VISION & MISSION STATEMENT

VISION
St Bede’s is a Christ centred learning community which celebrates and respects the unique gifts of each person by embracing its motto ‘Walk in Love and Peace’.

MISSION
Inspiring Faith
At St Bede’s we strive to:
• foster a contemporary, Christian community that draws inspiration from the teachings of Christ, and is informed by and responsive to our Catholic Tradition and Scripture;
• model an appreciation of spirituality and encourage the spiritual formation of each individual;
• promote Christian relationships in our community that are based on reconciliation;
• create a positive school environment where the welfare of each student is paramount.

Enriching Learning
At St Bede’s we strive to:
• focus on learning as a vital life-long skill that can be achieved by all students;
• promote a love and enjoyment of learning;
• develop and provide relevant and challenging learning experiences for all students;
• welcome new ideas and be open to change, while consolidating those practices that continue to be successful;
• reinforce achievements and celebrate success.

Building Community
At St Bede’s we strive to:
• foster awareness of the rights and responsibilities of humanity, serving others through just and inclusive relationships;
• foster positive relationships among the school and its wider community, allowing self esteem and confidence to flourish;
• use shared decision making processes;
• consider others, be courteous, cooperate, compromise where appropriate and consider the consequences of our actions;
• promote the importance of a balanced life.

Managing Resources
At St Bede’s we strive to:
• promote ongoing educational opportunities for all in the community;
• support teaching and learning through the purchase, maintenance and responsible use of appropriate resources.
# Living Our School Mission through the Arts

In 2009, the Arts Curriculum was reviewed and updates to include ‘Every Chance To Learn’ with acknowledgement to the work of St Thomas More’s Primary School, Campbell.

<table>
<thead>
<tr>
<th>Sharing Vision</th>
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<tbody>
<tr>
<td>The Arts Curriculum provides students with the opportunity to:</td>
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<tr>
<td>- express themselves through various mediums;</td>
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<tr>
<td>- display their uniqueness and innate gifts and talents; and</td>
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<tr>
<td>- achieve success through a variety of interactions</td>
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<table>
<thead>
<tr>
<th>Inspiring Faith</th>
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<tbody>
<tr>
<td>The Arts Curriculum provides students with the opportunity to:</td>
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<tr>
<td>- understand Gospel values and make appropriate life choices;</td>
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<tr>
<td>- respect the dignity of each person, understanding that all people are created in the image of God;</td>
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<td>- appreciate the wonder of creation;</td>
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<td>- accept the challenge of leading balanced lives; and</td>
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<td>- appreciate and demonstrate honesty and integrity.</td>
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<table>
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<tr>
<th>Enriched Learning</th>
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<tr>
<td>The Creative Arts Curriculum provides students with the opportunity to:</td>
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<tr>
<td>- confidently share information in a variety of ways;</td>
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<td>- demonstrate listening skills;</td>
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<td>- apply problem-solving strategies;</td>
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<td>- use critical thinking skills;</td>
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<tr>
<td>- display creativity;</td>
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<tr>
<td>- take risks when learning;</td>
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<tr>
<td>- predict, estimate, hypothesise and reflect;</td>
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<tr>
<td>- enjoy learning;</td>
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<tr>
<td>- give and receive positive and constructive feedback; and</td>
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<tr>
<td>- value multiple intelligences.</td>
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<table>
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<tr>
<th>Building Community</th>
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<tbody>
<tr>
<td>The Arts Curriculum provides students with the opportunity to:</td>
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<tr>
<td>- display enthusiasm and a positive outlook;</td>
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<tr>
<td>- recognise and respond to others’ needs and values;</td>
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<tr>
<td>- use appropriate interpersonal skills;</td>
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<tr>
<td>- exhibit interdependence;</td>
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<tr>
<td>- care for others; and</td>
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<tr>
<td>- understand and live the 5 Cs – cooperation, consideration, courtesy, compromise and consequences.</td>
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<table>
<thead>
<tr>
<th>Managing Resources</th>
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<tbody>
<tr>
<td>The Arts Curriculum provides students with the opportunity to:</td>
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<tr>
<td>- cooperate and work as part of a community; and</td>
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<tr>
<td>- consider the needs of the future.</td>
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</tbody>
</table>
At St Bede’s, the Arts is an essential part of the education process of children of all ages and stages of growth. The Arts Curriculum provides opportunities for students to learn to work within and learn about the art forms of visual arts, music, drama and dance. The relationships between ‘learning to’ and ‘learning about’ are central to the students’ development of knowledge, skills and understanding and their development of values about the art forms.

At St Bede’s we provide opportunities for all students to express their uniqueness through Arts. The Arts play a significant role in how meaning is made in people’s lives. Visual Arts, music, drama and dance offer students opportunities for personal expression, enjoyment, creative action, imagination, emotional response, aesthetic pleasure and the creation of shared meanings.

Each of the art forms is acknowledged for its unique contribution to the Arts and students’ learning. Each of the components of the Arts has Scope and Sequence to ensure teaching and learning opportunities are sequentially developed and include each of the elements in all stages.

### Essential Learning Achievement

7. The student creates, presents and appreciates artistic works.

ACT Curriculum Framework  Every Chance to Learn 2007

This Essential Learning Achievement focuses on developing students’ capacity to create, present and appreciate a range of art forms, including dance, drama, music, visual arts and media. The processes of creating, presenting and appreciating are interconnected. Creating and presenting artistic works inform, and are informed by, understandings of symbols systems, conventions, technical skills and aesthetic qualities gained through engagement with and response to the artistic work of others.

Creating artistic works involves taking on the role of visual artist, designer, composer, choreographer, filmmaker or playwright. Students draw on their own experiences and on the work of known artists to generate ideas. They use the forms, traditions and techniques of the art forms in order to organise and express their ideas. Students develop and refine their creative skills by exploring possibilities, appropriating aspects of other works, experimenting with techniques and ideas, persevering to solve problems and reflecting on their work. Creating artistic works is a powerful means of self-expression for students to share and communicate their ideas, experiences, beliefs, feelings and views of the world.

Appreciating artistic works involves engaging with and responding to traditional and contemporary works of visual and performing artists. These may include works created and/or presented by themselves and their peers. Students describe, interpret, analyse and appraise a range of artistic works. They develop understandings of the symbols, conventions and techniques of art forms in both traditional and contemporary practice. They form opinions and develop their own artistic preferences and tastes. Through these experiences, students develop aesthetic values and appreciate ways of making meaning through art. They explore and appreciate the values, beliefs, traditions and identities of diverse cultures. They investigate how artistic works contribute to society by building cultural identity and social commentary and they explore how artistic works might generate different meanings and interpretations.
Students need to have experiences with the range of art forms in order to discover their own interests and preferences. Emphasis in the early childhood and later childhood bands of development is placed on students developing skills, knowledge and understandings through experiences in the range of art forms. As students develop their artistic understandings, skills and tastes, they are likely to choose particular art forms to explore in more depth. Learning opportunities described in the early and later adolescence bands of development allow for student choice and specialisation.

