

# The Australian Curriculum

<b>Learning areas</b>	The Arts
<b>Subjects</b>	Dance,Drama,Media Arts,Music,Visual Arts
<b>Year levels</b>	Year 10

## Years 9 and 10 Content Descriptions

Improvise to find new movement possibilities and explore personal style by combining elements of dance ([ACADAM020 - Scootle](#) )



### Elaborations

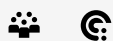
extending their movement vocabulary to explore their own stylistic preferences and personal identity, for example, using analysis of dance styles from a range of cultures and times to inform their choreographic practice



exploring use of elements of dance in different dance styles, including those from other cultures and times, as a stimulus for improvisation



developing a personal movement vocabulary by combining elements of dance with finding new ways of moving, and establishing a personal style




investigating the use of elements of dance in works of artists, including those from the Asia region, and adapting dance ideas to create movements that represent a synthesis of influences



Considering viewpoints – meanings and interpretations: For example – What meanings are intended by the choreographer?

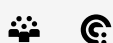


Manipulate combinations of the elements of dance and choreographic devices to communicate their choreographic intent ([ACADAM021 - Scootle](#) )



### Elaborations

improvising with the elements of dance and analysing movement choices to reflect their individuality and to clarify their choreographic intent



Considering viewpoints – forms and elements: For example – How have the elements of space and dynamics been manipulated in your work to convey your ideas?






manipulating a variety of style-specific movements safely to support their intent

setting choreographic goals and developing their own movement vocabulary and style



Practise and refine technical skills to develop proficiency in genre- and style-specific techniques ([ACADAM022 - Scootle](#) )



#### Elaborations

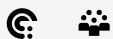
practising techniques used to perform increasingly complex dances of different genres and styles




identifying and analysing dance styles and traditions and applying knowledge of the structure and function of the musculoskeletal system to execute movements safely and prevent injury to themselves and others



refining technical skills in response to self-reflection to develop control, accuracy, strength, balance, alignment, flexibility, endurance, coordination and articulation



Considering viewpoints – evaluations: For example – How successful were the dancers in conveying the choreographer’s stated intent?

Structure dances using movement motifs, choreographic devices and form ([ACADAM023 - Scootle](#) )

#### Elaborations

structuring dance using devices such as chance theory (for example, dice) and changing the order and pattern of dance movement, phrases or sequences

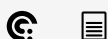


developing movement motifs by manipulating the elements of dance to communicate their choreographic intent

selecting choreographic devices and form appropriate to their choreographic intent

documenting their creative process, including use of analysis and evaluation strategies, in reflective

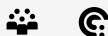
## records



Considering viewpoints – psychology: For example – What emotion did you feel most strongly as you viewed the dance?



responding to feedback and using self-evaluation to vary and modify motifs, structure and form



Perform dances using genre- and style-specific techniques and expressive skills to communicate a choreographer's intent ([ACADAM024 - Scootle](#) )



## Elaborations

performing dances with an awareness of a choreographer's intent and style, including contemporary Australian choreographers such as Frances Rings or Stephen Page (Bangarra Dance Theatre)



Considering viewpoints – cultures: For example – What culturally symbolic movements are evident in this dance?



refining confidence, clarity of the movement, projection and focus to communicate the choreographer's intent



manipulating the elements of dance in performance to interpret a choreographer's style and intent in contemporary styles, such as Aboriginal hip hop




identifying and refining expressive skills in performance, and selecting appropriate expressive skills to sensitively connect with varying social and cultural contexts and audiences



Considering viewpoints – societies: For example – How does the dance relate to the social context in which it was created?

