

Shape of the Australian Curriculum – The Arts

Prepared by

VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY



In partnership with

Department of Education and Early Childhood Development (DEECD)

Catholic Education Commission Victoria (CECV)

Independent Schools Victoria

Shape of the Australian Curriculum – The Arts

Victorian consultation response prepared by the Victorian Curriculum and Assessment Authority (VCAA), on behalf of and in partnership with the Department of Education and Early Childhood Development (DEECD), the Catholic Education Commission Victoria (CECV) and Independent Schools Victoria.

31 January 2011

EXECUTIVE SUMMARY

The Victorian Curriculum and Assessment Authority (VCAA), on behalf of and in partnership with the Catholic Education Commission Victoria (CECV), the Department of Education and Early Childhood Development (DEECD) and Independent Schools Victoria, welcomes the opportunity to respond to the draft *Shape of the Australian Curriculum: The Arts*.

This response is informed by consultation with Arts educators, subject associations, academics, Arts agencies, Arts Victoria, the Asia Education Foundation and industry professionals. Details of the consultation are provided as an appendix to this response.

This paper is in four sections. The first is this Executive Summary. The second is General Comments and Issues. The third, Appendix 1, details the consultation process on which the response is based. The fourth, Appendix 2, provides detailed specific comments on particular sections of the draft paper.

Victoria strongly supports the following fundamental positions as set out in the paper.

- All students should have access to an Arts education that draws on five main Arts disciplines.
- Learning in the early years should draw on all Arts disciplines with increasing specialisation available in each of the Arts disciplines in later year levels.
- The relationships between the Arts disciplines are a feature of the diverse and dynamic contemporary Arts environment.

There are, however, four key aspects of the paper that require significant revision and further development. These are as follows.

- The proposed construct for organising the Arts curriculum is unnecessarily complex. Organising the Arts curriculum around the two strands of *Arts Practice* and *Critical Study* rather than the proposed three strands of *Generating*, *Realizing* and *Responding* (comprehending and apprehending) will provide a much clearer, more purposeful and more accessible curriculum structure.
- The paper needs to make clear that the real tension between “breadth” and “depth” that is always involved in the provision of comprehensive programs of teaching and learning in the Arts is best resolved at the school level. The Shape paper should make an explicit statement that one of the goals of the curriculum is to provide a learning map that enables schools to offer an appropriate combination of broad, integrated Arts programs and continuous, sequenced learning in specific disciplines. This will best be achieved by using the disciplines of Art and Design, Dance, Drama, Media and Music as a framework for F–10 and allowing schools to use the domains of Performing Arts and Visual Arts as a framework for F–4.
- The place of design in the Arts curriculum should be explicitly addressed, specifically in relation to the inclusion of Visual Communication in Years 7–10.
- The proposal that Arts courses be developed at senior secondary level should be reviewed. Further discussion about the scope, nature and purpose of senior secondary courses developed as part of the Australian Curriculum is required. The paper should therefore at this stage be limited to a discussion of the Arts curriculum F–10. On the basis of this recommendation, this consultation response is limited to a consideration of the F–10 curriculum.

GENERAL COMMENTS AND ISSUES

1. Organisation of the Arts Learning Area

In order to provide the flexibility necessary for schools to both provide broad programs in the Performing and Visual Arts and the opportunity for sequenced learning in the individual arts disciplines, we propose an alternative curriculum structure, as set out below. This is based on the following principles:

- *Performing Arts* and *Visual Arts* should be used as organisers for the five arts disciplines defined in the Shape paper. This preserves the integrity of each discipline while reducing the unnecessary complexity of curriculum design, especially in the primary years.
- Visual Communication should be included as an addition to Art and Design in years 7–10. The scope of learning in Visual Communication should be expressed explicitly and distinctly from Art and Design curriculum.

YEARS OF SCHOOLING	PERFORMING ARTS	VISUAL ARTS
F – 4	<ul style="list-style-type: none"> • Content standards for Dance, Drama and Music • Achievement standards generic to The Arts 	<ul style="list-style-type: none"> • Content standards for Art and Design and Media • Achievement standards generic to The Arts
5–10	Content and achievement standards for each discipline <ul style="list-style-type: none"> • Dance • Drama • Music 	Content and achievement standards for each discipline <ul style="list-style-type: none"> • Art and Design • Media
7–10		Content and Achievement standards <ul style="list-style-type: none"> • Visual Communication

2. Structure of the Arts Learning Area

The proposed three strand structure should be replaced with two strands: *Arts Practice* and *Critical Study*. This can be described as follows:

The Arts curriculum is organised around two strands:

- Arts practice
- Critical study

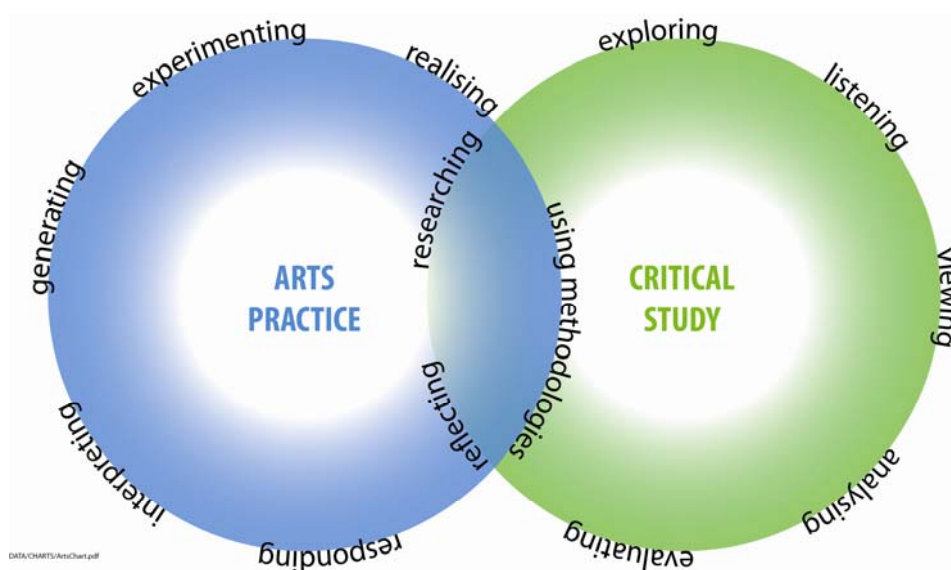
Deep, broad and enabling Arts learning in any discipline or form is characterised by a dynamic interrelationship between the strands. Within each Arts discipline each strand has specific terminology.

