

The Australian Curriculum

Learning areas	The Arts
Subjects	Dance,Drama,Media Arts,Music,Visual Arts
Year levels	Year 7

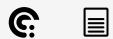
Years 7 and 8 Content Descriptions

Combine elements of dance and improvise by making literal movements into abstract movements
(ACADAM013 - Scootle [↗](#))



Elaborations

experimenting with realistic movements, that is everyday movement, for example, exaggerating the movement of a single body part such as the arm in brushing hair or eating spaghetti, and blurring this into abstract movements, and responding to each other's movement ideas



analysing dances from a range of times and locations, and considering how a single realistic movement can be manipulated from representational to symbolic



using the elements of dance to develop new movements that still maintain the essence of the original movement



Considering viewpoints – meanings and interpretations: For example – What was the choreographer's stated intent for this dance? What ideas did you think the dance expressed?

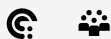


Develop their choreographic intent by applying the elements of dance to select and organise movement
(ACADAM014 - Scootle [↗](#))

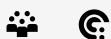


Elaborations

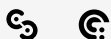
experimenting with different elements of dance to explore ideas about their choreographic intent



selecting movement from their improvisations that best communicates their choreographic intentions, for example, movement that communicates mood or emotion



exploring movement that may have symbolic meaning within a social or cultural context, for example, communicate a specific idea by developing a recurring movement idea (motif)



Considering viewpoints – cultures: For example – What is the cultural context in which this dance was developed, or in which it is viewed, and what does it signify? What are the stylistic differences in hip hop performances from different countries including Asia, Europe and the USA?



Practise and refine technical skills in style-specific techniques ([ACADAM015 - Scootle](#) )



Elaborations

improving performance by extending their own movement vocabulary when learning dance styles, such as hip hop and street dance, jazz, and ballet



Considering viewpoints – cultures: For example – What is the cultural context in which this dance was developed, or in which it is viewed, and what does it signify? What are the stylistic differences in hip hop performances from different countries including Asia, Europe and the USA?



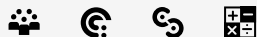
extending technical competence such as control, coordination, accuracy, alignment, balance, flexibility, strength, endurance and articulation when moving, in response to self, peer and/or teacher feedback



applying safe dance practice strategies in consideration of their own body's and others' capabilities when performing a specific dance style, for example, identifying the musculoskeletal system and linking to alignment



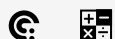
analysing and practising technical skills used in dances from different cultures to develop and appreciate music used for dance and movements, and demonstrating an awareness of protocols



Structure dances using choreographic devices and form ([ACADAM016 - Scootle](#) )

Elaborations

selecting, combining, refining and sequencing movement using choreographic devices such as transitions, variation and contrast and choreographic forms such as binary, ternary and narrative



analysing and evaluating the structural choices made in their dance by documenting their process in

records such as journals, blogs, and video or audio recording, securing permission where appropriate



reflecting on the creative process of choreography to clarify their choreographic intent and refine their dance



Considering viewpoints – forms and elements: For example – How have the elements of dance been used by the choreographer to express his/her stated intent? What choreographic devices were evident in this dance? What choreographic form was used by the choreographer?

responding to feedback by changing the order and pattern of dance movement, phrases or sequences, using choreographic devices



Rehearse and perform focusing on expressive skills appropriate to style and/or choreographic intent

(ACADAM017 - Scootle [↗](#))

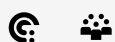


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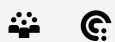
identifying and demonstrating distinct stylistic characteristics of dance, for example, body posture and attitude within various styles such as contemporary, musical theatre and hip hop (including Asian examples)



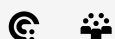
using evaluation and rehearsal strategies to enhance confidence, clarity of movement, projection, focus and musicality in performance



linking the application of the elements of dance to the communication of the choreographer's intent in teacher-set dances



experimenting with alternative expressive skills to enhance performance presence and mood, such as facial expression changes in musical theatre