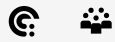


Evaluate their own choreography and performance, and that of others to inform and refine future work ([ACADAR025 - Scootle](#) )

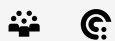


#### Elaborations

considering the feedback received from others to develop objective self-evaluation skills and assess if they have been successful in conveying their choreographic intent



recognising personal capabilities and identifying next steps needed to improve and refine choreographing and performing




responding to other students' dances to provide feedback



developing criteria to use when evaluating the quality of their own and others' choreography and performance

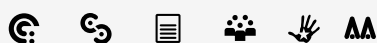


Analyse a range of dance from contemporary and past times to explore differing viewpoints and enrich their dance making, starting with dance from Australia and including dance of Aboriginal and Torres Strait Islander Peoples, and consider dance in international contexts ([ACADAR026 - Scootle](#) )



#### Elaborations

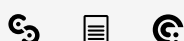
investigating the influence of Australian dance artists, companies and practices, including Australians who identify as Aboriginal and Torres Strait Islanders and those of Asian heritage



Considering viewpoints – histories: For example – What historical influences have impacted on this dance?



considering how global trends in dance influence the development of dance in Australia



Considering viewpoints – critical theories: For example – How are global trends in street dance influencing Australian dance? How effectively have ballet conventions been manipulated in this work to

communicate meaning?

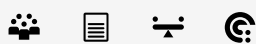
identifying the impact of media and social and technological changes on dance practice, for example, interactions between kinaesthetic and visual aspects of dance in forms that incorporate digital components



investigating the practices and traditions in dance and how people are influenced by their histories, societies, cultures and environments



exploring dance from different viewpoints, for example, analysing philosophies and ideologies that inform dance making in various societies and cultures




Considering viewpoints – philosophies and ideologies: For example – What political statement is this dance work making?



identifying how research and new ideas might enhance their own creating and performing practices



## Years 9 and 10 Content Descriptions

Improvise with the elements of drama and narrative structure to develop ideas, and explore subtext to shape devised and scripted drama ([ACADRM047 - Scootle](#) )



### Elaborations

communicating meaning through realistic and non-realistic performance styles and dramatic forms by manipulating the elements of drama

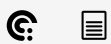



establishing aspects of the dramatic action as symbolic, such as a suitcase being a person's memories, a light symbolising hope



Considering viewpoints – meanings and interpretations: For example – What personal meaning is intended? What political statement is this work making? How have you used critical theories about drama to make your own drama? What emotion was most strongly felt as you viewed the drama?

exploring the implied or underlying aspects of character and dramatic action

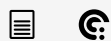


Manipulate combinations of the elements of drama to develop and convey the physical and psychological aspects of roles and characters consistent with intentions in dramatic forms and performance styles ([ACADRM048 - Scootle](#) )

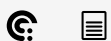


### Elaborations

analysing and creating performance highlighting subtext, dramatic tension, atmosphere and mood based on the story, setting, dialogue and stage directions




applying the conventions of character in particular forms and performance styles, using research to develop understanding of the conventions and refining use of relevant techniques



Considering viewpoints – contexts: For example – How does the drama relate to its social context in which it was created? What culturally symbolic movements are evident in this drama? What historical influences have impacted on this drama? How are global trends in drama influencing Australian drama?

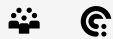


Practise and refine the expressive capacity of voice and movement to communicate ideas and dramatic action in a range of forms, styles and performance spaces, including exploration of those developed by Aboriginal and Torres Strait Islander dramatists ([ACADRM049 - Scootle](#) )

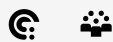


### Elaborations

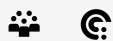
adapting expressive voice and movement skills for performance of different forms and styles and to enhance actor–audience relationships



conveying through voice and movement the tensions in stories, ideas, characters, relationships, actions and dialogue to engage audience expectations




exploring, reworking and refining the dramatic action through rehearsal and honing expressive performance skills for effective audience engagement



exploring and rehearsing forms and styles recognised as contemporary styles developed by Aboriginal and Torres Strait Islander dramatists for storytelling



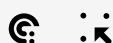
Considering viewpoints – meanings and interpretations: For example – What personal meaning is intended? What political statement is this work making? How have you used critical theories about drama to make your own drama? What emotion was most strongly felt as you viewed the drama?