Arts practice involves using the elements, principles, codes and/or conventions of the discipline or form to create an arts work using selected methodologies and materials.

Critical study involves exploration, research, reflection and evaluation of arts works and their contexts.

The two strands may occur simultaneously or separately, or they may be continuous and interwoven. Processes in some disciplines or forms involve both strands and aspects of critical study, particularly reflection and evaluation are essential to refinement of arts works. Arts learning is continuous as students re-visit skills, knowledge and understanding at levels of increasing depth and complexity throughout their education.

The two strands are represented graphically below.



3. Organisation of the Shape Paper

The description of the Arts Forms and the Arts Learning Area lacks balance and consistency. A common framework should underpin the description of learning in each Arts discipline. Definitions of Arts disciplines and descriptions of learning in each discipline should use a common format and language appropriate to the discipline. Definitions of Arts disciplines should include statements about what the discipline is and what practitioners in the discipline do.

Definitions of Key Terms should be provided at the front of the paper rather than spread throughout. Further detail of this proposal is provided on pages 8–9.

References to the place of skill development in the Arts need to be strengthened in the paper.

4. Language and terminology

Using the term 'Arts disciplines' to describe the main areas of Arts practice that underpin the curriculum will support clarity across the paper and the subsequent curriculum. 'Forms' can then be used to describe content relevant to each discipline, for example, in Art and Design, two, three or four-dimensional forms.

Content descriptors should not be reduced to lists of Arts forms to distinguish the Arts disciplines, particularly in Visual Arts where multiple forms, materials and techniques are employed across the disciplines of Art and Design, Media and Visual Communication. The specific disciplines are distinguishable by the focus and motivation in the identified learning area. The chart on page 9 should be reworked or deleted.

Some of the terminology used in the paper is unnecessarily obtuse, for example, realizing, generating, apprehending, comprehending and realms of experience.

Throughout the paper there is confusion between the terms 'art' and 'arts'. In most cases the term 'arts' should be used with 'art' used in those sections of the paper concerned with Visual Arts/Art and Design.

5. Nominated hours

Section 4.1 paragraph 26 states that the Arts curriculum will be written on the assumption of about 160 hours in each band of schooling for all students. The focus of both The Arts Shape paper and The Arts Curriculum should be on the identification of essential skills, knowledge and dispositions in The Arts. Schools are best placed to determine how much time should be allocated to enabling students to acquire this set of skills, knowledge and dispositions. ACARA does not have a role in determining time allocation to different subjects. Paragraph 26 should therefore be deleted.

6. Art and Design

The term *Visual Arts* should be changed to *Art and Design*. *Art and Design* (a) offers a stronger conceptual relationship with 4-dimensional works that use the elements of space and time, (b) allows for a distinctive and specialised focus on the importance of design within an art curriculum, and (c) provides a framework for the inclusion of craft and the discipline of Visual Communication, both of which have fundamental links to visual design and design process.

By employing the term Art and Design to replace Visual Art, the term Visual Arts can be used as an organising term alongside Performing Arts. These organising terms support the understanding of the relationships of the learning areas and better reflect educational and Arts Industry understanding.

Visual communication is an important, discrete component of Art and Design learning and should be included as a discipline for students in secondary school in order to cater for an extensive and growing number of students who have an interest and aptitude for this area. It should be explicitly included within the Art and Design curriculum with specific knowledge and skills identified for Years 7–10 (secondary schooling). 'Craft' also requires acknowledgment under the Art and Design area.

Currently the shape paper presents a very broad reference to *designing and making things visible* (paragraph 17, 2.3.5 *Defining Visual Arts*) This is an insufficient reference to support the distinction of a design process undertaken in visual communication to respond to a specified communication need that addresses the needs of an audience, client or consumer. The paper at present does not make a clear distinction between arts processes and the design process. Design and specifically the design process is a key element in shaping hybrid, multimodal learning. References to design and creativity should be strengthened in the paper.

7. Media

'Media' is a more appropriate term for this aspect of the Arts curriculum than 'Media Arts'. 'Media Arts' implies a visual arts form and not the specific discipline of 'Media'. 'Media Arts' is a term used in the creative industries to describe a specific arts form and does not represent the breadth of content to be studied in this discipline. The relationship of The Arts with English, and the scope of the two particularly in relation to Media should be made clear and this is not currently evident in the draft Shape paper. A discussion between English and Media should make clear the position of media content appropriate to both areas.

The Arts and the cross-curriculum priorities and the Arts and general capabilities

The relationships between the subject areas, the general capabilities and the cross-curriculum priorities remain unclear. This section should be deleted until a clearer overarching statement about the relationships between these elements of the curriculum has been developed and agreed.

8. Relationships between Arts disciplines

The draft paper acknowledges the relationship between the Arts disciplines but the proposed status of merged, hybrid or multi-arts forms within the curriculum is not clear. Fusion or merging of traditional forms with digital media, multi-arts disciplines and hybrids is a feature of much contemporary arts practice but is not a new aspect of arts practice. Artists have always sought to exploit existing forms in order to best express their ideas. Characteristics of these merged or hybrid forms could be described under 'Key terms – Arts disciplines' in a reorganised paper, for example:

Merged, hybrid, multi-arts forms

Contemporary arts practice features fusion of traditional arts disciplines to create works in merged, hybrid and/or multi-arts forms. Whilst the Arts disciplines of Art and Design, Dance, Drama, Media and Music form the basis of Arts learning programs in schools, students also study and create works that merge or combine disciplines and forms. This learning includes processes and consequent arts works that exist for example, in physical and virtual space, use digital media with traditional performance discipline or combine forms such as performance, sonic and/or visual aspects.

9. The Arts industry and community

This paper should refer to 'The Arts Sector and Community' encompassing the communities, arts organisations, cultural institutions and creative industries. For example

The Arts sector and community

This Shape Paper acknowledges the contribution to Arts learning that communities, arts organisations, cultural institutions and creative industries offer to students and schools.

Communities, arts organisations and cultural institutions

Retain 'The Arts is one of ... organisations in numbers ways'. Then,

81. Students engage, physically and virtually, with artists, organisations and arts events in their personal, school and family lives. These diverse learning environments offer students opportunities to develop their understanding and make meaning of their identity in personal, social, cultural and global contexts.

Partnerships between schools and the Arts sector provide students with opportunities to work as emerging artists on individual and/or collaborative projects with artists-in-residence, professional artists, arts organisations and cultural institutions.

Vocational pathways and careers in the Arts

82. Whilst the entitlement of all young people to Arts learning in schools is primarily educational rather than vocational, access to and engagement with the Arts sector can provide a continuum of generalist and specialist knowledge that contribute to vocational and career pathways in the creative industries. This knowledge also contributes to each student's well-being and personal development as a confident and creative individual able to view the world from multiple perspectives.