**Attitudes and values**
In this Essential Learning Achievement, students have opportunities to:
- develop attitudes of openness to new ideas, experiences and forms of artistic expression; willingness to experiment with new and creative ways of seeing, feeling, moving and acting; and persistence in improving one’s own creative and performance techniques
- value the role of creativity in self-expression and human experience
- develop a lifelong appreciation and enjoyment of the arts and their role in the development of their own and other cultures.

**Links to other Essential Learning Achievements**
This Essential Learning Achievement links to two others through the application of creative understandings, processes and skills—The student designs, makes and appraises using technology and The student critically interprets and creates texts. It also links to—The student recognises and represents patterns and relationships through the application of mathematical concepts of pattern and space to artistic endeavours.

**Situational Analysis and School Plan**

**Drama**
* Integrated unit or taught as a stand alone unit.

**Dance**
* A strand of the PD, Health and PE program and therefore timetabled and taught as part of this KLA.
* Specialised teacher was employed through ‘Rock ‘n Block’ dance company to run an eight week program in Term 3 comprising a 30 minute lesson for Kindergarten and 45 minute lessons for Years 1-6.

**Music**
* A specialised teacher has been employed to teach half hour lessons across the school one day each week. The teacher also coordinates a school choir.
* A specialised piano teacher rents a room at the school and gives private tuition to students twice a week.
* Class teachers include singing and some music concepts integrated within topics taught each term.
* ‘Musicorp’ company teaches private lessons in strings and brass, woodwind & keyboard.

**Visual Arts**
* Integrated throughout the curriculum or as stand alone units.
* Biannually the P&F association hold an Art Show where the children display their art or craft as an exhibition to be sold as the major fundraiser for that year.

**Media**
* Integrated throughout the curriculum especially SOSE units.
**Band 1-Kindergarten, Year 1 & 2**

**7.EC.1** In the early childhood band of development, students have opportunities to understand and learn about:

<table>
<thead>
<tr>
<th>Visual Arts</th>
<th>Dance</th>
<th>Drama</th>
<th>Music</th>
<th>Media</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>7.EC.2</strong> basic visual concepts in painting and drawing (e.g. colour, line, shape and pattern)</td>
<td><strong>7.EC.3</strong> body movements to express feelings or moods in dance</td>
<td><strong>7.EC.4</strong> dramatic elements in storytelling and drama (e.g. time, space, mood)</td>
<td><strong>7.EC.5</strong> basic musical concepts (e.g. beat, rhythm, time, pitch)</td>
<td><strong>7.EC.6</strong> meanings conveyed by images (e.g. illustration in stories and moving images in television and film).</td>
</tr>
</tbody>
</table>

In the early childhood band of development, students have opportunities to understand and learn to:

**7.EC.7** view, observe, experience and listen to a range of artistic works including those created by peers.

**7.EC.8** create artistic works that tell a story (e.g. comic strip, storyboard, dance or puppet play)

**7.EC.9** explore details and characteristics of objects, spaces, people and other living things around them (e.g. through drawing, painting, dance, drama)

**7.EC.10** experiment with the properties of different art making techniques and materials (e.g. colour and line in drawing and painting, modelling in clay).

**7.EC.11** Move expressively to music using a range of locomotor (e.g. rolling, skipping, running) and non-locomotor (e.g. bends, kicks) movements.

**7.EC.12** sing songs and play music exploring basic music concepts (e.g. beat, rhythm, pitch, dynamics)

**7.EC.13** talk about their responses to artistic works (e.g. ideas, feelings, moods evoked) and express opinions about what they like or dislike.

**MARKERS OF PROGRESS**

By the end of the early childhood band of development, students understand that artistic works are created to be looked at, listened to and enjoyed. They make pictures or other visual artistic works to express their experiences, imagination and ideas. They participate in dance, demonstrating control over their movements, and in drama, exploring familiar and imagined situations. They sing, play and move to a range of music, demonstrating an awareness of basic musical concepts. They view and listen to a range of artistic works, express opinions about what they like or dislike and describe what they think the artistic work is about.
7.LC.1 In the later childhood band of development, students have opportunities to understand and learn about:

<table>
<thead>
<tr>
<th>visual arts</th>
<th>dance</th>
<th>drama</th>
<th>music</th>
<th>media</th>
</tr>
</thead>
</table>

7.LC.2 the portrayal of subject matter in life-like and symbolic ways in the visual arts (e.g. people, other living things, objects, places, events)

7.LC.3 traditions and techniques associated with different artistic works in the visual arts (e.g. drawing, painting, printmaking, sculpture)

7.LC.4 traditions and techniques associated with different forms of the performing arts (e.g. folk dance, contemporary dance styles, mime, storytelling, improvisation, puppetry, musical styles, film and television)

7.LC.5 how audiences can respond to particular artistic works in different ways.

In the later childhood band of development, students have opportunities to learn to:

7.LC.6 explore different materials, techniques and processes to make 2D and 3D artistic works (e.g. explore proportion, perspective and composition)

7.LC.7 use body movements and some elements of dance (e.g. action, dynamics, time, space, relationships, structure) to interpret ideas and feelings or create dance sequences.

7.LC.8 explore some elements of drama (e.g. dramatic tension, contrast, symbol, time, space, focus, mood) in their own improvisation.

7.LC.9 sing and play musical instruments, using some concepts of music (e.g. beat, rhythm, duration, pitch, dynamics, tone, colour)

7.LC.10 Apply some elements of media to communicate a message to a familiar audience (e.g. animation, poster, advertisement)

7.LC.11 use safe practices in the arts (e.g. warm-ups, safe use of equipment)

7.LC.12 interpret and respond to a range of artistic works, identifying some of the skills, elements and techniques used to create meanings and giving reasons for their interpretations and preferences.

**MARKERS OF PROGRESS**

By the end of the later childhood band of development, students identify some of the skills, elements and techniques used by artists, dancers and musicians to create meanings, moods and effects and they experiment with these in creating their own artistic works. They make visual artistic works that express their experiences, imagination and ideas or represent likenesses of objects and people in the world. They perform dances, combining movements and dance elements. They devise and perform drama, conveying meaning to peer audiences. They sing and play music, combining, ordering and improvising sound using musical concepts. They express their own responses to artistic works, giving reasons for their interpretations and preferences, and consider the responses of others.
### Band 3 – Year 6, 7 & 8

In the early adolescence band of development, students have opportunities to understand and learn about:

<table>
<thead>
<tr>
<th>Visual arts</th>
<th>dance</th>
<th>drama</th>
<th>music</th>
<th>media</th>
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</thead>
</table>

#### 7.EA.1

the ways in which artists develop ideas and feelings through artistic works.

#### 7.EA.2

technical terms (e.g. elements, concepts, forms) and structural principles (e.g. composition, perspective) appropriate to the form.

#### 7.EA.3

techniques for safe practice appropriate to the art form (e.g. warming up, safe use of equipment).

#### 7.EA.4

the formal language used for discussing, reading and writing about the artistic works of others and for describing and evaluating their own works.

#### 7.EA.5

the traditions associated with different artistic works appropriate to the art form.

- Eg sculpture, ceramics, digital form and painting in the visual arts
- Eg modern, popular, indigenous, folk and traditional dance forms
- Eg playwriting, devised drama, improvisation and video drama;
- Eg singing, composing and performing in musical traditions;

In the early adolescence band of development, students have opportunities to understand and learn to:

#### 7.EA.6

experiment with skills, techniques and materials to produce artistic works in particular styles and mediums.