Structure drama to engage an audience through manipulation of dramatic action, forms and performance styles and by using design elements ([ACADRM050 - Scootle](#) )



### Elaborations

learning and applying the basic concepts for interpreting texts and contexts, directing dramatic action, and using available theatre technologies



focusing and strengthening the dramatic action by manipulating pace in movement and dialogue, cues, vocal tone, physical proximity between characters and transitions





structuring the performance space to convey dramatic meaning and sense of style for an audience




exploring realistic, non-realistic, innovative and hybrid dramatic forms and performance styles



Considering viewpoints – elements, materials, skills and processes: For example – How have the elements of drama been used in your work to convey your ideas? How are materials manipulated in this drama? How have the director and performers shaped skills and processes to make and communicate meaning? How have design elements been used?



Perform devised and scripted drama making deliberate artistic choices and shaping design elements to unify dramatic meaning for an audience ([ACADRM051 - Scootle](#) )



#### Elaborations

collaborating as a member of a drama team by directing the blocking and staging of dramatic action to communicate intended meaning(s) for an audience



Considering viewpoints – elements, materials, skills and processes: For example – How have the elements of drama been used in your work to convey your ideas? How are materials manipulated in this drama? How have the director and performers shaped skills and processes to make and communicate meaning? How have design elements been used?



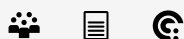
collaborating to undertake responsibilities in interpreting, rehearsing and performing drama such as stage manager, designer, etc.




exploring the impact of design elements and technology on dramatic meaning by using costumes, props, sound, multimedia and lighting, and considering impact of drama they view and evaluating options for their own work



taking part in a range of roles in sustained production work



Evaluate how the elements of drama, forms and performance styles in devised and scripted drama

convey meaning and aesthetic effect ([ACADRR052 - Scootle](#) )

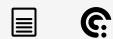


#### Elaborations

analysing how the elements of drama are manipulated to focus the dramatic action for audiences and using this information to refine drama they make



evaluating how the features and conventions of forms and styles create dramatic meaning and theatrical effect




Considering viewpoints – philosophies and ideologies: For example – How has drama theory been used in creating and performing this text?

evaluating how ideas and emotions shape the expressive qualities and staging of forms and styles in their own and others' drama



Considering viewpoints – evaluations: For example – How successful were the actors and director in conveying the playwright's stated intent? How successfully have the design elements been incorporated into the drama?



Analyse a range of drama from contemporary and past times to explore differing viewpoints and enrich their drama making, starting with drama from Australia and including drama of Aboriginal and Torres Strait Islander Peoples, and consider drama in international contexts ([ACADRR053 - Scootle](#) )

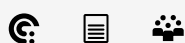


#### Elaborations

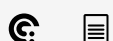
evaluating conventions from past forms and styles to consider incorporating into their own drama and contemporary practice



identifying and describing the actor–audience relationship in different dramatic contexts, forms and styles




linking conventions from different forms and styles with purposes, origins and contexts



Considering viewpoints – evaluations: For example – How successful were the actors and director in conveying the playwright's stated intent? How successfully have the design elements been incorporated into the drama?



## Years 9 and 10 Content Descriptions

Experiment with ideas and stories that manipulate media conventions and genres to construct new and alternative points of view through images, sounds and text ([ACAMAM073 - Scootle](#) )



### Elaborations

combining different film trailers from different genres or styles, and editing them together to create a new film genre or style




constructing characters for a computer game that appeals to diverse audiences and who use it for different purposes



Considering viewpoints – forms and elements: For example – What genres and styles can I edit together to create a new genre or style?