10. Definitions of Arts disciplines

The definitions of the Arts disciplines in the draft Shape paper are inadequate. The definitions should provide an explanation of 'what' the discipline is and its characteristic practices, modes and contexts. Definitions should be consistent and begin by describing the distinctive characteristics of the discipline. Proposed definitions are provided below.

Dance

Issue	Proposal
<ul style="list-style-type: none">Opening doesn't identify distinctive characteristics of Dance, for example, Drama and Music are also dynamic and expressive performing arts	Dance explores the language of movement using the body as an instrument of expression through the related processes of choreography and performance. Dance is multi-sensory and multi-modal communicating ideas and embodying feeling, thinking and aesthetic understanding. In Dance, the interplay of visual, spatial, temporal, kinaesthetic and auditory perception evokes emotional and cognitive meanings. Dance reflects and shapes cultures.

Drama

Issue	Proposal
<ul style="list-style-type: none">Drama is not always collaborativePurpose/role of drama in society omitteddifferences and interaction in learning about 'drama' and 'theatre' are not presented clearlyrole not referred torelationship with literary, socio-cultural, historical contexts is underplayed	Drama is the creation and performance of characters, narratives and stories existing in real time, place and action. Drama draws on experience, diverse stimulus material, arts works including theatre, literary, socio-cultural and historical contexts and sources to make sense of the world and communicate ideas and understandings. Drama uses the body, sound, symbols, verbal and non-verbal language integrating spoken, physical, emotional, visual and aural dimensions to create meaning.

Music

Issue	Proposal
<ul style="list-style-type: none">Music is more than an imaginative process and music-making is not always for 'personal and collective meaning'.Last part of the paragraph is more about the uses society makes of music than the characteristics of music.	Music is the shaping or composition of sound: pitch, duration, volume and harmonic spectrum. Music is created in time and space, horizontally and vertically, often in an abstract form. People, individually and collaboratively, create and interpret music using their voices and instruments. Music works communicate ideas, meanings, beliefs and values. Meaning can be derived from the form and content of music or from personal, social or cultural associations.

Media Arts (preferred title: Media)

Issue	Proposal
<ul style="list-style-type: none">Media Arts implies a visual arts form and not the specific discipline of Media.	Replace 'Media Arts with Media
<ul style="list-style-type: none">Opening descriptor could also relate to Visual Art/Art and Design as it basically refers to use of technologies to tell stories, and represent personal, social and cultural realities, Visual Art may do the same and also use digital technologies etc. to do so. The current definition is not distinctive enough or descriptive of the specific nature of Media. Distinction should be made between <i>media</i> (the area of study and technology) and <i>the media</i> (the industry).	Media is the creative and constructed use of codes and conventions, media technologies and processes to communicate with specified audiences. The Media informs, entertains, educates and persuades audiences. It shapes and forms societies through both its production and regulation. Through the construction and analysis of media products in print, audio, audio visual, digital technologies, convergent and transmedia forms, individuals experiment with, understand and participate in collaborative processes to plan and produce media products.

Visual Arts (preferred title: Art and Design)

Issue	Proposal
<ul style="list-style-type: none">current descriptor presents an intermix of art and design without differentiation of the explicit learning focus, knowledge and skills applicable to each area. The current references offer a superficial presentation of the breadth and depth of a visual art / art and design learning area which is insufficient to guide writers in developing a contemporary curriculum.	<p>Art and Design is the creative use of elements and principals, aesthetic considerations, materials, techniques and processes used collectively to support visual communication. Art and Design offers an opportunity for experimentation with various technologies and forms, 2D, 3D and 4D to support creative expression.</p> <p>In Art and Design a range of techniques, processes, art forms and materials are creatively explored and developed to produce artworks, objects, craft works and visual plans for design objects, products, visual communications and environments.</p>

11. Structure of the paper

The Shape paper in its present form lacks cohesion moving as it does between sections dealing with the Arts in general and those referring to specific Arts disciplines. Adapting the structures of the Shape papers for the Phase 1 subjects and Geography provides a clearer pathway.

Proposed structure:

- 1. Purpose**
- 2. Introduction**
 - Rationale
 - Learning in the Arts
- 3. Key terms**
 - Arts disciplines
 - Art and Design, including Visual Communication
 - Dance
 - Drama
 - Media
 - Music

- Merged, hybrid and multi-arts forms
- Strands
- Identity: personal, cultural, world
- Aesthetic knowledge
- Creativity, Culture and Design
- Arts methodologies

4. Structure of The Arts curriculum

5. The strands

- 5.1 Arts practice
- 5.2 Critical study
- 5.3 The relationship between the strands
- 5.4 The Arts across Foundation–10
- 5.5 Years F–2
- 5.6 Years 3–6
- 5.7 Years 7–10

