

# Sampling <sup>the</sup> Arts

visual arts

media music

drama

dance



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AUSTRALIAN  
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# Sampling <sup>the</sup> Arts

Editor: Hilary Crampton

AUSTRALIAN  
CENTRE *for*



EDUCATION



NATIONAL AFFILIATION OF ARTS EDUCATORS

Patron of NAAE: Robyn Archer

Affiliated Associations of NAAE: Australian Dance Council (AUSDANCE), Australian Institute of Art Education, Australian Society for Music Education, Council of Australasian Media Education Organisations, Design in Education Council of Australia, National Association for Drama in Education

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# Forward

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I can remember attending one of the workshops in the Work Samples project\* where primary and secondary teachers from each of the arts forms came together, sharing their experiences of working with the Arts Profile and expressing the achievements of their pupils in the terms of learning outcomes. Listening to them describe their decision-making processes in designing classroom activities and then assessing students according to the levels in the Arts Profile, the arts curriculum came alive. It was exciting to see teachers from different disciplines becoming aware of the similarities across the art forms, discovering how important it was to design learning tasks that would allow students to achieve at different levels, and identifying particular problems that arose from working within this framework. The workshops were held in several states and territories, and their great value lay in providing an opportunity to 'see' into other classrooms and have a direct experience of the innovative and challenging work done by other teachers.

This publication tells some of the stories told by teachers who participated in the Work Samples project. While it is not a complete substitute for the personal experience of talking with these teachers, it gives an insight into the ways they organised learning experiences for their students, how the students themselves responded to these experiences, and how the teachers tackled the assessment of levels of achievement within the various strands. There are examples from each of the subjects in the Arts key learning area, Dance, Drama, Media, Music, Visual Art and Design, and they cover a range of ages across all levels of schooling.

The Work Samples project was conducted by Hilary Crampton for the National Affiliation of Arts Educators. I wish to pay special tribute to Hilary for her wonderful efforts in carrying out a project that was difficult logistically and required knowledge and insight into the work of teachers across all the arts forms. I hope that through this book, other teachers will benefit from the project.

Joan Livermore  
Chair, National Affiliation of Arts Educators, 1997

\* A National Professional Development Program relating the Arts Statement and Profile to classroom practice through the collection and analysis of student work samples. This project was carried out by the National Affiliation of Arts Educators with the assistance of funding from the Commonwealth Department of Employment, Education and Training.

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The following teachers contributed the work samples in this publication:  
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# Introduction

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This publication has arisen out of a project funded through the National Professional Development Project implemented by the Department of Employment, Education and Training, and coordinated by the National Affiliation of Arts Educators (NAAE) in 1995.

The NAAE is the peak body for arts education in Australia and coordinates the Australian Centre for Arts Education. Its board is formed from nominated representatives of each of the national arts subject associations as listed on the inside cover.

Utilising its member networks the NAAE established advisory committees in the states and territories in which the project occurred to identify key teachers in each of the arts strands. At a date of their own choosing the contributors came together in their home state or territory to share their work samples with other teachers, with staff from education departments, education faculties and arts subject associations.

This publication is a modest selection of some of the work contributed. Our choice was largely dictated by what could be effectively reproduced.

Each work sample is laid out in the same manner to allow for a comparison of context and outcomes. With the exception of the Editor's Comment, all information is based upon annotations provided by the teachers responsible for each sample. The Editor's Comment has been added as a response to the most consistent concerns expressed by teachers throughout the project. The first relates to identifying what to assess within an activity. The second relates to how to incorporate all strand organisers into activities rather than having to devise separate activities to ensure adequate curriculum coverage. The Editor's Comment is highlighted by the symbol **E**.

A work sample cannot hope to replicate for the reader the magic that happens in the classroom. For the teacher who engaged in the process a work sample serves as a memory aid of the experience. What the reader of this book sees is evidence that work has been done. Those who view the samples as an end product must judge from a more limited and fixed bag of information. In order to make sense of it and come to some conclusion of levels of achievement indicated one must draw upon one's own values and experience of the particular art form, utilising the contextual evidence we have provided with each example. The issue of just how we make judgements and how we can come to agree as to levels of achievement is still a vexed one, no less in other discipline areas, despite the fact that the arts often seem more problematic because of the high value placed on individual expression.