#### 7.EA.7

create artistic works designed to elicit a response from an audience through exploration of subject matter of personal and social interest.

#### 7.EA.8

discuss the different ways artistic elements and concepts are used to convey meaning.

#### 7.EA.9

plan, prepare and present artistic works for particular occasions and audiences, and evaluate them.

#### 7.EA.10

reflect critically on the artistic works of others, including their peers, using specific criteria and the language of the art form.

#### 7.EA.11

research an artistic and/or artistic work in a way that informs and deepens their understanding and appreciation of the artist and artwork.

#### 7.EA.12

interpret some artistic works and/or artists in the context of the society in which they lived and the dominant ideas of the time.

### MARKERS OF PROGRESS

By the end of the early adolescence band of development, students create artistic works by selecting, organising and manipulating the skills, elements and techniques appropriate to the art form. They confidently and competently present artistic works and describe how they have used artistic elements to create meanings and effects. They recognise the power and enjoyment of creating and presenting artistic works to express their own feelings, ideas and viewpoints. They have a language for talking and writing about artistic works. They describe, interpret and evaluate artistic works, considering and challenging the opinions of others. They understand that examining the artistic works of others provides insights into the views and feelings the artists hold about themselves, their cultural traditions and their world.
<table>
<thead>
<tr>
<th>Current Strand Rationale</th>
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<tbody>
<tr>
<td><strong>Drama</strong></td>
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<tr>
<td>- Drama requires students, through enactment to view life from many perspectives and to take on attitudes other than their own.</td>
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<tr>
<td>- Drama allows students to anticipate, confront and deal with society and personal issues involving change, fear, uncertainty and authority. This develops students’ capacity to understand and experience their common humanity and develops their skills to manage their own lives and solve their own problems.</td>
</tr>
<tr>
<td>- Drama is interactive and develops cooperative skills. Through negotiation, it encourages peaceful resolution of conflict using cooperative and collaborative activities.</td>
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<tr>
<td>- Drama is an effective medium for increasing students’ self-confidence, self-esteem and self-awareness.</td>
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<tr>
<td><strong>Dance</strong></td>
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<tr>
<td>- Dance awakens and heightens an awareness of movement sensations to develop a kinaesthetic sense.</td>
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<tr>
<td>- Dance develops a knowledge and understanding of the human body and increasing skill in its use. It develops gross and fine motor skills and an increasing level of fitness.</td>
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<tr>
<td>- Dance helps to maintain physical, emotional and social health.</td>
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<tr>
<td><strong>Music</strong></td>
</tr>
<tr>
<td>- Music is a continually evolving art form, and is essentially an aural art form that exists in time. It can stand alone or be a part of other art forms.</td>
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<tr>
<td>- Learning in Music requires the structured development of musical skills, understandings and sensitivities.</td>
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<tr>
<td>- Students need experiences in thinking in sound, so that they can make and create music, listen to music, analyse music for meaning, discuss music for greater expression and understanding.</td>
</tr>
<tr>
<td><strong>Visual Arts</strong></td>
</tr>
<tr>
<td>- Visual Arts students need to develop visual literacy skills to discriminate and make judgements about what they see in an increasing visual world.</td>
</tr>
<tr>
<td>- Visual Arts learning refines students’ ability to perceive and make judgements about visual information, historical and current.</td>
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<tr>
<td>- Visual Arts productive dimensions include processes of visual thinking, visual problem solving and the development of concepts and technical skills that enables students to respond to contemporary society.</td>
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<tr>
<td><strong>Media</strong></td>
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<tr>
<td>- Media education provides an understanding of structures, mechanisms and messages of mass media.</td>
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<tr>
<td>- Students develop the independent capacity to apply critical judgement to media content.</td>
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<tr>
<td>- Media education encourages creative expression through the construction of the students’ own media messages.</td>
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</table>
The staff at St Bede’s have agreed to integrate drama into other curriculum areas.

The skills of drama will be taught comprehensively through teaching/learning activities in English, Religion & SOSE.

Once a term, each class group will take responsibility for running a school assembly where aspects of drama will be incorporated.

Drama will be assessed in Semester 1 each year.
Forms and Elements

The scope of Drama in making and appreciating is described in terms of drama forms and the elements of drama.

**Drama Forms**
Drama forms reveal how to engage in dramatic action. Relevant forms of drama are improvisation, movement and mime, storytelling, readers theatre, puppetry, mask, video drama and play building. Students can make, perform and appreciate varying levels and/or combinations of these forms at any stage of drama learning. A variety of other forms, such as clowning and festival celebrations can be included since drama forms and performances have different functions in different cultures. In the early adolescent band of development students may specialise in a particular form of drama. When planning drama, the form can be negotiated at the outset or it can be decided after the dramatic context, situation and roles have been established.

**Improvisation**
Improvisation involves creating action by spontaneously enacting a fictional situation that is based on everyday or imagined experiences. It is generally unprepared and unscripted. When improvising, the direction and ending of the action are not usually predetermined. Improvisations undertaken by small groups interacting in role can run from a minute to three minutes or much longer. When a large group is improvising, the role interactions and development of the narrative or situation could extend to between five and ten minutes followed by out-of-role reflective discussions. When discussions about role, topic, feeling-responses and narrative are considered, participants may extend the improvisation. Refining the action of an improvisation can be referred to as rehearsed improvisation. The teacher will sometimes take on a role in the improvisation to help establish the focus and tension of the drama or other elements. Roles which can be adopted by the teacher include a messenger, the one who doesn’t know, the intruder, one who is lost, a traveller, a friend or the wise one.

**Movement**
Movement involves nonverbal communication across space to portray roles and situations. Body awareness through movement is fundamental to the portrayal of role, for example, portraying ‘tiredness’ and using non-clichéd expression. Movement can also be used to convey abstract ideas and feelings such as ‘the wind’ or ‘anger’. Music and sound may be used as a stimulus to structure works in movement. A safe space for movement is essential. Warm up and cool down movement activities can be undertaken as Dance learning. Movement is a requirement for mime, mask and clowning.

**Mime**
Mime is a silent enactment involving visual communication through gesture and action. It is distinct from movement in that mimed expression is conveyed within minimal space. When travelling through space is required in mime, using the ‘mime walk’ slows the action down. Dramatic moments from stories, everyday action of people and role and in-role interactions can be developed through the use of mime. Mime is a requirement for mask and clowning.
Script

Storytelling

Storytelling involves the oral presentation of a story by individuals or groups such as in chorus or tandem telling. It includes the telling of known stories as well as stories developed by the students. Storytelling is not to be confused with story reading. Objects, artefacts, pictures or sounds can be used to facilitate the creating of a story. Stories for telling can be adapted from a literary source, a current event or from the collective imaginings of the participants. Teacher or students can tell stories. The storyteller can also invite participation through word, gesture and sound. Stories can be told and enacted in the conventional narrative pattern of orientation, complication and resolution, the story pattern could be open-ended or it can be developed with preludes, sequels or parallel descriptions. Stories can be used as part of the action in an improvisation or in play building. Conventions of storytelling are vocal expression, pace, pause, gesture, starting and ending techniques and rituals. Storytellers establish an interactive relationship with their audience.