6. Learning in The Arts disciplines

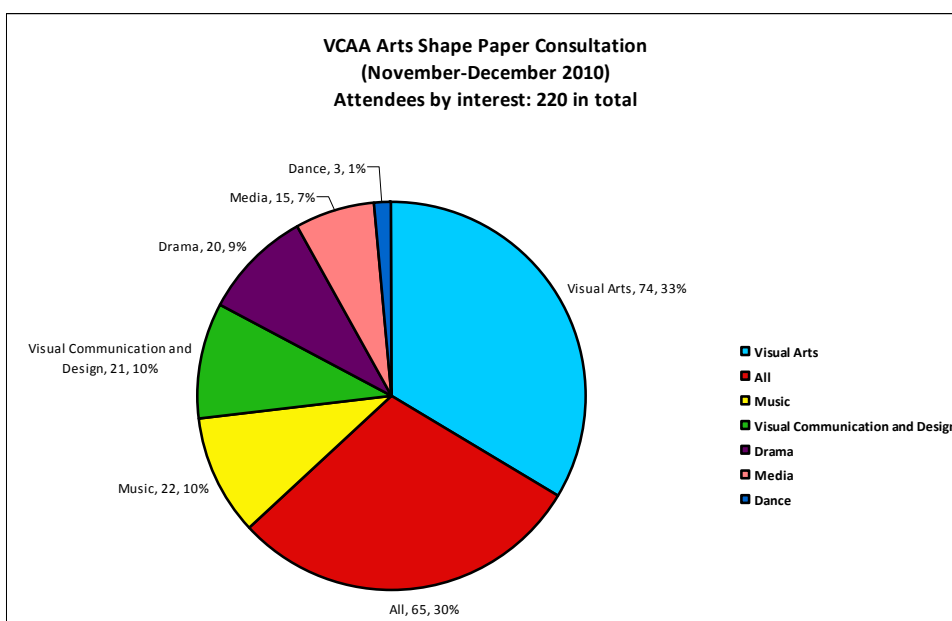
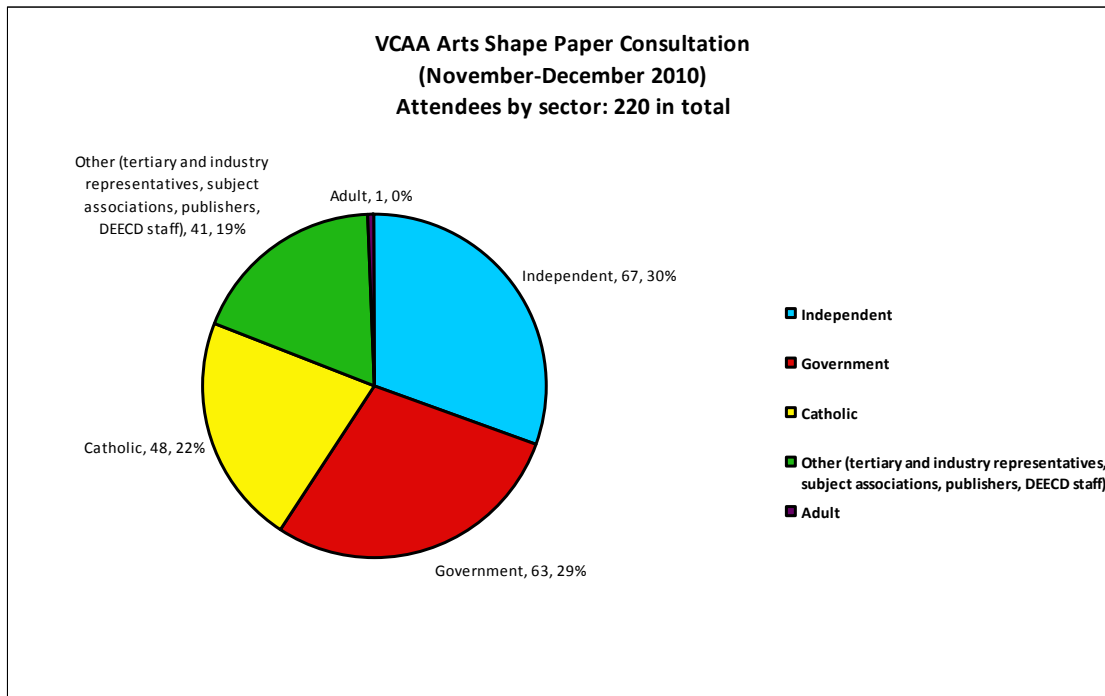
- 6.1 Learning in Art and Design
- 6.2 Learning in Dance
- 6.3 Learning in Drama
- 6.4 Learning in Media
- 6.5 Learning in Music

7. Considerations

- 7.1 Equity and opportunity
- 7.2 Relationships between Arts disciplines
- 7.3 Connections to other learning areas
- 7.4 Clarity of the curriculum
- 7.5 Incorporating a futures orientation
- 7.6 Role of digital technologies
- 7.7 Breadth and depth of study
- 7.8 The nature of the learner (K–10)

APPENDIX 1: CONSULTATION PROCESS

The Victorian Curriculum and Assessment Authority (VCAA), on behalf of and in partnership with the Department of Education and Early Childhood Development (DEECD), the Catholic Education Commission Victoria (CECV) and Independent Schools Victoria, conducted a series of open consultation forums in November and December 2010. Data below shows attendees by sector and interest (by arts discipline). VCAA officers also met with representatives of state and national arts subject associations, Arts Victoria and state Arts agencies.



Attendees by Sector (220 in total)

	Carlton 11/11/10	Abbotsford 1/12/10	Mornington 6/12/10	Mildura 13/12/10
Independent	32	13	22	0
Government	28	15	11	9
Other (tertiary and industry representatives, subject associations, publishers, DEECD staff)	30	7	4	0
Catholic	12	16	13	7
Adult	0	1	0	0
TOTAL	102	52	50	16

Attendees by Interest (220 in total)

	Carlton 11/11/10	Abbotsford 1/12/10	Mornington 6/12/10	Mildura 13/12/10
All	26	22	11	6
Dance	1	2	0	0
Drama	8	4	6	2
Media	7	3	3	2
Music	9	8	1	4
Visual Arts	43	10	19	3
Visual Communication and Design	8	3	10	3
TOTAL	102	52	50	16

Method and scope

The consultation forums were structured to allow small group responses to all aspects of the draft Shape Paper. The key question for the discussions was 'Does the shape paper provide the right framework in which to define essential learning in the Arts?'

In the first session attendees discussed Sections 2 and 3 – The Arts in the Australian Curriculum and Organisation of the Arts curriculum in 'mixed' arts group. The second discussion session was organised in Arts discipline groups – Dance, Drama, Media, Music, Visual Arts and Visual Communication allowing more targeted discussion of Sections 4 and 5 – The Arts Learning Area and The Arts Industry and Community.

At the end of each session, a plenary identified and discussed key issues.

This following organisations and individuals also provided feedback:

Australian Centre for the Moving Image

Association of Music Educators

Art Education Australia

Art Education Victoria

Australian Teachers of Media

Arts Victoria

Asia Education Foundation

Australian Society for Music Education

Drama Australia

Drama Victoria

Geelong Performing Arts Centre

Melbourne Recital Centre

Museum Victoria

National Gallery of Victoria

State Library of Victoria

The Arts Centre Melbourne

Visual Communication Victoria

Christine Healey

Christine Lloyd

Dr Susan Crowe

Kristin Guthrie

Mandy Stefanakis

Meg Upton

APPENDIX 2: DETAILED COMMENTS ON SPECIFIC SECTIONS OF THE PAPER.

2 THE ARTS IN THE AUSTRALIAN CURRICULUM

2.0 Introduction

Replace final sentence with

‘The Arts curriculum will be written to allow schools to provide learning programs that deliver each student’s entitlement to arts education. The Arts curriculum will be written for use by specialist Arts teachers, generalist classroom teachers and in whole-school curriculum planning’.