Considering viewpoints – evaluations: For example – How successful was the choreographer in expressing his/her stated intent clearly to the audience? How well did the dancers use expressive skills in the performance?



experimenting with representing social relationships through cultural dance



Analyse how choreographers use elements of dance and production elements to communicate intent
([ACADAR018 - Scootle](#) )

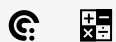


Elaborations

deconstructing sections of a dance, for example, identifying and describing recurring movement within sequences and the use of the elements of dance and production elements such as lighting, performance space, music and costume

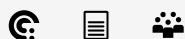


identifying and interpreting how interrelating elements, choreographic devices such as variation, contrast and transitions, and forms are used to communicate intent




Considering viewpoints – philosophies and ideologies: What philosophical, ideological or political perspectives does the dance work represent, or how do these perspectives affect the audience's interpretation?

expressing responses using descriptive style-specific dance terminology



accessing and researching choreographers' works through real or virtual performances to analyse choreographers' intentions

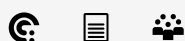


Identify and connect specific features and purposes of dance from contemporary and past times to explore viewpoints and enrich their dance-making, starting with dance in Australia and including dance of Aboriginal and Torres Strait Islander Peoples ([ACADAR019 - Scootle](#) )



Elaborations

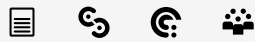
identifying the distinguishing stylistic features of different dances and considering how this can inform their choreography



Considering viewpoints – cultures: For example – What is the cultural context in which this dance was developed, or in which it is viewed, and what does it signify? What are the stylistic differences in hip hop performances from different countries including Asia, Europe and the USA?

AA

comparing dance styles in different artistic, social, environmental, historical and cultural contexts



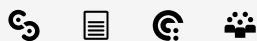
Considering viewpoints – societies: For example – How does this dance relate to its social context and that of its audience? What are the protocols for viewing and performing Aboriginal and Torres Strait Islander dances?



observing and identifying stylistic similarities and differences in both traditional and contemporary dances, for example, dances from Aboriginal people and Torres Strait Islander people and Asian communities



investigating the development of dance styles and the influence of histories, societies, cultures and environments



investigating the role of dance in transmitting cultural information, such as advocating change in relation to contemporary issues (for example, land degradation)




Considering viewpoints – histories: For example – What historical forces and influences are evident in the dance work? How do the costumes and movements in this dance reflect the era in which it was created?



recognising ethical issues including acknowledging sources and respecting the intellectual property rights of others in dance



Years 7 and 8 Content Descriptions

Combine the elements of drama in devised and scripted drama to explore and develop issues, ideas and themes ([ACADRM040 - Scootle](#) )

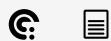


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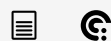
investigating and researching starting points for drama, for example, using analysis of performance styles or evaluating their peers' responses to questions about an issue or image




working with different combinations of the elements of drama to create and sustain dramatic situations and show contrast



experimenting with linear and non-linear narrative to focus dramatic action and tension



Develop roles and characters consistent with situation, dramatic forms and performance styles to convey status, relationships and intentions ([ACADRM041 - Scootle](#) )

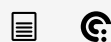


Elaborations

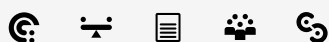
creating role and character by understanding and managing the underlying structure and intent of the drama



developing techniques of dramatic forms according to their established conventions and traditions




understanding human behaviour, emotions and empathy to convey roles and characters



Considering viewpoints – meanings and interpretations: For example – What were the actor/director's intentions in this drama? What are your intentions in the drama you are making? What ideas did you think the drama expressed? How did you engage with the drama?