Readers theatre

Readers theatre involves a rehearsed reading for an audience. Through gesture and language, participants build, sustain and resolve dramatic tension within the context of the drama. Drama conventions include reading aloud, vocal expression, silent pauses and a direct actor-audience relationship. Reading aloud may be sourced from various types of texts including novels, plays, poems, stories, big books, newspapers or adaptations of these. Young students can participate in readers theatre using a story they know well incorporating mime, dialogue and narration. The teacher could also take the responsibility of the narrator. Narration may also be presented by groups of students.

Puppetry

Puppetry is a form of drama in which the performer brings to life an inanimate object and then creates a role for the puppet in a dramatic situation. Puppeteers communicate dramatic meaning by manipulating language and movement of the puppets. Glove, shadow, string and rod puppets are the most common. Culture can be represented through puppet manipulation such as the traditional Wayang Kulit shadow puppets. Puppets may be used in paired or group role-plays to communicate meaning in other drama forms, such as improvisation and storytelling. Role-playing in puppetry can also make use of multi-media or computer-generated techniques. A conventional puppet theatre can be used sometimes. Three dimensional material manipulation to construct small or large-scale puppets can be undertaken as Visual Arts learning. Viewing a diverse range of interactive puppetry performances, large festival puppets, screen and animated puppetry provides valuable learning experiences in this drama form.

Mask

Mask is a drama form in which the face is fully or partially covered as a way of representing a character. A full-mask has eye and nose openings. A half-mask covers the top half of the face and does not hide the mouth or nostrils. The half-mask allows its wearer to speak. Masks can be neutral (smooth neutral features in white or earth colours) or can represent distinctive character features. Body movements and gestures are significantly exaggerated by a masked-character to adequately convey meaning to others. Character stereotypes can be manipulated through the interactions of masked-characters. Sometimes all characters in a dramatic work wear masks and at other times there is only one significantly contrasting masked character. Material manipulation to construct masks can be undertaken in Visual Arts.
Elements of drama
The elements of drama determine why the dramatic action is shaped in a particular way to create meaning. They include dramatic tension, contrast, symbol, time, space, focus and mood. These elements are fundamental to making, performing and appreciating across all Stages of drama learning. The action of the drama involves an interrelationship between drama forms and the elements of drama within a dramatic context. When planning drama, some elements can be pre-established, such as focus and tension, or they can be managed during the dramatic action, such as symbol and mood, to develop role commitment and convey dramatic meaning. The table opposite displays how the elements of drama can be featured in all aspects of a drama that investigates the topic of stranger-danger. It describes a dramatic adaptation from the fairy tale *Snow White* when a ‘stranger’ offers an apple to ‘Jenna’.

**Tension**
Dramatic tension engages the drama participants to give meaning to the action. Surprise, the unexpected, mystery and conflict create tension in the drama.

**Contrast**
The contrast of opposites is used to create dramatic meaning. Contrast movement with stillness, sound with silence, darkness with light, loud with soft and physical characteristics of character interactions such as size, shape and height. Other character contrasts include emotional responses through facial expression, body posture, voice, gesture and movements of different age groups and gender.

**Symbol**
Symbols involve the use of objects, visuals or persons to represent meaning beyond the literal. Culturally accepted icons such as religious icons, flags, foods, songs and other objects can be endowed with a particular significance in the drama. Symbolic gesture and movement enhances the meaning of the drama.

**Time**
Time refers to duration (past, present future), to era (generation, season, age) and tempo of the dramatic context to enhance the meaning.

**Space**
Space refers to where the drama occurs and the manipulation of this space, its shape and size in the classroom or performance area. Space can enhance or limit what occurs in the action of the drama.

**Focus**
Focus is a moment in the drama that directs attention to something to make it significant. Role groupings, an action, a sound, gesture, movement, costume, an artefact half-hidden or a pause are some ways to achieve focus.

**Mood** is the overall feeling, tone or atmosphere of the drama; in this case it is gloomy.

(Adapted from Creative Arts K-6 Syllabus)
# Drama Scope & Sequence

Roles and situations are developed within dramatic contexts and expressed through drama forms. The elements of drama enable students to create and shape the action and its meaning. Students work collaboratively to make and devise the action of the drama.

(Creative Arts K-6 Syllabus p14)

<table>
<thead>
<tr>
<th></th>
<th>Kindergarten</th>
<th>Year 1 &amp; 2</th>
<th>Year 3, 4 &amp; 5</th>
<th>Year 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Improvisation</td>
<td>* Make drama by interacting with the teacher and others and by using their imagination to create roles and dramatic situations</td>
<td>* Explore role interactions in a variety of dramatic situations</td>
<td>* Express dramatic meaning by taking on and sustaining familiar and different roles and by selecting character – specific props, gestures and movements</td>
<td>* Develop a variety of roles that challenge character stereotypes and the world in which we live</td>
</tr>
<tr>
<td>Movement</td>
<td>* Communicate and express their everyday and imagined experiences</td>
<td>* Make meaning through forms of drama</td>
<td>* Consolidate interpretive and symbolic work in the drama in dramatic forms</td>
<td>* Manipulate props, costumes, lighting, scripted/unscripted material to transform the meaning created through role, place and situation</td>
</tr>
<tr>
<td>Mime</td>
<td>* Begin to respond to their own drama in terms of roles and spaces.</td>
<td>* Experiences in drama as a way to create meaning about them</td>
<td>* Devise drama using narrative or episodic sequences in collaboration with others</td>
<td>* Devise and collaborate on drama works using various combinations of forms</td>
</tr>
<tr>
<td>Storytelling</td>
<td>* Make decisions about role, situation, space, voice and movement</td>
<td>* Respond to drama as a deviser and audience members</td>
<td>* Interpret meaning of their own drama and that of others</td>
<td>* Critically appraise drama work as participants and as audience</td>
</tr>
<tr>
<td>Puppetry</td>
<td>* Depict everyday situations</td>
<td>* Make decisions about role, situation, space, voice and movement</td>
<td>* Make decisions and ask questions which help to develop in-role depth and dramatic responses.</td>
<td>* Explore traditions associated with different forms of drama</td>
</tr>
</tbody>
</table>

**Forms – How are we doing it?**

- Readers Theatre
- Masks
- Play building
- Video Drama

- * Viewing character relationships in live performances and screen drama.
- * Appreciate drama by viewing others performances

**ELEMENTS – Why is this happening?**

- Tension
- Contrast
- Symbol
- Time
- Space
- Focus
- Mood
- Improvisation

- * Engage in basic elements of drama with teacher direction
- * Engage in the elements of drama to develop the action of the drama
- * Use elements of drama to deepen the meaning of the drama and in discussing drama work
- * Manage elements of drama during preparation, presentation and reflection
- * Interpret personal, social and cultural aspects of everyday situations through a range of drama elements

