aesthetics, students:

- describe subtle expressive qualities of sound within the elements, structure and styles of music
- analyse and interpret music from a range of styles and genres, and evaluate the quality of live and recorded performances with regard to their accuracy, style and aesthetic qualities
- analyse the musical structures of a work while listening
- evaluate different performances of the same work
- write a critical analysis of their own compositions in relation to the works of other composers writing in a similar genre
- discuss their criteria for making value judgements about musical works in different styles and genres.

In past and present contexts, students:

- study and describe the characteristics of music from past cultures and from different cultures in the community, and examine and challenge the way knowledge about music is recorded and valued
- perform, analyse and listen critically to works representative of different ethnic and cultural groups, focusing on the work of contemporary composers, performers and conductors
- discuss the writings of music historians and critics and identify and compare the distinguishing characteristics of a wide range of music from various styles and genres listened to and performed
- debate the nature of music in relation to current social attitudes and values, contemporary musical trends, and the music of minority groups and cultures
- study the music industry in Australia and explore a variety of career options.

Visual arts

At this level, students develop the confidence to pursue their own stylistic preferences in their art works. They show a preference for working in one form and commit themselves to exploring the aesthetic potential of the medium. Their ideas are often influenced by personal interpretations of political, social and cultural issues. They draw from a repertoire of skills and understand and use metaphor, parody and humour.

Students recognise that they can respond to any one idea by producing a diversity of images and forms. They use research in support of both practical and critical work. Students make sketches and write comments in support of ideas, recording these regularly in a work journal.

They apply their practical, physical and manipulative skills to advantage and independently initiate projects and complete them. They demonstrate a capacity for independent problem-solving and select materials, techniques, technologies and processes appropriate to their ideas. They display a personal aesthetic and critical awareness in writing and talk. They examine the Australian visual arts industry and its potential for careers and work.

In creating, making and presenting, students:

- make works that reflect individual style, interpretation and personal commitment to an idea
- demonstrate a capacity to control, adapt, transform and modify forms and images to create meaning
- make coherent, original and innovative images and forms
- show competence and skills in manipulating media, technologies and processes
- demonstrate an understanding of the relationship between form and function in different design forms, for example, graphic, environmental and product design.
- select and present work for display which reflects the full range of their visual arts potential
- discuss their own works briefly with fluency and confidence
- present work showing substantial involvement in the artistic process
- select work to match the purpose and context of a display or exhibit.

In arts criticism and aesthetics, students:

- identify and discuss the technical, manipulative and physical skills in art works
- critically analyse works in expressing opinions about meaning
- express preferences and provide personal rationales for valuing visual arts works
- review works, orally and in writing, justifying reasons for personal interpretation
- discuss their own works, in relationship to original intention, influences and choices made in the making process

- discuss design works with regard to the relationship between form and function and focusing on appropriateness of technique, structure, degree and nature of innovation and influence.

In past and present contexts, students:

- reflect understanding and appreciation of cultural issues through practical and critical activity
- demonstrate a knowledge and understanding of the works of both women and men in practical and critical activity
- critically examine information in art texts and critiques for evidence of social and personal bias
- make comparative studies of themes, styles and artistic movements by focusing on social, political and cultural issues
- study individual artists and designers, focusing on characteristics of style, form and influence
- reflect understanding of the impact of new technologies on the practice of visual arts
- investigate careers in visual arts and related industries
- gain work experience relating to visual arts practice.

Appendix 1:

National collaboration in curriculum

National collaboration in curriculum began in June 1986 when the Australian Education Council resolved to support the concept of a national collaborative effort in curriculum development in Australia to make the best use of scarce curriculum resources and to minimise unnecessary differences in curriculum between States.

By 1987, the AEC had identified five priority areas for collaboration: science, numeracy, literacy, languages other than English (LOTE), and English as a second language (ESL).

Three initiatives

The AEC took three significant initiatives in 1988. First, it set up a working party to develop a discussion paper for a national approach to monitoring student achievement 'which takes cognisance of the programs already in place or under development at the State and Territory level'.

Second, it decided to develop a statement of the national goals and purposes of education in Australia.

Third, it set up a project to map the mathematics and general curriculum in all States and Territories through a study of their curriculum documents. The project was managed by the Directors of Curriculum, comprising the senior officers responsible for curriculum in the States and Territories and senior officers in the Commonwealth and the non-government systems. These maps were completed in early 1989.

Landmark decision

In April 1989, the AEC saw the second initiative come to fruition when it endorsed the *Common and Agreed National Goals for Schooling in Australia*.

The AEC also agreed to 'strengthen further the effective collaboration which has occurred to date to enable greater effectiveness and efficiency in curriculum through the sharing of knowledge and scarce curriculum development resources across systems' and to 'remove unnecessary differences in curriculum between systems'.

Building on the work of the third initiative, the AEC decided to develop a statement on mathematics. This would include, within the framework of the agreed national goals, 'the knowledge and skills to which all students are entitled' and the 'agreed areas of strength in curriculum development which might be shared and built upon'. It also decided to set up three more mapping projects, this time in technology, science and English literacy.

Widening scope of activity

In October 1989, the AEC widened the scope of national collaborative curriculum activities to include a mapping of the social sciences and an audit of environmental education materials, followed by a map of the environment as a cross-curriculum study. In May 1990, it decided to include, as one of the terms of reference for the writing of curriculum statements, the principles and objectives of the *National Policy for the Education of Girls*. It also asked for an audit of Aboriginal education curriculum materials. This was followed in December 1990 by approval for statements to be developed in English, technology and science.