2.1 Rationale

The current statements lack vibrancy and depth and do not state clearly the contribution of Arts learning to a young Australian’s education. Central ideas for inclusion in a rationale are:

The Arts are:

- distinctive, expressive, creative and communicative disciplines and forms through which we develop a personal, social and cultural identity
- dynamic, evolving and vital to social, economic and cultural life of societies

In the Arts we create works and respond to the works of others using aural, visual, kinaesthetic, verbal and physical means. Arts practice:

- encourages development of skills and exploration of ideas, practices and contexts
- allows people to develop, share and communicate ideas and understandings about themselves, their cultures and their worlds
- includes individual, collaborative and hybrid forms
- involves aesthetic experience where all senses are operating at their peak

The Arts are practiced globally across societies and are an integral part of cultural practices; the universal nature of the Arts promotes communication and understanding across cultures. Through the Arts we develop a rich understanding of ourselves, our identity, cultures and communities. Arts learning develops

- a rich understanding and knowledge of ourselves and the world we live in
- aesthetic knowledge and understanding
- personal and cultural identity in a multi-cultural, global community
- ability to connect, communicate and exchange ideas
- ability to think in divergent, non-linear ways

Arts learning develops creative individuals and critical thinkers

- The Arts provides for the practice of creative qualities, openness, multiple perspectives, diversity, ambiguity and complexity, passion, joy, fun and play as essential qualities to support creative thinking, risk taking, problem-solving and innovation
- In the Arts we work individually and collaboratively to shape and refine works, taking informed risks, using imagination and creativity, accepting change and innovating new ideas, communicating and connecting with local and broader communities through arts practice

The Arts allow us to critically investigate the local and global contexts we live in, challenge and reshape ideas and impact our thinking. Through Arts practice we explore and reveal individual and collective perceptions through arts disciplines and forms. All aspects of perception are used when we engage in arts experiences: sensory, emotional, cognitive, physical, spiritual. Arts learning encompasses

- Learning in the Arts: individual and collaborative practical activity in specific disciplines and forms, based on aesthetic experience built through practice and skills development, informed by critical study of works and practices
- Learning through the Arts to enhance learning in other areas of the curriculum, develop general capabilities and build cross-curriculum perspectives

2.2 Defining the Arts

5-8 The opening of this section should align closely with statements about ‘what the Arts are’ in the Rationale. The draft paper provides a description of how people experience and engage in the Arts which would be better placed following paragraph 3. Some specific issues in paragraphs 5–12 are

Issue	Discussion	Proposal
‘realms of experience’	This term is inconsistent with language used in the ‘Melbourne Declaration’, the ‘Shape of the Australian Curriculum’ and the ‘National education and the Arts’ statement. For example, goal 2 in the ‘Melbourne Declaration’ is: All young Australians become successful learners, confident and creative individuals, and active and informed citizens.	<p>... Arts experience and engagement involves aesthetic appreciation employing all the senses, cognitive, emotional, sensory, kinaesthetic, spiritual and physical intelligences. In and through the Arts we develop and communicate ideas and understandings about</p> <ul style="list-style-type: none"> • self – personal and spiritual identity • cultures and societies – our own and those of other places and times • worlds – physical, virtual, imagined, familiar and unfamiliar
‘making sense of the Arts’	Arts education is about exploring, developing and sharing personal, cultural and world identities through the process of the making of arts works and the critical study of arts practices and arts works. It is a dynamic experience that does not always ‘make sense’ but does offer understanding	<p>Throughout the paper use ‘understanding the Arts’ in preference to ‘making sense’ of the Arts.</p> <p>Understanding allows for a more flexible approach, acknowledging the possibility of multiple layers of meaning that evolve through experience and study.</p>
‘working through’	Paragraph 7 implies a linear process from generating to responding. Arts methodologies can be linear in the application of specific techniques but in general artists use dynamic processes as they move from an idea to realisation of a work. Most importantly, responding is a process integral to arts practice and critical study that might encompass a response in the form of a new work to an idea, concept or another work, or refinement of a work in response to critique/evaluation by the artist or others or trialling of a specific technique or interpretation. At other times, response might involve commentary on or analysis of a work rather than creation of new art work. This duality is not recognised in the current wording of the shape paper.	<p>Offer a diagram showing connections and interactions between Arts Practice and Critical Study in this section of the paper, for example: see diagram on page 4.</p> <p>Note, in a reorganised paper this section would be included under ‘Key Terms’.</p>
‘representations of reality’	This term is known specifically as Media terminology used to discuss and or investigate specific selected media representations in media texts.	<p>Artists create arts works from ideas, intentions, imagination and stimulus using arts elements, principles and/or conventions. They use methodologies, techniques and materials to create works and communicate ideas, perceptions and experiences.</p>

Issue	Discussion	Proposal
	<p>The Media represents reality to audiences through elements of selection, construction and representation itself. Representations are specifically constructed to create meaning for specified audiences.</p> <p>There is a concern regarding this term to be used as a construct for all arts making considering all arts making is not based on representing reality nor manipulating audiences.</p>	<p>Note: Definition of the term ‘realize’ shouldn’t be necessary in this paragraph. See General Comments, page 4.</p>
<p>‘Aesthetic knowledge’ paragraph 7.</p>	<p>The definition of aesthetics used in the Glossary is more appropriate to describe the dynamic interplay of creativity, arts practice, critical and reflective thinking that characterise Arts learning</p>	<p>Aesthetics describes the fusion of our intellect*, senses and emotions with the diversity of our personal, social and imagined experiences. Artists use aesthetic processes in dynamic and organic ways to create works. Creativity, critical and reflective thinking inform the making process and response to arts works. Discipline specific elements, principles, codes and/or conventions, methodologies and materials contribute to the aesthetic of each work. Description of elements, principles, codes and/or conventions is used to describe abstract and emotional characteristics and qualities of works.</p> <p>* addition to definition from draft Glossary</p>
<p>Creativity and Design, paragraph 10</p>	<p>Definitions and scoping of learning about Design should be expanded and refer directly to design as a component of</p> <ol style="list-style-type: none"> a. Media b. Visual Arts learning; c. Visual Communication d. Performing Arts disciplines, particularly Drama. <p>Creativity and design must be explicitly identified in all discipline areas as appropriate.</p>	<p>In the Key Terms section of the paper</p> <ul style="list-style-type: none"> • extend discussion of Creativity to support its integrity to arts practice, essential to learning and every student’s right (as stated in Melbourne declaration) • rework definition of Design: for example, using definition of Design by Australian Graphic Design Association and Professor Ken Friedman in ‘Creating design knowledge: from research into practice’ ADATER 2000, Longborough University – <p>Design is an interdisciplinary problem-solving activity combining a visual* sensitivity with skill in areas of communication and proposed function. Designing and the design process is a problem-solving activity requiring research, creative innovation and technical knowledge to explore, understand and respond to a communication need.</p> <p>Design is a dynamic process, a field of thinking, research, practice and applied research.</p> <p>Note: the definition should also refer to ‘aural’ sensitivity.</p>