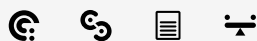


Manipulate media representations to identify and examine social and cultural values and beliefs, including those of Aboriginal and Torres Strait Islander Peoples ([ACAMAM074 - Scootle](#) )

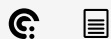


### Elaborations

exploring cultural, social and environmental issues represented in the media and re-imagining and remixing alternate versions to present a variety of viewpoints



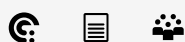
utilising the techniques of 'culture jamming' to change the meanings of well-known media artworks such as popular advertisements



Considering viewpoints – evaluations: For example – How do the technical and symbolic elements in an artwork evoke a personal response? How can I change meaning through 'culture jamming'?




experimenting with images, sounds and text to develop representations of current social issues



exploring the communication of cultural and social values in Australian music videos, such as those by Aboriginal and Torres Strait Islander artists, for consideration in their own work



Develop and refine media production skills to integrate and shape the technical and symbolic elements in images, sounds and text for a specific purpose, meaning and style ([ACAMAM075 - Scootle](#) )



### Elaborations

refining use of production skills by working collaboratively to ensure that work meets expectations, for example, fulfilling a brief developed by in-school clients



designing media artworks to communicate with a particular audience, for example, applying genre conventions or refining use of sound and movement




travelling and refining different layouts, designs and platforms for a website or virtual world, keeping the content consistent with the expectations of the end user and with awareness of appropriate internet protocols



Considering viewpoints – forms and elements: For example – What genres and styles can I edit together to create a new genre or style?



Plan and design media artworks for a range of purposes that challenge the expectations of specific audiences by particular use of production processes ([ACAMAM076 - Scootle](#) )



### Elaborations

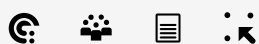
creating media artworks that reflect a refined understanding of how lenses, exposure and aperture work in photography and applying this knowledge in different lighting conditions



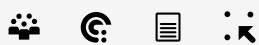
creating and editing a soundscape for a specific audience and intention and creating their own Foley tracks to evoke a response in an intended audience



refining use of software to create the layout for a magazine and selecting which fonts, colours, titles, photographs and articles are to be used, depending on the magazine's genre, style and audience



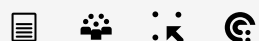
creating fan remixes of popular video games to introduce the games to new audiences or creating mashups of existing media to comment on issues for different audiences




Considering viewpoints – societies and cultures: For example – What social or cultural issue can I represent in my computer game?



creating media artworks in a particular genre that intend to meet or manipulate the expectations of an audience.



Produce and distribute media artworks for a range of community and institutional contexts and consider social, ethical and regulatory issues ([ACAMAM077 - Scootle](#) )



#### Elaborations

producing media artworks for safe posting on suitable social media sharing sites, taking account of ethical and legal responsibilities



Considering viewpoints – critical theories: For example – What are the social and ethical implications of a viral marketing campaign?




investigating the production context of a media artwork and producing the work within a specified budget and timeline



organising and curating a school media arts festival or exhibition

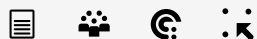


Evaluate how technical and symbolic elements are manipulated in media artworks to create and challenge representations framed by media conventions, social beliefs and values for a range of audiences ([ACAMAR078 - Scootle](#) )



## Elaborations

discussing film work they have made and viewed to identify and explain how technical and symbolic elements, such as camera techniques, editing, sound rhythm and mise-en-scène, evoke a personal response such as excitement or fear, or convey an issue or idea such as differing opinions about climate change



reviewing a media artwork and adding to, disputing or endorsing the opinions expressed by another source



Considering viewpoints – evaluations: For example – How do the technical and symbolic elements in an artwork evoke a personal response? How can I change meaning through ‘culture jamming’?

comparing the same idea, event or story presented in artworks in different media, explaining how different technical and symbolic elements are used to engage audiences and influence personal perceptions, for example, comparing two media artworks dealing with a current news event



deconstructing film or television work that includes representation of Aboriginal and Torres Strait Islander Peoples



Analyse a range of media artworks from contemporary and past times to explore differing viewpoints and enrich their media arts making, starting with Australian media artworks, including media artworks of Aboriginal and Torres Strait Islander Peoples, and international media artworks ([ACAMAR079 - Scootle](#) )



## Elaborations

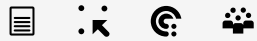
examining NITV (National Indigenous TV) news and sports programs to explore how Aboriginal and Torres Strait Islander perspectives create and challenge views in mainstream stories



investigating the differences between government regulation and self-regulation, for example, researching Australia’s classification system and its relationship to audience, and explaining how it affects themselves and the production and reception of media artworks