<table>
<thead>
<tr>
<th></th>
<th>Year 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.EC.4</td>
<td>7.EA.4</td>
</tr>
<tr>
<td>7.LC.4</td>
<td>7.EA.8</td>
</tr>
<tr>
<td>7.EA.8</td>
<td>7.EA.3; 7.EA.6; 7.EA.9</td>
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</tbody>
</table>

7.EC.7; 7.EC.9; 7.EC.13
7.LC.5; 7.LC.11; 7.LC.12
7.EA.3; 7.EA.6; 7.EA.9

St Bede’s Arts Curriculum
Dance

AGREED PRACTICE

• We endeavour to employ a qualified dance teacher for Term 3 each year to provide specialised dance instruction.
• Dance is taught and assessed in Semester 2 only each year.
• A minimum of one visiting performance per year is selected to provide the opportunity for dance appreciation.
Elements of Dance
The elements of dance provide the scope for learning about the use of the body, movement and compositional principles in all kinds of dance from a range of contexts. Students learn about and learn to use and describe the elements through performing, composing and appreciating dances.
The elements of dance are intrinsic to all learning activities, always present, and provide opportunities to develop a deep understanding of dance. Sequential development throughout K–6 depends on providing a balanced experience of all the elements through performing, composing or appreciating.

Action — What?
*Action* refers to the physicality of the dancing body. Useful questions to develop understanding of this element might include: *What can the body do? What activity is taking place?* Developing understanding of the range of possibilities including locomotor action (travel by walking, running, jumping, stepping, rolling, sliding), non-locomotor (twist, gesture, bend, stretch, tilt, balance).

*What body shapes can be seen?* Developing understanding of symmetrical and asymmetrical body shapes in motion or still (curved, stretched, angular, wide, twisted, narrow).

*What part of the body is moving?* Head, torso, limbs, joints, front, back, side, spine, arms, legs, feet, knees, elbows, fingers, wrists, neck, shoulders — using body parts in isolation and in coordination with other body parts.

Dynamics — How?
*Dynamics* refers to the quality of the dance movement, including the effort made.

Useful questions here might include: *How can the body move? How is the movement carried out? How is the body using weight, force, flow, energy and spatial qualities?* Consideration is given to the quality of the movement and the effort or dynamics involved. Students can learn about dynamics as one of the elements of dance by using the following examples:

- moving to music with sustained and smooth quality
- moving and stopping suddenly, showing tension, following teacher’s direction with hand-held percussion
- moving firmly with strength and power or lightly with a fine and delicate quality
- moving to appropriate accompaniment, showing contrasts of energy
- moving directly to people, objects and locations
- moving with a meandering quality to people, objects and locations
- exploring combinations of qualities such as moving lightly and directly.

Time — When?
*Time* refers to particular qualities ranging from fast to slow use of the body in time and including pace and speed. These qualities include the musical element of duration, with the use of beat, rhythm, tempo and metre. Students can learn about time as one of the elements of dance by using the following examples:

- using music or the body as the impetus for rhythmic movement to show contrasting use of pace
- moving to show acceleration and deceleration as the body travels through space
- moving to show gradual changes or sudden changes in speed
- moving to show contrasting use of tempo
- maintaining stepping to a beat or underlying steady pulse while travelling in the space
- performing to show sensitivity to a range of rhythmic patterns and phrases
- performing to demonstrate physical interpretation of metre.
**Space — Where?**

*Space* refers to the personal and general space used by the dancing body and is the third element of dance. Useful questions to develop understanding of space might include: Where can the body go? Where does the dance take place? Students can learn about space as one of the elements of dance by using the following examples:
- investigating the personal space their body takes up by making small and large shapes
- sharing general space by stretching and curling to make large and small shapes in groups
- moving using a range of pathways: straight, curved, meandering, zigzag
- moving using different directions: up and down, forward/back, from side to side
- moving close to, towards, away from and far from others and objects
- using eye focus to communicate spatial clarity and intention
- performing movement at high, medium and low levels, across the floor and into the air.

**Relationships — Who?**

*Relationships* refers to the way the body relates to individuals, groups and objects and is the fourth element of dance. A useful question here might be: *With whom and what can we dance?* Students can learn about relationships as one of the elements of dance by using the following examples:
- moving contrasting parts of the body in relation to each other (eg finger to foot)
- performing a short piece of dance alongside half the class, with the others as audience
- performing with a partner
- performing their own movement as a member of a group
- performing the same movement as other members of a group
- keeping in time with a group, thereby maintaining the relationship between members
- performing with sensitivity to other dancers, objects, the location and an audience.

**Structure**

Along with the other elements of action, dynamics, time, space and relationships, *structure* gives unity and form to dance according to the dance maker’s intention. Structure provides opportunities to learn about the use of repetition, contrast, variety and transitions in dances. Dances might contain the repetition of certain actions, body shapes or rhythms to provide unity. Dances are made from movement patterns (motifs), sequences or phrases varying in their significance and importance. Contrast in dynamic qualities, directions and levels might provide interest in the dance. Transitions are used to maintain fluency by linking phrases and sections to make a unified whole. Structure relates to the way dances are the same, similar or different. Students can learn about structure in dance by using the following examples:
- repeating certain actions or sequences to give unity to the dance
- using contrasting actions or dynamics to provide variety in the dance
- making use of the dance space in a variety of ways to provide interest in the dance
- highlighting certain actions by enlarging, exaggerating or diminishing them
- using clear transitions to maintain fluency and link phrases or sequences imaginatively
- repeating rhythmic patterns at certain points in the dance to provide continuity
- performing movement at the same time as other dancers or as a contrast to others.

(Adapted from Creative Arts K-6 Syllabus)
### Dance Scope & Sequence

(Adapted from NSW Creative Arts and PD, Health &PE K-6)