Issue	Discussion	Proposal
Culture, paragraph 11	<p>The definition of culture in the paper is confusing, focusing too much on notions of ‘high culture’ and not making appropriate links to cross-curriculum perspectives (Aboriginal and Torres Strait Islander histories and cultures and Asia and Australia’s engagement with Asia) or delineation with the general capability, ‘intercultural understanding’.</p> <p>Contemporary definitions of culture do not refer to race or gender (ref 2.3 (i))</p> <p>Cultural contexts addressed through the Arts curriculum should include the students own culture/s, the cultures of their communities, global cultures and cultures relevant to works and practices they are studying. In addition to references to study of Aboriginal and Torres Strait and Asian arts works and forms, specific reference should also be made to Arts works and practices of Pacific Island cultures in recognition of the geographic and cultural region of which Australia is a part.</p>	<p>Include reworked definition in Key Terms section of the paper, for example</p> <p>In common usage, ‘culture’ refers to social practices belonging to a distinct human group and not necessarily to artistic content. In Arts discourse ‘culture’ can refer to the common usage or to artistic content. Arts works are highly valued as cultural products, even as culture itself, arts works evoke the character and complexity of the society in which they are created.</p> <p>Learning in the Arts can support students’ awareness of cultural diversity and develop their skills in intercultural understanding. Critical study of arts works allows students to compare cultures and recognise possibilities that exist beyond their own culture. This learning can also inform students’ arts practice and their thinking about the cultural basis of their own works.</p>
Cultural mediation, paragraph 12	<p>Last sentence would be more appropriate in guidelines for curriculum writers than in this paper.</p>	<p>Arts practice and engagement with arts works are culturally mediated. The meanings of arts works are directly but not exclusively linked to the culture or cultures in which the artists and audiences live. Arts works and the practices of artists are shaped by their culture, its history and traditions and in turn help to shape and reshape it.</p>

Sections 2.3.1–2.3.5

3.1 Aesthetic knowledge

To provide an appropriate level of guidance for curriculum writers the Shape Paper must include a detailed description of how development of aesthetic knowledge is fundamental to learning in the Arts, for example

18 The Arts curriculum will teach aesthetic knowledge of arts practice and arts works. Alongside development of practical knowledge and skills, students undertake critical study of arts works and practices. They develop contextual and theoretical understanding, exploring and evaluating arts practices and works from a broad range of cultural and historical contexts including the Arts of Aboriginal and Torres Straits Islanders, Asia, and Australia’s engagement with Asia through the Arts. They also reflect on and evaluate their own practice.

Learning in the Arts is characterised by dynamic interplay between practice and critical study and can involve abstraction, exploration and interpretation, use of methodologies and materials, trialling, reflection and evaluation.

The questions on page 7 of the draft paper provide a useful frame for curriculum writing and must be seen as exemplars, not an exclusive list. Some revision is required to achieve a broader scope in some questions, for example

– *how have the elements, **principles, codes and/or conventions**, media and instruments(?) **materials and techniques** of the **work** been **manipulated**, organised and arranged? **What does this arrangement aesthetically communicate?***

– *how does this work relate to its **cultural** context and that of its audience? Who is the audience and what knowledge and experience do they bring to the interpretation of meaning of the work?*

4.2 – 4.6 Learning in Dance, Drama, Media, Music, Visual Arts

Some issues of clarity and consistency are evident in these sections of the draft paper. These issues occur both across the stages of learning in each of the Arts disciplines and between the disciplines. The issues include

- Years 3–8 is too broad a band. Across all Arts disciplines, learning should be set out in 2 year bands, revisiting and building complexity in knowledge development and task types, moving from guided and supported learning to more independent learning, exploration and analysis.
- Descriptions for each stage of learning should include a clear sense of development in each of the organising strands
- Some content is outlined in too much detail. For example, references to specific cultural contexts that include one of the culturally based cross-curriculum perspectives but not the other. This level of detail is more appropriate to the curriculum itself
- The outline of other content lacks detail. For example, study of specific styles is appropriate in curriculum elaborations but not in this paper
- Sequential and cyclical/iterative nature of Arts learning not always evident, for example, students begin to communicate Arts ideas from a very early age, in home and pre-school settings, in the Foundation year and definitely before Year 3 (cf paragraph 34)
- The reference to ‘personal voice’ in the description of Learning in Music Years 9–10 is well placed at this level and could be applied across Arts disciplines at this level

Learning in Dance F–12

Issue	Proposal
Paragraph 31 <ul style="list-style-type: none"> • To achieve alignment with cross-curriculum perspectives, wider reference to dance styles required – without mandating learning of specific dance styles • Clearer indication required that a sequential, 	... the body is the instrument for dance and movement the medium for expression. The starting points for dance learning are familiar, everyday and ordinary ways of moving. Learning in dance draws on dance styles from a range of cultures.

Issue	Proposal
development approach to dance learning underpins this curriculum	
Paragraph 32 <ul style="list-style-type: none"> • Definition of safe dance practice not clear • Body, action and relationships are not elements of dance • Formal notation inappropriate in this curriculum, particularly in the early years • Images are also used to accompany dance 	... use safe dance practices to move safely in relation to others and the physical environment They use sounds and images to accompany their dance, learn how to record dance ideas and dances ...
Paragraph 33 <ul style="list-style-type: none"> • Students learn much more than how to become critically discerning audiences members through responding to dance • Asia cross-curriculum perspective omitted 	... study and experience dance from a range of cultures including the dances of Aboriginal and Torres Strait Islanders and dances from Asian and Pacific cultures. They learn about dance in diverse cultures and respect relevant protocols ...

Dance learning in Years F–2

Issue	Proposal
Paragraph 34 <ul style="list-style-type: none"> • There is more to basic body awareness than generating and realising, at this level, emphasise play rather than formal processes • Students begin to learn to communicate ideas through dance from the Foundation year not in Year 3 	Using safe dance practices, students explore ways of moving ... respond to these dance experiences and develop understanding of their preferences in dance and how dance can connect to other arts disciplines.