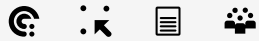


research viral marketing campaigns and examine the social and ethical implications that arise in relation to choice of different platforms as drivers of distribution

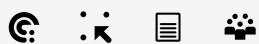


Considering viewpoints – critical theories: For example – What are the social and ethical implications of a viral marketing campaign?

explore the role of media makers in challenging prevailing views on issues of contemporary relevance, for example, social and cultural issues presented in Australian film and television




identifying a variety of ways in which media can be produced, including through sole digital producers, cross-media organisations, public and private sector, and multinational organisations





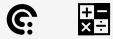
## Years 9 and 10 Content Descriptions

Improvise and arrange music, using aural recognition of texture, dynamics and expression to manipulate the elements of music to explore personal style in composition and performance ([ACAMUM099 - Scootle](#) )



### Elaborations

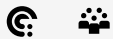
using aural skills and memory to identify, sing and notate pitch and rhythm patterns, intervals and familiar chord changes



improvising with instrumentation, dynamics and expressive techniques to develop the texture of a composition



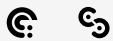
experimenting with layering of sound to develop a personal style in improvisation and composition




applying an aural understanding of key and tonality when improvising and composing



exploring use of elements of music in different music styles, including those from other cultures and times, as a stimulus for improvisation

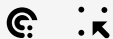


Manipulate combinations of the elements of music in a range of styles, using technology and notation ([ACAMUM100 - Scootle](#) )

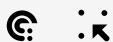


### Elaborations

manipulating sound sources and technology to suggest or replicate style



experimenting with and comparing how elements of music are used to communicate musical intentions in traditional, digital and graphic scores from different styles




Considering viewpoints – meanings and interpretations: For example – How do changes in instrumentation and orchestration affect the interpretation of this piece?



creating symbols and using varied traditional and invented notation and technology to communicate how they used the elements of music in composition



Practise and rehearse to refine a variety of performance repertoire with increasing technical and interpretative skill ([ACAMUM101 - Scootle](#) )



### Elaborations

rehearsing solo and ensemble repertoire to develop technical skill and musical sensitivity



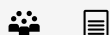
rehearsing and refining solo and ensemble repertoire with an increasing stylistic understanding



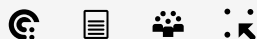
Considering viewpoints – cultures and histories: For example – How are the elements of music used in this piece to convey a cultural identity? What historical forces and influences are evident in this work?




working collaboratively to develop ensemble skills and an understanding of the role of each member of the ensemble in a performance.



recording and evaluating performances using digital technologies, for example, listening to a recording of their own performances and identifying areas for improvement



Plan and organise compositions with an understanding of style and convention, including drawing upon Australian music by Aboriginal and Torres Strait Islander artists ([ACAMUM102 - Scootle](#) )



### Elaborations

planning, recording and communicating ideas in different musical styles, including Australian music by Aboriginal and Torres Strait Islander artists, using specialised notation and terminology



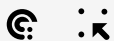
combining and manipulating the elements of music using repetition, variation and contrast to shape compositions



composing and arranging music using the elements of music to communicate style and genre, and considering contemporary Australian styles and emerging genres such as Aboriginal hip hop and mash up and classical fusion of instrumentation such as symphonic orchestra and didgeridoo



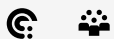
exploring and manipulating combinations of electronic and acoustic sounds to create new works, using technology as a composition tool and sound source




Considering viewpoints – psychology: For example – How does music used in games or film influence and stimulate an emotional response in an audience?



experimenting with contemporary media and recording techniques to create and refine original compositions and arrangements



Perform music applying techniques and expression to interpret the composer's use of elements of music ([ACAMUM103 - Scootle](#) )



#### Elaborations

performing music from scores made by themselves and others



Considering viewpoints – evaluations: For example – How are these two performances different? Which one was more successful with audiences and why?