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<th>Year 3, 4 &amp; 5</th>
<th>Year 6</th>
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<tbody>
<tr>
<td><strong>Non-Locomotor Skills</strong></td>
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<td></td>
</tr>
<tr>
<td>Bending /Curling</td>
<td>→</td>
<td>→</td>
<td>→</td>
<td>→</td>
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<tr>
<td>Rocking/Wriggling</td>
<td>→</td>
<td>→</td>
<td>→</td>
<td>→</td>
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<tr>
<td>Swaying/Swinging</td>
<td>→</td>
<td>→</td>
<td>→</td>
<td>→</td>
</tr>
<tr>
<td>Twisting, turning</td>
<td>→</td>
<td>→</td>
<td>→</td>
<td>→</td>
</tr>
<tr>
<td>Moving isolated body parts</td>
<td>Hand and foot gestures</td>
<td>Swerving shaking</td>
<td>Dance holds</td>
<td></td>
</tr>
<tr>
<td>Safe dance postures</td>
<td>→</td>
<td>→</td>
<td>→</td>
<td>→</td>
</tr>
<tr>
<td>Creeping, crawling</td>
<td>→</td>
<td>→</td>
<td>→</td>
<td>→</td>
</tr>
<tr>
<td>Walking, running</td>
<td>→</td>
<td>→</td>
<td>→</td>
<td>→</td>
</tr>
<tr>
<td>Galloping, sliding, hopping</td>
<td>Step/hop marching</td>
<td>Jumping, leaping</td>
<td>Step tag Step patterns Grape vine</td>
<td></td>
</tr>
<tr>
<td>Step/hop, skipping</td>
<td>→</td>
<td>→</td>
<td>→</td>
<td>→</td>
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<tr>
<td><strong>Locomotor Skills</strong></td>
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<tr>
<td>Creeping, crawling</td>
<td>→</td>
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<td>→</td>
</tr>
<tr>
<td>Walking, running</td>
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<tr>
<td>Galloping, sliding, hopping</td>
<td>Step/hop marching</td>
<td>Jumping, leaping</td>
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<tr>
<td>Step/hop, skipping</td>
<td>→</td>
<td>→</td>
<td>→</td>
<td>→</td>
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<tr>
<td><strong>Dynamics - How?</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Smooth, jerky</td>
<td>Flowing, sharp</td>
<td>→</td>
<td>→</td>
<td>→</td>
</tr>
<tr>
<td>Light, heavy, strong</td>
<td>→</td>
<td>Firmly, lightly</td>
<td>→</td>
<td>→</td>
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<tr>
<td><strong>Time – When?</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Fast, slow</td>
<td>→</td>
<td>→</td>
<td>→</td>
<td>→</td>
</tr>
<tr>
<td>Even beat</td>
<td>Simple rhythmic pattern</td>
<td>metre</td>
<td>Contrasting use of tempo</td>
<td></td>
</tr>
<tr>
<td><strong>Space – Where?</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>High, low</td>
<td>→</td>
<td>→</td>
<td>→</td>
<td>→</td>
</tr>
<tr>
<td>position, direction</td>
<td>changing pathways</td>
<td>combinations of pathways</td>
<td>→</td>
<td>→</td>
</tr>
<tr>
<td>Size, shape</td>
<td>→</td>
<td>→</td>
<td>→</td>
<td>→</td>
</tr>
<tr>
<td><strong>Relationships – Who?</strong></td>
<td>Individuals/partners</td>
<td>→</td>
<td>→</td>
<td>→</td>
</tr>
<tr>
<td>Group</td>
<td>→</td>
<td>→</td>
<td>→</td>
<td>→</td>
</tr>
<tr>
<td>Props</td>
<td>→</td>
<td>→</td>
<td>→</td>
<td>→</td>
</tr>
<tr>
<td>Music</td>
<td>→</td>
<td>→</td>
<td>→</td>
<td>→</td>
</tr>
<tr>
<td><strong>Structure</strong></td>
<td></td>
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</tr>
<tr>
<td>Sequecing movements</td>
<td>→</td>
<td>→</td>
<td>→</td>
<td>→</td>
</tr>
<tr>
<td><strong>Contexts</strong></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Responding to stimuli – story, poem, music</td>
<td>→</td>
<td>→</td>
<td>→</td>
<td></td>
</tr>
<tr>
<td>improvisation</td>
<td>→</td>
<td>→</td>
<td>→</td>
<td>→</td>
</tr>
<tr>
<td>repetition of movement patterns</td>
<td>→</td>
<td>→</td>
<td>→</td>
<td></td>
</tr>
<tr>
<td><strong>Beginning, middle, end</strong></td>
<td>→</td>
<td>→</td>
<td>→</td>
<td></td>
</tr>
<tr>
<td><strong>Creating, reproducing</strong></td>
<td>→</td>
<td>→</td>
<td>→</td>
<td></td>
</tr>
<tr>
<td><strong>Unison, canon</strong></td>
<td>→</td>
<td>→</td>
<td>→</td>
<td>→</td>
</tr>
<tr>
<td>Singing games</td>
<td>Simple folk dance</td>
<td>Folk dance</td>
<td>→</td>
<td>→</td>
</tr>
<tr>
<td>Social dance</td>
<td>→</td>
<td>→</td>
<td>→</td>
<td>→</td>
</tr>
<tr>
<td><strong>Bush dance</strong></td>
<td>→</td>
<td>→</td>
<td>→</td>
<td>→</td>
</tr>
<tr>
<td><strong>Modern/contempo</strong></td>
<td>→</td>
<td>→</td>
<td>→</td>
<td>→</td>
</tr>
<tr>
<td><strong>Indigenous</strong></td>
<td>→</td>
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</tr>
</tbody>
</table>
MUSIC

AGREED PRACTICE

- The ‘Every Chance to Learn Curriculum’ has informed the development of our Music program from the commencement of 2008.
- The St Bede’s music program provides sequential development of learning through the bands of development.
- A qualified music teacher is employed to teach music one day a week from Kindergarten to Year 6.
- Lessons are half an hour in duration.
- The Music program incorporates those concepts learnt in prior school years.
- Some music will be incorporated into classroom programs as part of their integrating focus.
- Singing and music skills will be incorporated into Masses, class assemblies, grandparents’ day, talent quests and other special occasions.
- A minimum of one visiting performance per semester will be selected to provide music appreciation.

St Bede’s Arts Curriculum
Music has its own building blocks that enable students to develop knowledge and understandings of the art form.

To develop student’s understanding of Music a combination of the following elements are taught – DURATION (beat, rhythm, tempo), PITCH (high, low, melody, harmony), TONE COLOUR (sounds), DYNAMICS (loud and soft) STRUCTURE (form of music).

Each of these elements are developed through the active musical experiences of speech, singing, listening, moving, playing and organising sound.

**MUSICAL ELEMENTS: DEFINITIONS**

**DURATION** involves the following

- **RHYTHM:**
  - Refers to the length of sounds
  - Length of silences
  - Patterns of long and short sounds and silences
- **BEAT:**
  - Underlying regular pulse
  - Grouping of beats (time signature)
- **ACCENT:**
  - Strong beats
  - Emphasised notes
- **TEMPO:**
  - Speed of the beat
  - Changes of speed

**PITCH**
Sounds are relatively high and low
Sounds move up and down or stay on the same level
Sounds can move in patterns (motifs, phrases, shapes)

- **MELODY:**
  - is a sequence of pitched notes
- **HARMONY:**
  - is two or more pitches sounded together

**TONE COLOUR (ALSO KNOWN AS TIMBRE)**
Is the quality of sound determined by the source and method of production?

**DYNAMICS**
Music can be relatively loud or soft
Louds and softs in music create contrast, which in turn can create accent of a note or notes.