Dance learning in Years 3–8

Issue	Proposal
Paragraphs 35–37 <ul style="list-style-type: none"> • ‘structuring’ preferred to ‘forming and presenting’ • Para 36, ordering in sentence 1 • References to cross-curriculum perspectives omitted in para 37 	... work with stimulus; creating dances by imagining and improvising. They shape dance ideas using the processes of selecting, refining, interpreting and structuring ... 36. Working individually, in pairs and in groups, students build their dance skills and develop further understanding of the elements of dance and anatomy relevant to dance. ... They explore and experiment with ways of documenting and recording dance ideas. 37. ... to access Australian contemporary culture, cultures of their community and region and historical traditions. etc

Dance learning in Years 9–10

Issue	Proposal
Paragraphs 38–39 <ul style="list-style-type: none"> • cf ‘individually and collaboratively’ in para 38 with ‘solo, with partners and in groups’ in para 36 – also end of para 38 – ‘perform in partner and group dances’ • Further detail needed re ‘compositional 	38. ... develop and apply understanding of the stages and processes of dance composition using the elements of music. ... Individually and collaboratively they create [and interpret?] dances to communicate ideas, for different purposes, contexts and audiences incorporating

Issue	Proposal
<p>processes etc – only some aspects of the stages of choreography referred to here</p> <ul style="list-style-type: none"> • Is the intention that <i>only</i> digital technologies are used [to create] and record dance? Why not begin use of digital technologies as part of dance education from the Foundation year – as implied in the Overview? • Status of interpreting dance unclear • Dance language implies movement – language of dance more appropriate for analysis, commentary and critique • ... and understand that dances created for purposes ... doesn't indicate development from previous stages of schooling 	<p>sound, music and visual elements to realise their creative intentions. They record dance using appropriate methodologies including digital technologies.</p> <p>39 ... use the language of dance to analyse, comment and respond to these works in writing and movement...</p>

4.3 Learning in Drama K–12

That Drama as an arts practice can be undertaken by individuals should be acknowledged in the curriculum.

Differences and interaction in learning about 'drama' and 'theatre' are not clear.

Study, practice and critique of 'stagecraft' should be included.

Issue	Proposal
<p>Paragraph 42</p> <ul style="list-style-type: none"> • The meaning of 'safe space' is unclear. Is it referring to physical or emotional/cognitive space? Ideally, the definition would encompass both these concerns • The term 'contemporary' drama is confusing • Final sentence applies to all Drama and all other subjects in a curriculum 	<ul style="list-style-type: none"> • Include definition/s that refer to both safety in the physical space and safety in the emotional/cognitive sense • 'current drama' • delete

Learning in Drama F–2

Issue	Proposal
<p>Paragraph 43</p> <ul style="list-style-type: none"> • drama can also explore non-human contexts, particularly in a play-based curriculum • include reference to digital in list of materials • no reference to community • Expand scope of discussions to include more than 'the significance of dramatic enactment' 	<p>... using familiar human contexts</p> <p>... use their bodies ... and digital resources to communicate stories</p> <p>... such as professional performers, members of their community ...</p> <p>... participate in class discussions about drama they have created and viewed ...</p>

Learning in Drama 3–8

Issue	Proposal
<ul style="list-style-type: none"> scope of learning intended by 'learn to manage' not clear no reference to stimulus material or cultural contexts 	<ul style="list-style-type: none"> develop techniques and skills in using stimulus material, dramatic tension ... include reference to drama from diverse cultures along with current (rather than 'contemporary') contexts and forms
<ul style="list-style-type: none"> reference to 'early primary years' is confusing no reference development of skills in responding to/reflecting on drama terms such as 'significant' and 'basic' do not give a clear indication of intended scope 	<ul style="list-style-type: none"> ... Years 3–4 they reflect on their own drama developing skills in using the language of drama ... live drama and theatre from current Australian and other cultural contexts as well as forms from earlier times ... develop their understanding of dramatic text ...
<ul style="list-style-type: none"> Over-emphasis on text and script 	<ul style="list-style-type: none"> Focus on development of drama ideas from stimulus material including visual, aural, text, physical, observations, experiences, emotions etc

Learning in Drama Years 9–10

Issue	Proposal
<ul style="list-style-type: none"> lack of detail See previous comments re 'manage' meaning of 'encounter' contemporary performance styles and media is unclear. 	<ul style="list-style-type: none"> build on/extend/revisit learning from previous stage of schooling and introduce new aspects of learning relevant to Years 9–10 ... manipulating elements of drama and performance styles in a variety of dramatic and hybrid forms explore, respond to and create drama in current performance styles ...

4.4 Learning in Media Arts K–12

Issue	Proposal
<p>Basic content appears appropriate although language and concepts are not fully comprehensive of current Media environment for example (paragraph 50) <i>The audiences for whom Media Arts products are made and who respond as consumers</i>. Contemporary audiences contribute to media products, they are media producers and they have a more dynamic relationship to the production of media than is implied here.</p>	<p>49. Include a stronger understanding for learning; Media is integral to contemporary living; the Media communicates, educates, entertains and connects communities, local, international and global. Students require critical knowledge and skills to unpack media content, representations and media influence. Include a study of historical and contemporary media texts/products from a range of cultures.</p>
<p>50. Clarification for concepts: <i>What are the media languages?</i></p>	<p>Include an extension of the active role of audiences to participate and contribute to media products. Identify the media forms for example, print, film and television/audio visual, radio/audio, digital online and networking, convergent, transmedia etc.</p>

Media Arts Learning F–2

Issue	Proposal
51. Keep experiment creatively, develop skills and communicate with a range of technologies. <i>..basic technologies such as scissors and glue</i> Issue; confusion between technologies and tools and materials.	Suggest identification of media forms which will allow use of technologies, tools and materials

Media Arts learning in Years 3 – 8

Issue	Proposal
51. Keep <i>experiment creatively, develop skills and communicate with a range of technologies ...</i> Issue; confusion between technologies and tools and materials.	Suggest identification of media forms which will allow use of technologies, tools and materials
53. Content acceptable, although ethical considerations and safe practices must be included in primary learning to support practice and acceptance at higher levels.	Include a study of ethical considerations in media making and critical review of media products

Media Arts Learning in Years 9–10

Issue	Proposal
54. content acceptable although suggest inclusion of decoding, unpacking and analysing media text.	