Plan, structure and rehearse drama, exploring ways to communicate and refine dramatic meaning for theatrical effect ([ACADRM042 - Scootle](#) )



Elaborations

planning, organising and rehearsing dramatic action to stage devised and scripted drama, for example, arranging use of available theatre technologies and collaborating in rehearsal to stage drama for a clear and intended purpose and effect

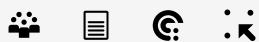


using feedback and evaluation when rehearsing, devising and scripting drama

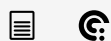



Considering viewpoints – elements, materials, skills and processes: For example – What elements, forms and styles have been used? How have the elements and materials been used and organised to create meaning in different forms and styles? What elements, forms and styles are you using in your drama and why? How have design elements been used and why?

analysing and evaluating the structural choices made in their devised drama by documenting their process in records such as journals, blogs, and video or audio recording (with consent of participants)



interpreting and directing scripted drama and considering the use of design elements for theatrical effect

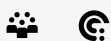


Develop and refine expressive skills in voice and movement to communicate ideas and dramatic action in different performance styles and conventions, including contemporary Australian drama styles developed by Aboriginal and Torres Strait Islander dramatists ([ACADRM043 - Scootle](#) )

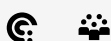


Elaborations

developing and refining vocal qualities of audibility, clarity and contrast through control of pace, pitch, dynamics and use of pause and silence



developing use of performance techniques and conventions relevant to selected performance styles, for example, refining use of the body to communicate through movement and stillness, and through realistic and non-realistic movement; and exploring ways to transition between scenes



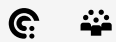
employing voice and movement appropriate to situation and manipulating space and time in dramatic action to heighten tension, focus action and shape meaning in a scripted drama



adapting facial expression, posture, gesture, movement and voice (including accent) to portray age, power and disposition in a specific performance style, such as contemporary Australian styles of Aboriginal and Torres Strait Islander dramatists



developing techniques to engage an audience, for example, by expressing and experiencing character relationships through vocal dynamics and tone, eye contact, proximity and space



Considering viewpoints – evaluations: For example – How successful was the director in expressing the intent clearly to the audience? How well did the performers create role or character and use expressive skills?

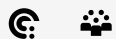


Perform devised and scripted drama maintaining commitment to role ([ACADRM044 - Scootle](#) )

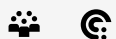


Elaborations

performing roles using conventions relevant to the performance style

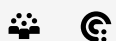



using audience feedback to enhance future performance, for example, adjusting performance based on audience responses to characters' portrayal of emotions and empathy



Considering viewpoints – evaluations: For example – How successful was the director in expressing the intent clearly to the audience? How well did the performers create role or character and use expressive skills?

performing the role within the underlying dramatic structure

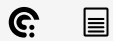


Analyse how the elements of drama have been combined in devised and scripted drama to convey different forms, performance styles and dramatic meaning ([ACADRR045 - Scootle](#) )



Elaborations

identifying and analysing how the elements of drama are combined to focus and drive the dramatic action for an audience



identifying and analysing how the elements of drama are used in the historical and contemporary conventions of particular forms and styles



discussing how the elements of drama have been used in a performance they have seen



Considering viewpoints – meanings and interpretations: For example – What were the actor/director's intentions in this drama? What are your intentions in the drama you are making? What ideas did you think the drama expressed? How did you engage with the drama?



accessing and researching directors' works through real or virtual performances to analyse directors' interpretations of scripted drama and considering implications for their own work

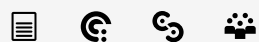


Identify and connect specific features and purposes of drama from contemporary and past times to explore viewpoints and enrich their drama making, starting with drama in Australia and including drama of Aboriginal and Torres Strait Islander Peoples ([ACADRR046 - Scootle](#))



Elaborations

identifying the social, historical and cultural contexts of the forms and styles represented in their drama



locating and exploring specific examples of contemporary Australian, Asian and other world drama



describing the role of drama in different cultures and using this information when they plan their own drama




Considering viewpoints – contexts: For example – What is the cultural context in which the drama was developed, or in which it is viewed, and what does it signify? How does this drama relate to its social

context and that of its makers and audiences? What are the appropriate protocols for viewing Aboriginal and Torres Strait Islander drama and other culturally specific performance? What historical forces and influences are evident in the drama? How does this style of drama vary from those seen in other traditions and other parts of the world?