**STRUCTURE**
Structure is the form or overall plan of a piece of music.
Structure involves motifs, phrases and themes which are organised by contrasts and repetitions. They may include introductions, chorus, verse and code.
<table>
<thead>
<tr>
<th>St Bede’s Arts Curriculum</th>
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<td><strong>Early Childhood</strong></td>
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<tr>
<td><strong>Later Childhood</strong></td>
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<td><strong>Early Adolescence</strong></td>
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<tr>
<td><strong>Early Adolescence</strong></td>
</tr>
<tr>
<td>Core Concepts</td>
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<tr>
<td>---------------</td>
</tr>
<tr>
<td>PITCH</td>
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<tr>
<td>DYNAMICS</td>
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</tbody>
</table>

ff and pp
mp and mf
<table>
<thead>
<tr>
<th>Kindergarten</th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
<th>Year 6</th>
</tr>
</thead>
</table>
| **TIMBRE**   | *Singing/spoken voice*  
*Environmental sounds*  
*Un-tuned percussion* | *Un-tuned and tuned percussion*  
*Soundscapes*  
*Strings instruments* | *Recorder*  
*Woodwind instruments* | *Recorder*  
*Brass instruments* | Solo instruments and ensembles from various traditions and historical periods | Solo instruments and ensembles from various traditions and historical periods |
| **STRUCTURE** | *Echo playing*  
*Beat vs. rhythm*  
*Same/different phrase structures* | *Prepare ostinato*  
*Same/different/similar phrase structures and labelling*  
*Echo A-A form*  
*Canon (expose)*  
*Q & A phrasing* | *Ostinato*  
*Repeat sign*  
*Same/different/similar sections and labelling.  
*AB Binary form*  
**2-part canon (singing, moving, rhythm)** | *Ostinato*  
*Repeat sign*  
*2-3 part canon (singing, moving, rhythm)*  
*Partner Songs*  
*AB Binary and ABA Ternary forms* | *Ostinato*  
*Repeat sign*  
*Verse/Chorus and Strophic forms*  
*Rhythmic Accompaniments*  
*3-4-part canon (singing)*  
*ABACA rondo form* | *Ostinato*  
*Repeat sign*  
*4-part canon*  
*Verse/Chorus, Strophic and through-composed forms*  
*Canon (composing)*  
*2-part singing*  
*Augmentation / diminution* |
Visual Arts

AGREED PRACTICE

- Some aspect of each visual art form needs to be covered in each band of development.
- Aspects of each element need to be covered each year.
- The staff have decided that the selection for subject matter will come from chosen classroom topics or teaching focus.
- Art and craft supplies are purchased each term depending on the skills chosen.
- Staff and students complete art work to be displayed and purchased by the school community at the bi-annual Art Show.
St Bede’s Arts Curriculum
## Elements of Visual Arts

<table>
<thead>
<tr>
<th>Line</th>
<th>Shape</th>
<th>Colour</th>
<th>Pattern</th>
<th>Texture</th>
</tr>
</thead>
</table>
| **Kinder, Year 1 & 2** | Lines are all around us  
Words that describe lines are straight, short, wavy, thin, curved, long, thick & scribbly  
Lines can be drawn, pasted, scratched & printed  
Lines can change in size, colour, thickness and direction | Shapes are all around us.  
Identify a range of geometric shapes.  
Shapes can be drawn, pasted & printed.  
In the environment there are regular shapes.  
Shapes can change in size, colour and texture.  
Shapes can be 2D & 3D. | Colours are all around us  
There are three primary colours  
Colours can be mixed  
Colours can be merged  
There are many uses of colour  
Mixing primary colours creates secondary colours  
Adding black or white changes a colour | Patterns are all around us  
Patterns can be made by repeating line, shape, mark, colour and texture  
Patterns can be found in the environment and books  
Adding patterns changes simple shapes  
Contrasting elements can be added to patterns | Textures are all around us  
Texture is how things feel when they are touched  
A variety of emotional responses to textures are possible  
Texture is about how things feel and look  
Marks with oil pastels can illustrate textures  
Rubbings create textures |
| **Year 3 & 4** | Line is used in outlining different types of lines can be combined  
Line can have decorative qualities | Shapes can be abstract or geometric.  
Shapes can be changed by letting them move, spread or thicken.  
Shapes can be inside other shapes. | Colour can express feelings.  
Mixing primary and secondary colours makes tertiary colours.  
Colours in the natural environment are a mix or blend of colours. | Regular and non-regular patterns are repeat patterns  
Patterns can be based on nature, geometric or abstract shapes  
Patterns can be designed and created on different media | Texture can come from nature and man-made items or be created  
Paint can be made textured  
Tools used to apply paint can add texture |
| **Year 5 & 6** | Each medium gives a different type of line  
Lines can be used for communication and writing  
Line relates to both 2D and 3D visual art works  
Line can be used to realistically record what we see | Shapes can turn into symbols.  
The inside and outside of shapes can be changed.  
Shapes can be solid, opaque, linear, textured, transparent and coloured. | Colour preferences are acceptable.  
Some colours work well together.  
There are many tones of colour.  
Colours can be made transparent and realistic. | Doodles can be made into patterns  
Patterns are found in nature  
Symmetry  
Patterns can be positive and negative shapes  
Shapes can be filled with patterns | Textures can be created with a variety of media  
Textures can be simulated |

7.EC.6; 7.EC.9; 7.EC.13  
7.LC.6; 7.LC.9; 7.LC.13  
7.EA.6; 7.EA.9; 7.EA.13

St Bede’s Arts Curriculum
FORMS:
* There are a wide range of forms or types of visual arts. These include:-

  Drawing – creating lines, shapes and patterns using a variety of line-making tools.

  Painting – creating with paints and dyes using a variety of surfaces and actions.

  Printing – creating by repeats of lines, shapes or marks on a surface to make a pattern or picture.

  Collage – creating with paper and other materials on a flat surface.

  Three Dimensional Art and Sculpture – creating in relief or the round by modelling, fashioning, constructing and cutting materials.

  Fibre Arts – creating with textiles and threads.

  Digital Arts – creating with digital technologies.

  Appreciation – thinking and responding to art.

* Within most forms ideas can be produced expressively, symbolically, realistically, abstractly, figuratively and decoratively.

* Investigating and looking at forms of artworks contributes to students understanding of the various intentions of artists.

* Each form uses particular techniques, media and tools.

* A number of forms can be combined in artworks

St Bede’s Arts Curriculum
## Visual Arts Scope and Sequence

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<thead>
<tr>
<th></th>
<th>Kindergarten</th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
<th>Year 6</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Term 1</strong></td>
<td><strong>Print making</strong></td>
<td><strong>Drawing</strong></td>
<td></td>
<td></td>
<td><strong>Drawing Portraits</strong></td>
<td><strong>Drawing</strong></td>
<td><strong>Photography</strong></td>
</tr>
<tr>
<td><strong>Term 2</strong></td>
<td><strong>Painting</strong></td>
<td><strong>Ceramics</strong></td>
<td><strong>Sculptures &amp; 3D</strong></td>
<td></td>
<td><strong>Ceramics</strong></td>
<td><strong>Painting</strong></td>
<td><strong>Fibre</strong></td>
</tr>
<tr>
<td><strong>Term 3</strong></td>
<td><strong>3 D</strong></td>
<td><strong>Digital Form</strong></td>
<td><strong>Fibre</strong></td>
<td><strong>Digital Form</strong></td>
<td><strong>Metal Sculptures</strong></td>
<td><strong>Printmaking</strong></td>
<td><strong>Drawing</strong></td>
</tr>
<tr>
<td><strong>Term 4</strong></td>
<td><strong>Photography</strong></td>
<td></td>
<td></td>
<td></td>
<td><strong>Painting</strong></td>
<td><strong>Sculpture and 3 D forms</strong></td>
<td><strong>Painting</strong></td>
</tr>
</tbody>
</table>
Media

