


# The Australian Curriculum

<b>Learning areas</b>	The Arts
<b>Subjects</b>	Dance, Drama, Media Arts, Music, Visual Arts
<b>Year levels</b>	Year 5

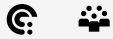
## Years 5 and 6 Content Descriptions

Explore movement and choreographic devices using the elements of dance to choreograph dances that communicate meaning ([ACADAM009 - Scootle](#) )



### Elaborations

improvising new movement to communicate ideas in response to stimulus, for example, exploring the relationship of close proximity of dancers grouped together to represent overcrowded cities



exploring stimulus or analysing other dances to devise a variety of movement possibilities, for example, different ways to jump and land, roll and stand or spiral down to the ground



exploring character and mood by experimenting with elements of dance in a range of set, teacher-directed or student-devised dances




Considering viewpoints – meanings and interpretations: For example – How is the movement of the body used to represent a story, character or idea? How does space, costume and/or multimedia communicate meaning in this dance?



selecting, combining, arranging and refining movement using choreographic devices such as canon and unison



Develop technical and expressive skills in fundamental movements including body control, accuracy, alignment, strength, balance and coordination ([ACADAM010 - Scootle](#) )



### Elaborations

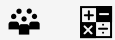
rehearsing a combination of fundamental movements with or without accompaniment to refine technical and expressive skills, for example, galloping, jumping, sliding, rolling, slithering, spinning, shrinking, exploding, collapsing



practising and refining technical skills in movements in response to teacher's and peers' feedback




rehearsing a range of learnt and devised dances with an awareness and appreciation of their body capabilities



Considering viewpoints – meanings and interpretations: For example – How is the movement of the body used to represent a story, character or idea? How does the use of space, costume and/or multimedia communicate meaning in this dance? Why did they/you make this dance?



Perform dance using expressive skills to communicate a choreographer's ideas, including performing dances of cultural groups in the community ([ACADAM011 - Scootle](#) )



### Elaborations

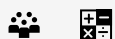
developing expressive skills of focus, clarity of the movement, confidence and facial expression/character to present dance ideas in performance for an intended audience



Considering viewpoints – forms and elements: For example – How did the dancers/you use space and energy to create a feeling of strength/isolation/happiness? What is the relationship between the dancers and the audience? What relationship are you aiming to create between the dancers and the audience?

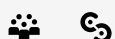


applying the elements of dance in dance contexts to communicate ideas to audience, for example, stop and start/percussive arm and upper body movements to express basketball actions in a game, or rhythmic and accented movement to express the passage of time or the actions of a clock




Considering viewpoints – forms and elements: For example – How did the dancers/you use space and energy to create a feeling of strength/isolation/happiness? What is the relationship between the dancers and the audience? What relationship are you aiming to create between the dancers and the audience?

presenting dances, using costumes and/or props where appropriate to enhance different contexts, such as performing dances with representatives of the cultural group from the community



presenting their performances using internet-based technologies, including social media



Explain how the elements of dance and production elements communicate meaning by comparing dances from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander dance ([ACADAR012 - Scootle](#) )



### Elaborations

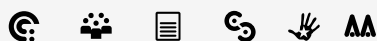
discussing the purpose of movements, elements of dance, production elements, and use of projection and focus, and how these affect the mood of audience and the relationship between dancers and the audience



Considering viewpoints – evaluations: For example – Which dance elements were used well and for which purpose? How was your mood changed by this dance? (refer to: the energy, shapes, tempo, music, staging in your answer)



identifying and discussing meanings and significance intended by the choreographer's use of movement, space and energy, referring to their knowledge of the context in which the dance was created, for example, an Aboriginal or Torres Strait Islander dance, a Chinese ribbon dance, or a Sumatran tambourine dance



Considering viewpoints – meanings and interpretations: For example – How is the movement of the body used to represent a story, character or idea? How does did you use space, costume and/or multimedia to communicate meaning in this dance?