While many of the contributing teachers felt somewhat apprehensive at revealing their work to the collective gaze the overwhelming response after the event was enthusiasm at being able to share not only their teaching experience but to also see its outcome as manifested in student work. This publication is intended to extend the benefits of that sharing to a wider circle of arts educators.

Hilary Crampton  
Editor

# Introduction to dance

## School profile

Location:	City/Metropolitan
Level:	Primary
System:	State
Gender mix:	Co-educational
Teacher:	Non-specialist

## Work sample context

Class size:	Seventeen children were selected from three classes across Grades 3 and 4.
Gender balance:	Eight girls, nine boys
Time of year:	This activity took place in Term 3.
Duration of activity:	The students had a total of two lessons each of one and a half hours over two weeks.
Previous exposure:	They had watched other Grade 3 and 4 groups share their dance movements, and watched a production presented by Grades 5 and 7 developed through an artist-in-residence program, entitled 'Moving in Time'. The group had limited modern dance skills, if any.

## Aim

This activity was intended to awaken the students' imagination with respect to movement, by introducing them to the elements of dance, and ways they could draw upon their own movement and manipulate it to create dances.

## Preparation

This included preparing student reflection sheets, organising instruments for students to accompany each other, organising recorded music and sound equipment and planning a range of activities to introduce the students to the elements of dance.

## Materials, equipment and resources

Musical instruments, recordings and sound equipment.

## Process

This short unit in creative dance was part of a larger unit working across the Arts. Students were introduced to the elements of space, direction and time in the first session. By session two they moved on to composing short studies with partners or in small groups.

In introducing the children to this activity elements of dance such as different ways of using the body, use of aspects of space such as levels, size of movement and direction, were discussed. Working cooperatively with each other was emphasised, as well as being aware of safety. The effect of music on their dancing was discussed.

In week two, the students engaged in mirror exercises in pairs, one student leading the other following. Small compositions in pairs on level, shape and direction were undertaken. Then students linked up with another pair to adapt their compositions to accommodate the work of both pairs.

Presenting to their peers, and observing and discussing what occurred was an important part of the process helping them to develop a vocabulary to discuss movement and dance and an understanding of some of the elements of dance. The students also drew examples of some of their activities with their partners and reflected upon the activity using De Bono's Blue Hat to analyse what they had done.

## Teacher intervention

The teacher offered encouragement throughout as children demonstrated their compositions, stimulating them to expand their exploration and find further possibilities, and encouraging them to describe the choices they had made.

## Skills and techniques

The students utilised skills of balance, control, spatial awareness. They employed exploratory techniques such as improvisation, mirror exercises, and compositional techniques on level, shape and direction working with partners.



## Student remarks

## Teacher remarks

I thought dance was really great. I thort the best part was when we got to go with the muesick

Michael

When you do high moves you sort of rise into the air. When you do low moves you sort of sink down onto the floor.

I thought the dance was very interesting. Because you could move any way you want to. It help't a bit having music to dance to. When you have music you can almost do real life sence's. When we had finished we stopped to a freeze the same as the start which made it more interesting

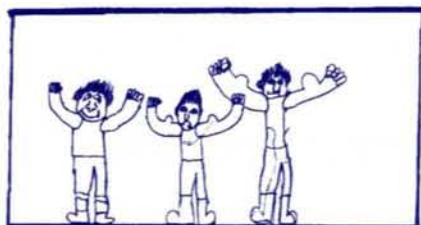
Jaimie

I like stretching moves. My best movement is streching because you get to move a round alot and strec around a lot. I thought dance was good, trific, very good.

Rachel

I like Strong and heavy moves.

Here it is.