Years 7 and 8 Content Descriptions

Experiment with the organisation of ideas to structure stories through media conventions and genres to create points of view in images, sounds and text ([ACAMAM066 - Scootle](#) )



Elaborations

creating multiple representations of the same person, place or concept in different media and for different intentions



experimenting with use of images, sounds and text and selected conventions to challenge existing stereotypes in society




combining established genre conventions such as framing in still and moving image, sound in radio play or audiovisual artworks, and font size, shape and colour in print



Considering viewpoints – forms and elements: For example – What elements define a genre? How can I create mood and setting through images/sound/framing?

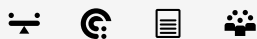


Develop media representations to show familiar or shared social and cultural values and beliefs, including those of Aboriginal and Torres Strait Islander Peoples ([ACAMAM067 - Scootle](#) )

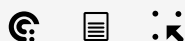


Elaborations

investigating viewpoints when making decisions about how they will represent a theme, concept or idea, and considering media conventions and genres



manipulating combinations of technical and symbolic elements (composition, time, space, sound, movement, lighting) to represent ideas and feelings in their media artworks



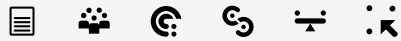
discussing and documenting their choices of representation to strengthen meaning in their media artworks




Considering viewpoints – philosophies and ideologies: For example – What ideological or political perspectives are evident in my artwork to engage a particular audience? What established behaviours or conventions have influenced the design of my artwork for a particular audience?



exploring media artworks that provide different ideas and concepts based on points of view and institutional practice, including viewing and experimenting with the depiction of cultural groups and social values in Australian film and television



Develop and refine media production skills to shape the technical and symbolic elements of images, sounds and text for a specific purpose and meaning ([ACAMAM068 - Scootle](#) )



Elaborations

creating their own media artworks that fulfil audience expectations because of the way the story is structured, such as including a point of conflict, building characters and achieving a resolution

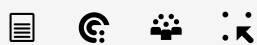


Considering viewpoints – forms and elements: For example – What elements define a genre? How can I create mood and setting through images/sound/framing?

exploring genres such as narrative, non-narrative, experimental and documentary and making a trailer in a similar style



telling a news story in print and for online publishing and discussing the differences in the structure of content, meaning and delivery between the two media




analysing and evaluating the structural choices made in their media artworks by documenting their process in records such as journals, blogs, and video or audio recording



Considering viewpoints – evaluations: For example – How are media artworks changed when viewed outside a cultural context? How effective is my image construction in terms of making meaning to me and to others? How can I undertake safe and ethical media practice in online spaces?



Plan, structure and design media artworks that engage audiences ([ACAMAM069 - Scootle](#) )



Elaborations

selecting footage that has been captured on a camera, editing the footage into a sequence and applying a soundtrack that matches the edited sequence's pace, rhythm and style



manipulating sound and camera angles to create mood and setting



Considering viewpoints – forms and elements: For example – What elements define a genre? How can I create mood and setting through images/sound/framing?

applying image manipulation software to manipulate contrast, correct colour and add filters or text to an image to enhance the mood or strengthen a point of view




demonstrating awareness of responsible media practices



understanding Aboriginal and Torres Strait Islander cultural protocols for using images of people



Present media artworks for different community and institutional contexts with consideration of ethical and regulatory issues ([ACAMAM070 - Scootle](#) )



Elaborations

promoting a school event through different media and online formats, making decisions about time, technological access, and ethical and economic constraints



distributing a media artwork designed to engage a specific audience and using appropriate rights and permissions to upload to the internet, for example, distributing a music video they have made



justifying their choices for distribution of media artworks for a particular audience




understanding Aboriginal and Torres Strait Islander cultural protocols for using images of people



Considering viewpoints – societies and cultures: For example – What features have been omitted or exaggerated in a stereotype? What are the differences between the private sector and the public sector television programming?