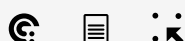


discussing social and cultural influences to recognise the role of dance and dancers in societies, cultures, environments and times, for example, conventions of a Kecak dance from Bali, or the protocols for performing Aboriginal and Torres Strait Islander dance, including when it is not able to be viewed




Considering viewpoints – societies and cultures: For example – What are the traditions, customs and conventions of this dance? What different performance spaces are used for dances and why?

accessing real or virtual performances that are representative of different times and places and comparing how elements of dance and production elements communicate meaning in each



## Years 5 and 6 Content Descriptions

Explore dramatic action, empathy and space in improvisations, playbuilding and scripted drama to develop characters and situations ([ACADRM035 - Scootle](#) )

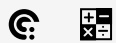


### Elaborations

experimenting with empathy to develop characters and relationships in drama and considering perspectives, exploring responses and challenging stereotypes



exploring physical, fictional and emotional space to create characters and situations and imagined feelings



manipulating dramatic action and use of available theatre technologies to create different meanings




comparing different ways improvisation and scripted drama create characters and action, and evaluating drama from other cultures and considering how they can use specific techniques in their own work



Considering viewpoints – forms and elements: For example – How is the voice, movement, gesture and the body used to represent a character, situation or idea? How did the performers use the elements of drama? How can the devised drama be developed to communicate meaning?



Develop skills and techniques of voice and movement to create character, mood and atmosphere and focus dramatic action ([ACADRM036 - Scootle](#) )

### Elaborations

varying use of voice, for example, projection, dynamics, pace, pause and pitch, to create and communicate characters' intentions



travelling different ways to move in character and situations

Considering viewpoints – evaluations: For example – How did the performers use the elements of drama and design elements effectively? For what purposes did they make drama? What evidence

supports your judgment about the drama?



adjusting the weight (heaviness or lightness of movement), speed, use of stillness, levels and movement through space to focus on character and situation and create dramatic action




altering voice and movement to show change in mood and atmosphere, and to create images, effects and an engaging delivery



rehearsing, interacting and negotiating with others in interpretation of scripts to create characters and their relationships



Rehearse and perform devised and scripted drama that develops narrative, drives dramatic tension, and uses dramatic symbol, performance styles and design elements to share community and cultural stories and engage an audience ([ACADRM037 - Scootle](#) )



#### Elaborations

creating narrative and tension to communicate dramatic meaning



Considering viewpoints – meanings and interpretations: For example – What did the performer intend audiences to experience and understand from the drama? Why did you make this drama?

exploring and applying different performance styles, and drawing on drama from other locations, cultures and times as sources of ideas in their own drama, and considering any protocols for representing community or cultural stories in performance



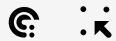
focusing communication with the audience by, for example, remembering lines, moves and cues in rehearsal and performance



showing understanding of the purpose of rehearsing drama and the need for collaboration and group work



using props, costumes, instruments and available technologies such as light, sound and multimedia to create dramatic symbols and enhance dramatic action



planning and designing elements of their performance, for example, creating a stage design and interpreting diagrams and locations and using proximity and directional stage language in performance spaces during rehearsal




presenting their performances using internet-based technologies, including social media, and considering the place of a real or virtual audience and their effect on the performance



using available software and applications to plan for playbuilding and to create scripts



Explain how the elements of drama and production elements communicate meaning by comparing drama from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander drama ([ACADRR038 - Scootle](#) )



### Elaborations

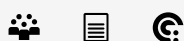
reviewing their own drama, outlining how they used elements of drama and narrative structures and the consequences of collaborative processes



identifying and discussing different performance styles and the portrayal of different roles and relationships in the drama

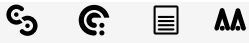


talking and writing about drama from other places and times and how it might or does contribute to their own drama, and how cultural understandings shape meanings in drama



Considering viewpoints – societies and cultures: For example – What are the traditions, customs and conventions of this drama? How does this drama draw from other cultures, times and places? How have you used drama of other times, places and cultures in your own drama?

identifying the features of drama from other contexts, including investigating traditional and contemporary drama from Asia




understanding that the drama of Aboriginal and Torres Strait Islander Peoples is unique to the Country and/or Place of a particular group or groups, while also considering the protocols for particular performance styles and traditions such as Aboriginal and Torres Strait Islander customary practices





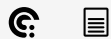
## Years 5 and 6 Content Descriptions

Explore representations, characterisations and points of view of people in their community, including themselves, using settings, ideas, story principles and genre conventions in images, sounds and text ([ACAMAM062 - Scootle](#) )

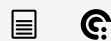


### Elaborations

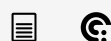
applying the conventions of an established genre to an ordinary everyday event to create humour, for example, a visit to the library as an action movie or lunch as a sports commentary on the radio



exploring different power relationships and showing different perspectives on character by framing images, for example, representing a relationship from their school or community



designing and drawing a game character for a particular genre, considering the appropriate costume, mannerisms and typical dialogue




selecting combinations of media materials to represent the same person, location or idea in different ways, for example, using different music or sound effects to change the meaning of a story



Considering viewpoints – forms and elements: For example – How can I change the meaning of a story by adding or changing a soundtrack to my images? How can I use framing to demonstrate a power relationship?