Describe the movement:

When you do strong moves you save or feel like your going to smash the floor and fall in

## Creating, making and presenting

Exploring and developing ideas  
Using skills, techniques and processes  
Presenting

Level 1  
Level 1  
Level 1-2  
Level 1-2

## Arts criticism and aesthetics

The students cooperated well, using a variety of moves while moving freely and making good use of the space. The children put music to their dance rather than making a dance to the music.

They made short sequences, and explored a range of moves through mirroring and moving in opposition. The students were keen to share their movements, and demonstrated discipline.

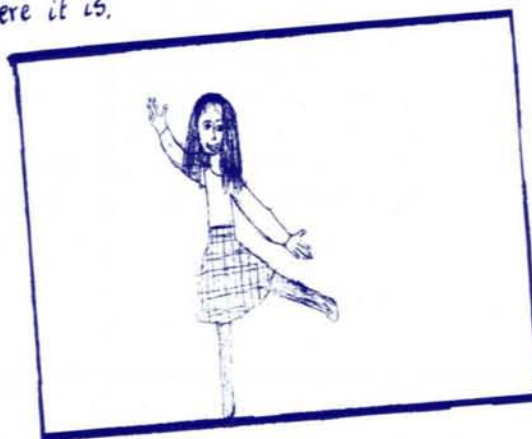
Over the two weeks children grew in skills, confidence and cooperation was excellent.



Roberta

like high and wide moves

Here it is.



Describe the movement:

High wide movement.

I was up high with my legs and I had a wide movement with my arms.

E

In this very brief activity the teacher assessed the group as a whole. To provide individual assessments would have required a longer period of time over which to observe individual contributions and development, with the incorporation of additional strategies such as journals and class discussions.

## Relevance to strand organisers

While this activity was of short duration, clearly it provides a good basis for further development. The view of the teachers from this particular state was that the Profiles provided an excellent framework for the generalist teacher to plan activities. However, given the limitations of time within the curriculum and the range of learning areas and activities that primary teachers must cover, it was thought that the complexity of using the Profiles to map each individual child for every curriculum area was too daunting.



# Peace Now

## School profile

Location:	City/Metropolitan
Level:	Secondary
System:	State
Gender mix:	Co-educational
Teacher:	Specialist in Dance

## Work sample context

Class size:	Twenty
Gender balance:	All girls
Time of year:	This activity took place in Term 4.
Duration of activity:	Students met for three and a half hours per week over eight successive weeks.
Previous exposure:	One third of the class had no prior experience in dance composition, one third of the class had created small group dances, and one third had experience in composing both small and large dance works.



## Aim

Students were required to create a dance using group processes and including an exploration of solo, duo and small group composition for devising the structures and deciding on movement vocabulary. The theme of the work was 'Peace Now' and the completed work was intended for public performance. This unit of work grew out of a request to do a short performance at school assembly for Hiroshima Day at which Japanese visitors were present. The original performance was then developed into this longer work. The intention was to introduce students to elements of group composition and theatre production. The scale of the task allowed the teacher to incorporate the aims of her entire dance program for Term 4 within this thematic project.

## Preparation

Research to locate music relevant to the selected theme that would offer the appropriate dynamic support. The teacher also presented the students with a detailed description of the unit outlining tasks and procedures for peer group assessment in relation to specific tasks within the unit of work.

## Materials, equipment and resources

Space which had different floor levels and a stairway and fabric to create effects within the dance and costumes. Resources included a video tape of *Ghost Dances* choreographed by Christopher Bruce and performed by the Ballet Rambert as an example of choreography that reflected upon oppression and deprivation within a particular society, and the audio compact disc *Mishima* composed by Philip Glass.

## Process

Prior to commencing their own composition the students were shown a video of *Ghost Dances* choreographed by Christopher Bruce. This work reflects a community in South America, and their unquenchable quest for life in the face of deprivation and oppression. The teacher offered some ideas based on emotional states as a framework to shape the development of the dance plus some spatial directions to accommodate the intended performance space which would cover two different levels and include stairs from one level to the other. Students were required to:

- keep a personal journal
- write a short summary of *Ghost Dances*
- undertake work on their own initiative
- write up a reflection of the overall project and their contribution to it
- participate actively in practical work during class time contributing ideas, collaborating with their peers in small groups to devise and learn movement and rehearse conscientiously to ensure quality ensemble work and attention to detail.