Analyse how technical and symbolic elements are used in media artworks to create representations influenced by story, genre, values and points of view of particular audiences ([ACAMAR071 - Scootle](#) )



Elaborations

analysing stereotypes looking at what features have been omitted or exaggerated, including stereotypical representations of Aboriginal and Torres Strait Islander Peoples

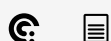


Considering viewpoints – societies and cultures: For example – What features have been omitted or exaggerated in a stereotype? What are the differences between the private sector and the public sector television programming?

investigating use of character types in fictional representations in comedies to see how selected features allow for quick communication




deconstructing a magazine cover explaining how each of its elements, for example, font, masthead and positioning of imagery, contribute to the overall reading



analysing a still image on the basis of photographic composition, image effects (digital and non-digital), and framing, and how they influence meaning, for example, images representing different cultural groups or ethnicities in Australian society, including Aboriginal and Torres Strait Islander Peoples



Identify specific features and purposes of media artworks from contemporary and past times to explore viewpoints and enrich their media arts making, starting with Australian media artworks including of Aboriginal and Torres Strait Islander media artworks ([ACAMAR072 - Scootle](#) )



Elaborations

surveying the programming of public sector versus private sector television and commenting on differences



comparing a media artwork (such as an animation) from a sole producer with one from an international organisation and commenting on differences in style



analysing the role of media artworks and media artists in transmitting cultural information and creating awareness of contemporary issues, such as water quality



conducting a case study of how the story from a Hollywood blockbuster film is adapted across media platforms to reach different audiences; for example, games players, social media users, television viewers



Considering viewpoints – evaluations: For example – How are media artworks changed when viewed outside a cultural context? How effective is my image construction in terms of making meaning to me and to others? How can I undertake safe and ethical media practice in online spaces?



debating an issue like the media's intrusion on the individual's right to privacy



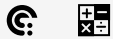
Years 7 and 8 Content Descriptions

Experiment with texture and timbre in sound sources using aural skills ([ACAMUM092 - Scootle](#) )

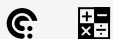


Elaborations

experimenting with and transcribing pitch contour, beat patterns and rhythm sequences



singing and recognising intervals and melodic patterns to extend music ideas in improvisation and composition



Considering viewpoints – forms and elements: For example – How have the elements of music and instruments been used in this piece?



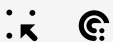
identifying qualities of chords in isolation and experimenting with combinations to create chord progressions



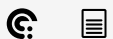
manipulating sound quality by exploring how sounds are produced by different instruments and voice types, for example, manipulating dynamics and timbre in voice or acoustic or digital instruments




experimenting with texture by layering sound in different ways in composition, for example, by using looping software



using aural skills to evaluate and improve interpretation of music they read and perform



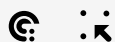
Develop musical ideas, such as mood, by improvising, combining and manipulating the elements of music ([ACAMUM093 - Scootle](#) )



Elaborations

using technology to manipulate specific elements such as pitch and timbre to create intended effects in

composition or performance



manipulating their voices through timbre and expressive techniques to convey intended style

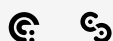
Considering viewpoints – meanings and interpretations: For example – Why does the same piece sound different when different musicians play it?



experimenting with technology to sequence and combine ideas to enhance intentions in compositions and performances




listening to and interpreting different types of score conventions from different styles and traditions to develop their own style



experimenting with different types of notation to communicate and record ideas



Practise and rehearse a variety of music, including Australian music to develop technical and expressive skills ([ACAMUM094 - Scootle](#) )



Elaborations

exploring and manipulating the elements of music within given parameters to create new music, and reflecting upon musical ideas used by Australian composers, including Aboriginal and Torres Strait Islander artists



Considering viewpoints – societies, cultures and histories: For example – What is the social context of this piece and for whom would it be performed? What is the cultural context of this piece and what does it signify? What instruments and other features of the music indicate it is from a particular time and place?



rehearsing a range of music in solo and ensemble activities for performance to a variety of audiences



improvising, practising and rehearsing a range of music expressively and with attention to technique




considering and investigating techniques for stylistic features when rehearsing



practising interpretation of notation in a range of known and unknown repertoire



Structure compositions by combining and manipulating the elements of music using notation
([ACAMUM095 - Scootle](#) )