AGREED PRACTICE

- To be integrated into Religion, Social Sciences, English, Science, Art.
- To be incorporated in Library and ICT lessons in each Year level across the year.
- Year levels will use newspapers, magazines, ‘Clickview, ‘youtube’, computers, DVDs, photos, videos and video cameras to expose the children to different forms of media.
- Staff and students will be encouraged to film and take photos of excursions and camps.
- Media has a cross curricula
- Powerpoints
## Early Childhood

### Essential Content

<table>
<thead>
<tr>
<th>7.EC.1</th>
<th>visual arts, dance, drama, music and media.</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.EC.6</td>
<td>meanings conveyed by images (eg illustration in stories and moving images in television and film).</td>
</tr>
<tr>
<td>7.EC.7</td>
<td>view, observe, experience and listen to a range of artistic works including those created by peers.</td>
</tr>
<tr>
<td>7.EC.8</td>
<td>create artistic works that tell a story (eg comic strip, storyboard, dance or puppet play)</td>
</tr>
<tr>
<td>7.EC.9</td>
<td>explore details and characteristics of objects, spaces, people and other living things</td>
</tr>
</tbody>
</table>

## Later Childhood

### Essential Content

| 7.LC.1 | visual arts, dance, drama, music and media. |
| 7.LC.2 | the portrayal of subject matter in life-like and symbolic ways in the visual arts (eg people, other living things, objects, places, events). |
| 7.LC.3 | traditions and techniques associated with different artistic works in the visual arts (eg drawing, painting, printmaking, sculpture) |
| 7.LC.4 | traditions and techniques associated with different forms of the performing arts (eg folk dance, contemporary dance styles, mime, storytelling, improvisation, puppetry, musical styles, film and television). |
| 7.LC.5 | how audiences can respond to particular artistic works in different ways. |
| 7.LC.6 | explore different materials, techniques and processes to make 2D and 3D artistic works (eg explore proportion, perspective and composition. |
| 7.LC.10 | apply some elements of media to communicate a message to a familiar audience (eg animation, poster, advertisement). |
| 7.LC.11 | use safe practices in the arts (eg warm |
| 7.LC.12 | interpret and respond to a range of artistic works, identifying some of the skills, elements and techniques used to create meanings and giving reasons for their interpretations and preferences. |
## Early Adolescence

### Essential Content

In the early adolescence band of development, students have opportunities to understand and learn about:

<table>
<thead>
<tr>
<th>7.EA.1</th>
<th>the ways in which artists develop ideas and feelings through artistic works.</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.EA.2</td>
<td>technical terms (eg elements, concepts, forms) and structural principles (eg composition, perspective) appropriate to the art form.</td>
</tr>
<tr>
<td>7.EA.3</td>
<td>techniques for safe practice appropriate to the art form (eg warming up, safe use of equipment).</td>
</tr>
<tr>
<td>7.EA.4</td>
<td>the formal language used for discussing, reading and writing about the artistic works of others and for describing and evaluating their own works.</td>
</tr>
<tr>
<td>7.EA.5</td>
<td>the traditions associated with different artistic works appropriate to the art form (eg sculpture, ceramics, digital form and painting in the visual arts; playwriting, devised drama, improvisation and video drama; singing, composing and performing in musical traditions; modern, popular, Indigenous, folk and traditional dance forms).</td>
</tr>
</tbody>
</table>

In the early adolescence band of development, students have opportunities to understand and learn to:

<table>
<thead>
<tr>
<th>7.EA.6</th>
<th>experiment with skills, techniques and materials to produce artistic works in particular styles and mediums.</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.EA.7</td>
<td>create artistic works designed to elicit a response from an audience through exploration of subject matter of personal and social interest.</td>
</tr>
<tr>
<td>7.EA.8</td>
<td>discuss the different ways artistic elements and concepts are used to convey meaning.</td>
</tr>
<tr>
<td>7.EA.9</td>
<td>plan, prepare and present artistic works for particular occasions and audiences, and evaluate them.</td>
</tr>
<tr>
<td>7.EA.10</td>
<td>reflect critically on the artistic works of others, including their peers, using specific criteria and the language of the art form.</td>
</tr>
<tr>
<td>7.EA.12</td>
<td>interpret some artistic works and/or artists in the context of the society in which they lived and the dominant ideas of the time.</td>
</tr>
</tbody>
</table>
ASSESSMENT & REPORTING

At St Bede’s the staff believe that assessment and reporting is an on-going and integral part of the learning cycle.

Choosing Assessment Strategies in Creative Arts

Teachers can in:

| Drama | • observe and discuss students’ drama making in groups related to the intentions of the unit, outcomes and indicators  
|       | • discriminate the range of meanings conveyed through drama works in progress and drama performances  
|       | • have students deliver short oral presentations or written responses to drama works they have viewed, either as live, videotaped or virtual performances. |
| Dance | • observe and discuss students’ dance performances, individually or in small groups related to the intentions of the unit, outcomes and indicators  
|       | • observe and discuss students’ dances or movement sequences related to the intentions of the unit, outcomes and indicators  
|       | • have students deliver short oral presentations or written responses to dance works they have viewed, either as live, videotaped or virtual performances. |
| Music | • listen to, observe and discuss students’ musical performances, individually or in small groups related to the intentions of the unit, outcomes and indicators  
|       | • listen to and discuss students’ simple compositions, created individually or in small groups related to the intentions of the unit, outcomes and indicators  
|       | • have students deliver short oral presentations or written responses to examples of music they have listened to, either live or recorded. |
| Visual Arts | • make judgements about the qualities of finished works and works in progress based on the intentions of a unit of work, outcomes and indicators  
|       | • observe and discuss how students have used certain techniques and explored subject matter related to the intentions of the unit, outcomes and indicators  
|       | • have students deliver short oral presentations about their own work or the work of others focusing on eg details, areas of interest, intentions  
|       | • have students collect information from exhibitions eg their own responses to works, reviews, identifying different interpretations. |
Reporting
Reporting is the process of providing information, both formally and informally, about student achievement. Generally, reporting should indicate the art forms that students have engaged in over the period rather than provide generic information about students’ arts experience. Reports can be presented in a spoken or written form. The principles below underpin effective reporting in the Creative Arts.

• Ensure that reporting on achievements makes reference, over time, to the different art forms and their components and the students’ development of knowledge and understanding, skills, values and attitudes in these. For example, in:
  – Visual Arts: making and appreciating
  – Music: performing, organising sound and listening
  – Drama: making, performing and appreciating
  – Dance: composing, performing and appreciating

• Reporting should provide a diagnosis of areas of strength and need, including those in which the students might be given additional support.
• Reporting information needs to be clear and appropriate to the audience.
• Various forms of evidence of achievement can be used eg video tapes and audio tapes of group work or individuals working, use of work samples over time eg artworks, ideas under development, notes on students’ interactions in performance work, including their group work, particularly in music, drama and dance.

The form of reporting should be suited to communicating progress of achievement. Reporting may provide opportunities for students’ self-reporting. Reports may suggest ways that parents can help at home, such as encouraging children to listen to different types of music and respond to music through movement activities; encouraging children to develop their own dance sequences; providing props and costumes for imaginative play and role-plays; and providing children with different drawing materials for investigating the world around them.
Teachers will report on the Arts each semester. Drama is assessed in Semester 1 and dance in Semester 2.

St Bede’s Arts Curriculum