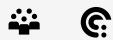
exploiting musical features of works across a range of styles and contexts in performance




recognising the influence of social, cultural and historical developments and incorporating these into their performance



using aural skills and reading notation to develop interpretation as they perform known and unknown repertoire in a range of styles



Evaluate a range of music and compositions to inform and refine their own compositions and performances ([ACAMUR104 - Scootle](#) )



#### Elaborations

analysing how the use and combination of the elements of music defines their developing personal style and how their style is influenced by cultural and historical styles



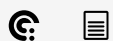
listening to, analysing and comparing the performance practices of others to shape and refine their interpretation of a piece of music



comparing music from different styles to identify and describe stylistic, cultural and historical practices and inform their own composition and performance practice



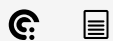
investigating why and how different traditions, styles and contexts affect the experience and interpretation of a piece of music and taking this into account when interpreting and composing music




Considering viewpoints – societies: For example – How is this piece typical of the social context in which it was created? cultures: How are the elements of music used in this piece to convey a cultural identity? histories: What historical forces and influences are evident in this work?



evaluating the use of the elements of music when listening to and interpreting music



Analyse a range of music from contemporary and past times to explore differing viewpoints and enrich their music making, starting with Australian music, including music of Aboriginal and Torres Strait Islander Peoples, and consider music in international contexts ([ACAMUR105 - Scootle](#) )

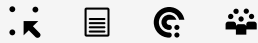


## Elaborations

evaluating and comparing stylistic interpretations of a range of music to develop aesthetic awareness



comparing and evaluating audience responses and performer roles across a broad range of formal, informal, virtual and interactive settings



evaluating their own and others' music, and applying feedback to refine and improve performances and compositions




discussing the influence of music on the development of personal and cultural identity



Considering viewpoints – critical theories: For example – How has the rise of technology changed the nature of music? How has technology impacted on audiences, the music industry and the way we consume music?



## Years 9 and 10 Content Descriptions

Conceptualise and develop representations of themes, concepts or subject matter to experiment with their developing personal style, reflecting on the styles of artists, including Aboriginal and Torres Strait Islander artists ([ACAVAM125 - Scootle](#) )

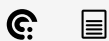


### Elaborations

developing representations by combining and adapting materials, techniques, technologies and art making processes



exploring and applying ideas inspired by the style of other artists in their own artworks



exploring and reflecting on the connections between their own artworks and artworks from different contexts, including Aboriginal and Torres Strait Islander artworks, for example, maintaining a reflective journal of their developing artwork



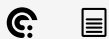
experimenting with digital and virtual technologies in their artworks to enhance intended meaning




Considering viewpoints – societies and cultures: For example – Can you understand and explain why the artist has developed their representation in this way? How can you represent homelessness in a way that is globally recognised?



conceptualising how visual conventions can represent ideas in their artwork

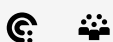


Manipulate materials, techniques, technologies and processes to develop and represent their own artistic intentions ([ACAVAM126 - Scootle](#) )



### Elaborations

deconstructing and reconstructing a range of images, objects and/or spaces to synthesise viewpoints, concepts, purposes and/or meanings



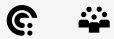
Considering viewpoints – psychology: For example – Why and how do you feel empathy for the character? How far could you reduce your work without losing meaning?



using selected techniques, technologies and processes to explore personal representation of a theme, concept or subject matter




experimenting with a variety of techniques and processes when exploring their intentions as artist



selecting, testing and experimenting with materials, techniques, technologies and processes to synthesise an idea that is developed into multiple representations



Develop and refine techniques and processes to represent ideas and subject matter ([ACAVAM127 - Scootle](#) )



#### Elaborations

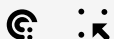
developing technical proficiency in the resolution of designed, fabricated and constructed artworks, using safe and sustainable practices



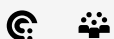
Considering viewpoints – histories: For example – How has the artist appropriated an artwork from another time?



using innovative thinking as they explore the capabilities of digital and virtual technologies to resolve design and planning problems



developing skills that can transfer to cross-media and inter-media domains of visual arts