## Teacher intervention

Encouragement and positive feedback was offered throughout each stage of the process both individually and to the whole group.

## Skills and techniques

Students utilised communication and cooperation skills, demonstrated leadership in group work, showed initiative in experimentation processes and rehearsal. Techniques of dance composition, improvisation, movement invention, safe dance practices and performance were all utilised.



## Student remarks

## Teacher remarks

I would now like to find out more about teaching in the future, and how I can earn a living by dancing.

I liked the idea and the music was great but something wasn't quite right. I realised that all it really needed was to be lengthened and to make a superb ending which we eventually had with a spectacular lift.

This dance is a brilliant way to demonstrate a political issue.

Lorinda

**Creating, making and presenting**

Exploring and developing ideas	Level 8
Using skills, techniques and processes	Level 8
Presenting	Level 8
	Level 7

**Arts criticism and aesthetics**

Lorinda has extensive knowledge of elements of composition and can utilize a full range of dynamics, and change to keep interest, intention and purpose of movement.

She showed confidence and ease in use of presentation of ideas and final product – leadership qualities in assisting others without fear of reprisal – simply for the betterment of the work.

The student is highly skilled in dance and her ideas are complex and advanced.

I learnt new dance movements, and sequences including how to do "lift work";  
This was the first time I've worked in a 'big' group situation.

There are several things which I would like to change.... The first and most important thing would be the orange pants some of us had to wear. They were too bright, clashed with some of the other costumes in the dance and were too big around the waist.

Yet with the ...changes I'd like to make, I love the dance the way it was... Anyway, I'd like to say that this semester of dance has been great and although I won't be able to, I really want to continue on with dance next year....

Hong Thuy Le

**Creating, making and presenting**

Exploring and developing ideas	Level 6
Using skills, techniques and processes	Level 5
Presenting	Level 7
	Level 6

**Arts criticism and aesthetics**

This student has strong interpretive ideas about a thematic approach to movement, but does not as yet have fully developed movement vocabulary to express the ideas.

Responds positively to assistance and advice.

Written evaluation of work is subjective and intelligent. She does not include the 'technical' terminology of dance elements but the assignment is well constructed and written.

This student is 'new' to dance and she has very rapidly acquired new dance skills.

I enjoyed working with different year groups and being taught dance movements by a member of my own dance class.

While Lorinda was downstairs dancing, everyone had a piece of white cloth with which we had to make up some steps to create a flowing effect. It made Lorinda look as if she was flowing with the white cloths and made her dancing stand out against our background.

Helen

**Creating, making and presenting**

Exploring and developing ideas	Level 7
Using skills, techniques and processes	Level 6
Presenting	Level 7
	Level 5

**Arts criticism and aesthetics**

This student is conscious of her dance skills and will attempt to improvise movement but is embarrassed by 'emotional content'.

Development of ideas is restricted to 'what is known'. Experimentation can be restricted. Presentation is concentrated and highly skilled, however she shows an occasional smile of embarrassment.

Criticism is honest and written with conviction without complex language or mention of terminology on elements of dance technique.



Hiroshima dance

In just over one week, we put together a dance based on the Hiroshima bomb and its effects on the Japanese. We've only done half of it, there wasn't more time but we did manage to perform it to the satisfaction of the Kohunji people. From the comments that I received, I think that it was quite well. Many people thought that it was a very strong and moving

which had a great message, and the fact that we were all solemn during the dance made the message serious too. One person said that we'd done well, and in fact, we should've used that theme for the Rock'n Roll Euro. Other people thought that the dance movements were well choreographed, everyone worked well together but a few said that since most of the dance was on the ground, they couldn't really see anything. We would've done better had we used the stage and have levels so that everyone could see, especially the people towards the back.