Develop skills with media technologies to shape space, time, movement and lighting within images, sounds and text ([ACAMAM063 - Scootle](#) )



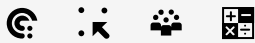
### Elaborations

creating a short digital sequence that uses camera angles such as close-ups and medium close-ups to focus on character relationships, power or mood



designing and creating an animated sequence that personifies inanimate objects and creates smooth

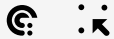
## action



identifying and applying the conventions and layout of web page design to engage and interact with a particular audience




editing a chase sequence, adding music to heighten the action and tension



Considering viewpoints – forms and elements: For example – How can I change the meaning of a story by adding or changing a soundtrack to my images? How can I use framing to demonstrate a power relationship?

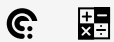


Plan, produce and present media artworks for specific audiences and purposes using responsible media practice ([ACAMAM064 - Scootle](#) )



## Elaborations

designing a storyboard that reflects a key scene in a sequence; for example, an opening scene of a film that shows the important camera angles, transitions, edits, voice and soundtrack



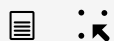
designing a navigational plan for a game, using multiple levels and obstacles; for example, creating and designing problems to be solved in order to progress to a new level



creating a script for a radio production and documenting the appropriate permissions required for music and voice talents if it were to be aired on community radio




presenting their media artworks using internet-based technologies, including social media



Considering viewpoints – evaluations: For example – What cultural images can or cannot be used when making and publishing my artwork?



Explain how the elements of media arts and story principles communicate meaning by comparing media artworks from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander media artworks ([ACAMAR065 - Scootle](#) )



### Elaborations

identifying story structures or particular technical or symbolic elements, such as shot type, sound quality, lighting or setting, that contribute to formation of genre in media artworks



researching and comparing historical and contemporary media representations and explaining how context influences the characters, stories and values portrayed in the media artworks; for example, comparing TV representations of family



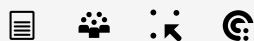
discussing the role of media artworks in sharing cultural information about a group of people and their spirituality and enhancing the value placed on people and environment



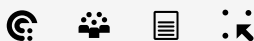
Considering viewpoints – societies and cultures: For example – How are values demonstrated in this media representation? Can we judge a culture from popular media images?




describing protocols about acceptable and unacceptable use of borrowed material in making and publishing media artworks



discussing issues around safety and sensitivity in relation to acceptable and unacceptable use and/or reference to personal and cultural images, sounds and texts when making and publishing media artworks



## Years 5 and 6 Content Descriptions

Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns ([ACAMUM088 - Scootle](#) )



### Elaborations

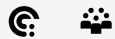
experimenting with elements of music by improvising patterns, phrases and melodies



identifying and describing features of rhythm, melody and structure that create effects in their improvisations



manipulating the timbre of a range of instruments and voices to create and vary mood or atmosphere




interpreting dynamics and expression in a range of notated music by singing, playing and improvising



Considering viewpoints – meanings and interpretations: For example – How does the composer indicate dynamics in this piece? How does the performer show emotion in this piece?

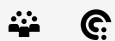


Develop technical and expressive skills in singing and playing instruments with understanding of rhythm, pitch and form in a range of pieces, including in music from the community ([ACAMUM089 - Scootle](#) )



### Elaborations

rehearsing a range of unison and part music individually and in ensemble to develop contrast in music they sing and play

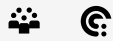


practising their singing and playing to explore and develop technical skills in solo and ensemble music, for example, practising to accurately interpret rhythm and pitch

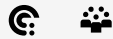


rehearsing and refining performances in an expressive manner to communicate meaning, for example,

songs from the community




composing, rehearsing and performing songs and instrumental pieces using scores in a range of forms



improvising, rehearsing and performing using technologies



Rehearse and perform music including music they have composed by improvising, sourcing and arranging ideas and making decisions to engage an audience ([ACAMUM090 - Scootle](#) )



Elaborations

improvising and experimenting with combinations of sounds and technologies to create moods and atmospheres



organising, developing and refining ideas by experimenting with structure



exploring rhythm, pitch and dynamics and expression to create contrast, repetition and balance to develop compositions for performance




Considering viewpoints – forms and elements: For example – Which style of music is this? What musical clues helped you to decide?



presenting performances using internet-based technologies, including social media



Explain how the elements of music communicate meaning by comparing music from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander music ([ACAMUR091 - Scootle](#) )



Elaborations

discussing personal preferences for music from a range of contexts and cultures, using music terminology



participating in and responding to music from a variety of contexts and cultures as both audience members and performers



providing and responding to feedback to refine performances and compositions




Considering viewpoints – evaluations: For example – What do you like about this music and why?

identifying and comparing how the elements of music are used and combined in different music styles from different cultures



Considering viewpoints – societies and cultures: For example – How do different cultures use music? Why is this piece of music important in this culture?