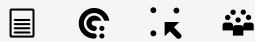


Plan and design artworks that represent artistic intention ([ACAVAM128 - Scootle](#) )

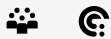


## Elaborations

analysing and documenting the practices of selected visual artists and designers, including their use of materials, technologies, techniques and processes, when developing their art and design intentions for representation



developing an individual focus for a series of artworks based on a given theme, concept or subject matter



Considering viewpoints – forms: For example – If it was made from different material or be produced in a different form, would the meaning of the artwork change?



applying their understanding of traditional art, craft and design practices to plan the use of materials, technologies and processes in a contemporary context



being imaginative when applying a personal aesthetic, for example, when planning to manipulate and/or appropriate images, objects and spaces into new contexts and meanings



Present ideas for displaying artworks and evaluate displays of artworks ([ACAVAM129 - Scootle](#) )



## Elaborations

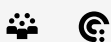
visiting galleries, art museums and public art displays, in formal and informal settings, to research the role of the curator and the elements of good display/exhibition, which they then apply to their own ideas for an exhibition of their own or others' artworks



Considering viewpoints – philosophies and ideologies: For example – How does this artwork change your opinion on this issue? What art theory would you use to analyse this work?



developing representational ideas as images, objects and spaces to highlight the interconnection of making and display, and how the artwork establishes interaction between the artist and the audience





Considering viewpoints – evaluations: How does the display enhance the relationship between the artist and audience

applying ethical understandings to innovation and invention of theme, concept or subject matter when making their collection of visual artworks for display, and consider exhibitions that include Aboriginal and Torres Strait Islander artworks



Considering viewpoints – institutions: For example – Who sponsored this work? If you were commissioned to make an artwork for a commercial business, what would you want to know in order to produce what they want? Would you compromise your beliefs to complete a commissioned artwork?




documenting experiences and observations from visiting an exhibition/s and applying this information to develop a physical or virtual exhibition of their own or others' artworks



Considering viewpoints – societies and cultures: For example Identify different viewpoints in these two interpretations of a historical event. How would you use symbolic images or objects to pass on advice about the environment to your future children?

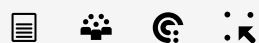


Evaluate how representations communicate artistic intentions in artworks they make and view to inform their future art making ([ACAVAR130 - Scootle](#) )



### Elaborations

experimenting with, reflecting on and refining the connections in their own work between viewpoints, materials, techniques, technologies practices and processes



Considering viewpoints – evaluations: For example – Who would you like to judge the success of your artwork? Why?



working individually and/or collaboratively with others to test and document audience reactions to selected artworks, for example, a selection of artworks that represent different aspects of persuasion

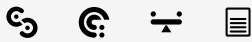



Considering viewpoints – meanings and interpretations: For example – Has the artist used visual metaphors to express meaning and persuasion? What metaphor/s could you use to express your ideas

about persuasion?



investigating the practices, techniques and viewpoints of artists from different cultural groups and their use of persuasive, communicative or expressive representation



Analyse a range of visual artworks from contemporary and past times to explore differing viewpoints and enrich their visual art-making, starting with Australian artworks, including those of Aboriginal and Torres Strait Islander Peoples, and consider international artworks ([ACAVAR131 - Scootle](#) )

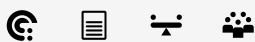


### Elaborations

analysing the role of visual arts as a means of challenging prevailing issues of traditional and contemporary relevance, for example, the availability of resources for future generations



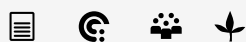
identifying how visual arts professionals embed their values and beliefs, and how audiences react and interpret the meaning and intent of their artworks differently



Considering viewpoints – critical theories: For example – Do you agree with the artist's point of view? Give reasons for your view.



considering the responsibilities of visual arts practitioners when making commentaries about social, environmental and sustainability issues



interrogating the cultural and societal roles and responsibilities of arts industries and recognising the power of the visual arts in advocating for, and being a catalyst for, change