Elaborations

combining and manipulating the elements of music to imitate a range of styles, using appropriate notation



selecting, combining and manipulating sounds using technologies to create, develop and record music ideas



Considering viewpoints – evaluations: For example – How effectively are the expressive techniques indicated in the notation of the composition? What are the strengths of this performance or composition?

exploring technology as a tool for creating, notating, recording and sharing music ideas



arranging a familiar piece into a different musical style by manipulating the elements of music



Considering viewpoints – forms and elements: For example – What composition devices were used in your piece?




creating an arrangement of a known melody



using style-specific notation software to record compositions



Perform and present a range of music, using techniques and expression appropriate to style
([ACAMUM096 - Scootle](#) )



Elaborations

using the features and performance practices to interpret a specific musical style



performing with correct posture, for example, standing or sitting in a way suitable to the instrument



maintaining technical control throughout the performance of a piece of music



experimenting with alternative dynamics and expression to enhance performance




Considering viewpoints – forms and elements: For example – How have the elements of music and instruments been used in this piece? What composition devices were used in your piece?



controlling tone and volume to create a balanced sound in ensemble performance



Analyse composers' use of the elements of music and stylistic features when listening to and interpreting music ([ACAMUR097 - Scootle](#) )



Elaborations

identifying elements of music aurally and then discussing how these elements, composition techniques and devices are used and manipulated to create a style



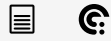
identifying and describing the features and performance practices that help determine a specific musical style or culture



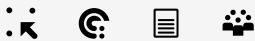
Considering viewpoints – evaluations: For example – How effectively did the musicians use expressive techniques in their performance? What are the strengths of this performance or composition?




following scores while listening to musical works and using these as a tool for interpreting music



accessing and researching music through real or virtual performances to analyse performers' interpretations of composers' intentions



Identify and connect specific features and purposes of music from different eras to explore viewpoints and enrich their music making, starting with Australian music including music of Aboriginal and Torres Strait Islander Peoples ([ACAMUR098 - Scootle](#) )



Elaborations

identifying roles and responsibilities in music-making activities and contexts as both performer and audience member



identifying personal preferences in the music they listen to and the reasons for them



making judgments about music as audience members and articulating the reasons for them




discussing different opinions and perspectives about music and strategies to improve and inform music making



Considering viewpoints – evaluations: For example – How effectively did the musicians use expressive techniques in their performance? What are the strengths of this performance or composition?



Years 7 and 8 Content Descriptions

Experiment with visual arts conventions and techniques, including exploration of techniques used by Aboriginal and Torres Strait Islander artists, to represent a theme, concept or idea in their artwork
([ACAVAM118 - Scootle](#) )



Elaborations

combining and adapting materials, techniques, technologies and art making processes, reflecting upon techniques used by artists including Aboriginal and Torres Strait Islander artists



investigating how different combinations of techniques can represent a theme, concept or idea, for example, applying paint with different tools to create different textures



Considering viewpoints – psychology: For example – Why and how does an artwork make you feel emotional? Can you apply a similar technique to your artwork?



observing how artists select and apply different visual arts techniques to represent themes, concepts and ideas and considering how they could use these in their own art making




combining, adapting and manipulating images and objects from several sources



Considering viewpoints – forms: For example – Why did the artist choose this style of representation? What other forms and styles suit this message?



Develop ways to enhance their intentions as artists through exploration of how artists use materials, techniques, technologies and processes ([ACAVAM119 - Scootle](#) )



Elaborations

investigating the viewpoints of several artists when making decisions about how they will represent a theme, concept or subject matter, particularly focusing on different contexts, practices, techniques and styles



Considering viewpoints – meanings and interpretations: For example – Can you identify implied meaning from the symbols and codes within the artwork? What is a universal symbol that reflects contemporary youth culture, as you understand it? How important is it for symbols to translate across language?



refining and selecting contextual information about artists, artworks and audiences to make connections between the significance of particular artworks on their art making



discussing and documenting their choices of representation to strengthen meaning and viewpoints in their artwork



researching artworks that provide different ideas and concepts based on ideological views and institutional theories of design and art practice, for example, the Bauhaus, Chinese social realist painting, Greek classical sculpture



Considering viewpoints – critical theories: For example – Can you identify explicit and implicit meanings in artworks? What metaphor could you use to enhance the meaning of your artwork?