Profiles

In mid-1990, the working party set up in 1988 under the first AEC initiative presented its report. This recommended the development of profiles to describe students' learning outcomes at a number of levels. In December 1990, the AEC endorsed the development of two profiles — English and mathematics — by the Australasian Cooperative Assessment Program (ACAP). The profiles would 'provide a framework which can be used by teachers in classrooms to chart the progress of their students, by schools to report to their communities and by systems' reporting on student performance as well as being amenable to reporting student achievement at the national level'.

Eight areas of the curriculum

In April 1991, the AEC launched the projects in their final form by deciding that statements and profiles would be developed for eight broad learning areas, forming a template of the knowledge and processes to be taught and learnt in Australian schools. Most States and Territories had already adopted their own sets of key learning areas, which generally clustered around the eight areas of learning adopted by the AEC.

Career education in Australian schools

In 1989, the AEC established a working party on career education, which prepared a document entitled *Career Education in Australian Schools: National Goals, Student, School and System Outcomes and Evaluative Arrangements*. This was referred to CURASS by the AEC in June 1992 'to inform its consideration of career education components within the national collaborative curriculum and assessment framework'.

CURASS decided that career education in general and the document *Career Education in Australian Schools* in particular should be 'taken into consideration in the development of statements and profiles', especially in health and physical education and studies of society and environment.

Inclusivity

In 1992, CURASS decided to undertake two supplementary projects — one for students of English as a second language, the other for students with

disabilities. These projects developed the national ESL Scales and the Towards Level 1 section in the profiles and helped ensure that these students had access to the profiles.

In addition, the Commonwealth funded two initiatives aimed in part to achieve high levels of inclusivity in national collaborative curriculum activities.

The first of these was the National Aboriginal and Torres Strait Islander Studies Project, made up of five sub-projects. This led to the development of the *National Philosophy and Guidelines for Aboriginal Studies and Torres Strait Islander Studies, K-12*. The second initiative secured the inclusion of Aboriginal studies and Torres Strait Islander studies and perspectives within the national statements and profiles. The other three sub-projects aimed to assist teachers in incorporating Aboriginal studies and Torres Strait Islander studies in their programs.

The second Commonwealth-funded project was the Gender Equity and Curriculum Reform Project. This had as one of its components the appointment of a gender equity consultant to each of the national collaborative curriculum projects to ensure that the principles and objectives of the *National Policy for the Education of Girls in Australian Schools* were incorporated into the design briefs, statements and profiles.

Project management

Until August 1991, development of statements was being managed by the Directors of Curriculum and the profiles by ACAP. This structure did not provide a close nexus between statements and profiles and so was replaced by the AEC Curriculum and Assessment Committee (CURASS), which managed all projects to completion.

CURASS assumed two major responsibilities: for consultation and for the progressive approval, through consensus, of draft statements and profiles. States, Territories and the Commonwealth had up to two representatives each on CURASS. Non-government systems and sectors were also represented, as were the government and non-government teachers' and parents' organisations. In June 1992, a secretariat was established to support CURASS.

The committee developed a series of guideline papers setting out its position on issues important to the projects. The papers described the nature of statements and profiles, dealt with the roles and functions of the committee itself, set out its processes of consultation, dealt with issues relating to inclusivity, and explored pedagogical implications.

University of Melbourne was contracted by CURASS to prepare the Arts statement. The key writers were Dr Lee Emery and Dr Geoff Hammond. The associate writers were Jenny Aland, John Benson, Ralph Buck, Ted Clark, Louise Dressing, Imre Hollosy, Dr Gary McPherson, Nora Morrisroe, Robin Pascoe and Kaye Price. The statements and profiles were completed in their present forms in 1993. In July 1993, the AEC referred the documents to States and Territories.

Appendix 2:

Common and Agreed National Goals for Schooling in Australia

(as ratified by the Australian Education Council at the Hobart Conference in 1989)

1. To provide an excellent education for all young people, being one which develops their talents and capacities to full potential, and is relevant to the social, cultural and economic needs of the nation.
2. To enable all students to achieve high standards of learning and to develop self-confidence, optimism, high self-esteem, respect for others, and achievement of personal excellence.
3. To promote equality of educational opportunities, and to provide for groups with special learning requirements.
4. To respond to the current and emerging economic and social needs of the nation, and to provide those skills which will allow students maximum flexibility and adaptability in their future employment and other aspects of life.
5. To provide a foundation for further education and training, in terms of knowledge and skills, respect for learning and positive attitudes for life-long education.
6. To develop in students:
 - skills of English literacy, including skills in listening, speaking, reading and writing
 - skills of numeracy, and other mathematical skills
 - skills of analysis and problem-solving
 - skills of information-processing and computing
 - an understanding of the role of science and technology in society, together with scientific and technological skills
 - a knowledge and appreciation of Australia's historic and geographic context
 - a knowledge of languages other than English
 - an appreciation and understanding of, and confidence to participate in, the creative arts
 - an understanding of and concern for balanced development of the global environment and
 - a capacity to exercise judgement in matters of morality, ethics and social justice.
7. To develop knowledge, skills, attitudes and values which will enable students to participate as active and informed citizens in our democratic Australian society within an international context.

8. To provide students with an understanding of and respect for our cultural heritage including the particular cultural background of Aboriginal and ethnic groups, and for other cultures.
9. To provide for the physical development and personal health and fitness of students, and for the creative use of leisure time.
10. To provide appropriate career education and knowledge of the world of work, including an understanding of the nature and place of work in our society.