## Years 5 and 6 Content Descriptions

Explore ideas and practices used by artists, including practices of Aboriginal and Torres Strait Islander artists, to represent different views, beliefs and opinions ([ACAVAM114 - Scootle](#) )



### Elaborations

selecting and manipulating combinations of materials and techniques



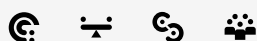
exploring cross-media effects and characteristics of representation when making artworks inspired by observation or imagination, for example, Aboriginal and Torres Strait Islander art from the local community, graffiti art, graphic design, or manga art



Considering viewpoints – materials and technologies: What is the artwork made of? How does the choice of material enhance the audience's understanding of the artist's intention? What made you want to touch this sculpture?




travelling different ways to represent views, beliefs or opinions in their artworks in response to exploration of how artists communicate their views, beliefs and opinions through art



making aesthetic choices about representation and being able to explain their choices describing the visual conventions and processes

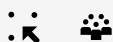


Develop and apply techniques and processes when making their artworks ([ACAVAM115 - Scootle](#) )



### Elaborations

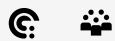
enhancing and practising their art making skills in using a range of materials and technologies



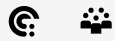
Considering viewpoints – materials and technologies: What is the artwork made of? How does the choice of material enhance the audience's understanding of the artist's intention? What made you want to touch this sculpture?



making informed choices about using various combinations of representational elements appropriate for a concept, theme or subject matter, for example, combining realistic drawing skills with an appropriated image from the past to create new meaning




explaining influences of other artists on their own art making



evaluating the characteristics of their work that are more successful, and work to improve their knowledge and skills from this reflection



Plan the display of artworks to enhance their meaning for an audience ([ACAVAM116 - Scootle](#) )



#### Elaborations

identifying reasons for the range of audience interpretations of the same artwork, for example, Considering viewpoints or the conceptual approach of the artwork



Considering viewpoints – histories: For example – What did the artist want the audience to see and understand?

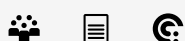
recognising and evaluating how culture, gender, age, time and place, among other factors, impact on how an audience reads an artwork, for example, comparing the response of different age groups



Considering viewpoints – societies and cultures: For example – What clues in the artwork tell us where it was made, who made it, and why? What artworks are you familiar with? Which style of artwork represents your community? How would you represent your neighbourhood?



reflecting critically on how effectively their ideas or feelings have been expressed in their own artworks, and that of others




Considering viewpoints – skills, techniques and processes: For example – How did the artist work within a space, and at this time? How have they innovated their practice?





presenting their artworks using internet-based technologies, including social media



Explain how visual arts conventions communicate meaning by comparing artworks from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander artworks ([ACAVAR117 - Scootle](#) )



### Elaborations

making discerning judgments about how they work as an artist, and what and why they design and create, using appropriate visual conventions, for example, a sculpture that expresses movement



Considering viewpoints – critical theories: For example – Compare these paintings (one from India, one Australian). What do you recognise? What do you understand? What is new?



explaining the artistic vision of artists from different contexts, particularly referencing the meaning their artworks convey, for example, Aboriginal rock art, graffiti art, Egyptian art



Considering viewpoints – meanings and interpretations: For example – What is this artwork about? What visual conventions have been used to convey meaning? How did the artist represent their subject matter? How does the artwork reflect the artist's perspective about the environment? How did the audience react to the artwork when it was first displayed?

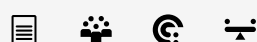
analysing how symbolic meaning or metaphor is constructed in their own artworks and artworks of others



Considering viewpoints – psychology: For example – What elements are used to show excitement in the sculpture? Make a scary monster.



expressing an opinion about the way numerous artists communicate multiple viewpoints through their artwork



Considering viewpoints – evaluations: For example – Did it make you think more seriously about the

issue? Did the rest of the class understand your message?