4.5 Learning in Music K–12

In general,

- Closing sentence of paragraph 56 has a much broader application in this Shape Paper: Music learning is continuous as students revisit skills... (see page 20).
- Emphasise central role of listening in all music learning, particularly as a key link between the organising strands of the curriculum
- the language of music should be used rather than generic terminology to indicate scope, sequence and breadth of learning
- In Victoria, this curriculum will inform instrumental music programs across the school sectors and in some sectors will provide the basis of assessment and reporting for instrumental music learning. The proposed scope and structure of the curriculum is generally supportive of this requirement as it allows for instrumental music learning without mandating that all students participate in instrumental music learning. For example, in Years F–2, where students draw on the resources of ... instruments ... to create, experiment ... the curriculum might refer to experimenting with ways of creating sound using *selected* instruments

Issue	Proposal
<ul style="list-style-type: none"> • Begin with the ‘what’ and ‘how’ of music learning rather than the results of music learning • Meaning of ‘imagine’ in this paragraph is unclear 	<p>Begin with ‘Students learn through engagement with music in individual and shared experiences building and enriching their understandings of music as ...imagine and generate music works They learn about music works, music-making and musicians by <u>listening, performing, composing and improvising and studying</u> ... They</p> <ul style="list-style-type: none"> • Build ‘imagination’ into processes used, for example, as part of the process of generating or responding rather than referring to directly

Music learning in K–2

Issue	Proposal
<ul style="list-style-type: none"> • First sentence should also refer to interaction between the organising strands, better placed second using language of music processes rather than generic terminology • ‘known musical works’ might not include required cultural diversity • Use of conventional music notation should not be <i>mandated</i> at these levels although it must be provided for to support range of learning contexts 	<p>57. Students draw on the resources of ... They create, perform, listen and respond to music</p> <ul style="list-style-type: none"> • They develop a repertoire of chants ... from their own and other cultures • Students begin to learn how to record music ideas using symbols • Add, ‘begin to learn about and use healthy and safe practice in all processes of music engagement’.

Music learning in Years 3–8

Issue	Proposal
<ul style="list-style-type: none"> • Cyclical learning/revisiting not always acknowledged • Generating in music also includes ‘interpreting’ – <i>generating</i> ideas for approach to a work etc • Reference to ‘notations’ is preferred to ‘conventional notation’ in K–2 overview 	<ul style="list-style-type: none"> • Students <i>continue</i> development of the skills ... • Keep sentences referring to composing/impro & arranging and those referring to performing music created by others in alignment

Music learning in Years 9–10

Issue	Proposal
<ul style="list-style-type: none"> • ‘garage’ and ‘cyber-communities’ . • reference to personal voice is well-placed at this level and could also be referred to in descriptions of learning in other Arts disciplines and in other stages of schooling for Music • Respond to music not just as an audience 	<ul style="list-style-type: none"> • ... develop a distinctive personal voice and engage in formal and informal music-making in real and virtual communities • As performers and audience, students respond to music ...

Learning in Music Years 11–12

Learning about ‘roles as responsible and ethical producers ...’ should begin much earlier than Years 11–12

4.6 Learning in Visual Arts K– 12 /Art and Design

Issue	Proposal
<p>61</p> <ul style="list-style-type: none"> • use of terminology <i>generating, realizing</i> not being descriptive enough of dynamic and explorative processes. What is meant by <i>new creative spaces</i>? To whom are they new? What are <i>new languages</i>? • Absence of reference to craft, visual communication and design, design process and the differentiation between Visual art/Art and Design and Visual Communication. 	<p>Possible solutions: replace <i>new language</i> with <i>personal language that reflects their experiences, observations, ideas and perceptions of cultural understandings of their communities and global world.</i></p>

Visual Arts Learning K–2/ Art and Design

Issue	Proposal
<p>63. Language and concepts are unclear and overly complex, creating confusion. Terms used not generic. <i>Students learn to generate artistic ideas.</i> What makes ideas artistic ,it should be that students generate communicate ideas through artistic means. Object making may incorporate marks and mark making spatial arrangement.</p> <p><i>An alphabet of signs and symbols</i></p> <p>How will students <i>fabricate diverse media and technologies</i>?</p> <p>Students learn that works of art ... have a place in their communities and ... art tells cultural narratives. This statement should be extended to culturally inclusive.</p>	<p>To refer to students exploring and experimenting with a variety of media, materials, techniques and processes to produce, 2D, 3D and 4D forms. This may include mark making through making drawings and prints, constructing sculptures, architectural and craft objects and working with moving image and sound to express ideas about themselves and their perceptions of their worlds.</p> <p>Should use appropriate terms art elements and principles and/or design elements and principles(this is the language; the syntax of art and design)</p> <p>Students continue to explore as above</p> <p>Students will have the opportunity to explore and examine meaning and content of the art, craft and design of world cultures including Aboriginal and Torres Strait and Pacific Islanders and Asia.</p>
<p>Concern with reference to <i>they start to learn how to look at art and design</i> implies all previous experiences are redundant. Students have been looking at art and design before coming to school and curriculum supports them to build on these experiences.</p>	<p>Offer more simplified language. Include exploration of elements and principles to support a visual language development. Recognise the experiences students bring to learning and support them to accept multiple meanings of artworks through critical study.</p>

Visual Arts learning in Years 3–8 /Art and Design

Issue	Proposal
<p>Must be consistent with other discipline areas, this is too broad.</p> <p>Issues: terminology unclear ie; <i>aesthetic values, play with, explore, interrogate.</i></p>	<p>Change to aesthetic qualities or attributes to support an inquiry into researching the <i>values</i> of historical cultures as being different to how contemporary and current cultures may read historical artworks. <i>Explore</i> should stay and be accompanied with experimentation, creative exploration, <i>interrogate</i> is aggressive and unappealing for creative learning.</p>

Visual Arts learning in Years 9–10/ Art and Design

Issue	Proposal
<p>Language, terminology and concepts appear clumsy, unclear and not reflective of the breadth and depth of contemporary Visual Arts curriculum</p> <p>65. Issue; From years 7– 10 a clear differentiation between Art and Design must be made with an introduction and identification of progressive knowledge and skills of Visual Communication;</p> <p>Histories, motivation for production, industry practices and audiences are specific to Art and Design. The differentiation must be identified to support a more authentic knowledge of the diversity of these areas of knowledge.</p> <p><i>Understanding cultural forms</i> implies definitive knowledge, should be recognized that art and design works have multiple meanings that are affected by the knowledge and experience of those examining them. Layers of meaning are influenced by culture, cultural codes, politics, histories and personal experiences.</p> <p>Overall there does not appear to be a strong enough focus on student as art maker, art and design processes, experimentation and exploration of materials, techniques and processes. <i>Production of a body of work in their chosen medium for public exhibition.</i> Creates a focus on product but a stronger focus on the development of skill and presentation formats is required prior to exhibition.</p>	<p>Identification of communication need and audience need – the design process (cyclical) ; generation of ideas, research, design solutions, analysis, presentation formats as distinct from personal art-making and art processes.</p> <p>Create structures to support investigation and exploration of meaning in art and design works.</p> <p>Acknowledge the practise of skills and knowledge of presentation formats to support exhibition.</p>