Develop planning skills for art-making by exploring techniques and processes used by different artists ([ACAAM120 - Scootle](#))

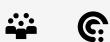


Elaborations

imagining and refining their visual and spatial representations of the world, combining a variety of technologies



problem-solving and predicting outcomes with increasing confidence to expand their repertoire of visual arts practices and skills, for example, designing a mural for a local space



Considering viewpoints – societies and cultures: For example – How does the context of time and place, culture and ideology influence the look and meaning of art in public spaces?






developing and refining practical and technical skills when designing, fabricating and constructing visual arts images and objects, employing safe and sustainable practices



annotating their own and others' art making intentions through, for example, keeping a written or digital journal, or portfolio



Practise techniques and processes to enhance representation of ideas in their art-making ([ACAVAM121 - Scootle](#) )



Elaborations

reflecting, adjusting, modifying and evaluating their own artwork through consistent critical assessment, and refining intentions and viewpoints when making, responding to and displaying artworks



Considering viewpoints – histories: For example – How did one artist influence the work of another? What is your favourite art style? When and where did it originate?



extending technical competence when using selected techniques, such as printmaking, brush techniques in painting, digital editing, shaping 3D forms




researching widely to find the most appropriate sources of information about visual arts skills, use of materials, traditional and contemporary styles, display options, and sources for ideas when developing their own artwork



demonstrating awareness of safe studio practices, for example, designing safety posters, or producing film clips



Present artwork demonstrating consideration of how the artwork is displayed to enhance the artist's intention to an audience ([ACAVAM122 - Scootle](#) )



Elaborations

working individually and/or collaboratively to apply ethical, environmental and sustainable choices when developing and displaying a collection of visual artwork



justifying their choices for display or presentation of ideas in artworks or designs appropriate for a particular audience, for example, mounted and framed exhibition, a website, or as a children's book



researching ideas for display or presentation, reflecting on different times, places and cultures, and considering how these can be options for display of their own artworks



exploring social relationships as subject matter within artworks and how the display of these artworks reflects, challenges or extends the relationships between the artist and the audience

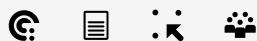


Analyse how artists use visual conventions in artworks ([ACAVAR123 - Scootle](#) )



Elaborations

visiting and critiquing a physical or virtual exhibition of art, craft or design, and reviewing how artists have used visual conventions in their artworks



critically analysing an artist's intention for an artwork and their use of visual conventions



presenting an informed opinion about a display of artworks as a written review, referring to previous and subsequent works by the same artist/group of artists



Considering viewpoints – cultures: For example – How do artists from different cultures represent the concepts of Place/Country? Compare examples of street art found in Australia to street art from another country.



Identify and connect specific features and purposes of visual artworks from contemporary and past times to explore viewpoints and enrich their art-making, starting with Australian artworks including those of

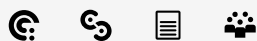
Aboriginal and Torres Strait Islander Peoples ([ACAVAR124 - Scootle](#))

Elaborations

comparing and contrasting different representations and interpretations of Country/Place from a range of viewpoints and contexts, for example, researching and comparing the representation of Aboriginal and Torres Strait Islander Peoples and colonists in artworks from and about 1788



respecting cultural practices and sensitivities as they research, analyse and examine the way an artist's cultural experiences have influenced the representation of their artworks



recognising how different factors contribute to the ways in which visual artworks are judged to be meaningful by an audience



Considering viewpoints – philosophies and ideologies: For example – Do the artist's past experiences influence the work? Why do you prefer this form?



analysing how visual arts practices and processes and use of available technologies shape the practices of art, craft and design