Personally, I think we did a great job. Everyone seemed serious about the dance and the message we were trying to get across. We all knew our moves and were in time with the music. I stuffed up one bit when I couldn't get my right leg to lift. I think I have to work on that for our next performance. The costumes fitted in well with the image we were trying to create. I love how the music was really peaceful at the start, then very loud and ended up being peaceful again. During the whole dance, I felt as if the audience had been captured in what we were doing. Our dance was that moving and the message was very clear and serious. Overall, I think we

Dance Journal

For this past term, my dance class has been working on a composition.

At first I wondered how we were going to put everyone in a dance and get it to look at least acceptable. After the couple of weeks of working out what was happening and who was doing what, I could see that it would finally come together (and it did).

When we started, we decided to try to get across to the audience that we were slaves in the second world war (sort of like a tribute to the second world war anniversary).

I liked the idea and the music was great but something wasn't quite right. I realised that all it really needed was a bit lengthened and make a superb ending which we eventually had with a spectacular lift.

My greatest problem was having to wait for the slow learn's to learn the steps. Sometimes I wouldn't help at all and just practise what I had to do. But I thought the longer I'm thinking and don't help the longer they'll be trying to learn it so being as kind as I can. I helped them at the whole dance. The best part of the rehearsal runs after the performance it felt

Hiroshima Dance

How we came about producing the Hiroshima Dance was by splitting up into groups of four and making our own steps. We had to make the steps about how the Hiroshima bomb had hit, we made the steps tragic and then when the bomb hit it becomes all peaceful. After that we got taught some steps of another groups dance moves. After we had rehearsed the dance we were ready to perform it to the school for assembly. At the performance I could feel everyone's attention

towards us. The dance went very well, everyone enjoyed it. It was a beautiful piece. The costumes also made the dance look more effective.

this year, especially today what you want to do dance next year fun and exciting as

Relevance to strand organisers

The teacher focused her assessment of outcomes upon the strand organisers *Creating making and presenting* covering all three substrands, as well as *Arts criticism and aesthetics*. Given the reference to Christopher Bruce's *Ghost Dances* and the theme of the composition, which related to the anniversary of the end of World War II, strategies could have been incorporated to include *Past and present contexts*, making this a fully rounded program.

While the teacher has not always expressed her remarks in the specific terms of the pointers related to the outcomes on which she has assessed her students, the values expressed in her vocabulary equate with the relevant pointers, and indicate very clearly the arts values upon which she has founded her assessment.

E

Because of the extended nature of this activity and the diversity of tasks contained within it, there are many possible points for assessment open to the teacher, including the following:

- willingness to contribute choreographic ideas
- willingness to collaborate cooperatively
- willingness to rehearse to bring the work to a good performance standard
- commitment to production tasks such as costume design and manufacture
- quality of individual performance taking into account concentration, dance skills, memory, theatre skills and communication of feelings and intention of the dance
- peer group assessment throughout the compositional process of small group work providing feedback leading to combining of group ideas and development of new movement possibilities
- individual self-assessment to be included in personal journals at the end of the unit of work taking into account the following:
  - overall process of developing the work
  - the quality of each section and their contribution to the total quality
  - audience response
  - students' own feelings about the outcome of the performance.



# The Trial of Goldilocks

## School profile

Location:	City/Metropolitan
Level:	Primary
System:	State
Gender mix:	Co-educational
Teacher:	Non-specialist

## Work sample context

Class size:	Sixteen. Students were selected to participate in this enrichment group activity.
Gender balance:	Mixed group
Time of year:	This activity took place during Term 2.
Duration of activity:	The total experience took place over six weeks during which the students met for one and a half hours per week. For the first four weeks the students explored different drama techniques, and in the last two weeks devised a dramatic representation based upon trying Goldilocks for crimes of breaking and entering and vandalism.
Previous exposure:	These students had limited experience in improvised drama. None were familiar with the drama techniques explored in this activity.



## Aim

This group of sixteen Year 6 students were selected from four separate classrooms. While they had limited experience of drama, they had been identified as benefiting from enrichment in this area.

## Preparation

The teacher prepared a reflection sheet for the students. She made the necessary arrangements for an excursion to observe court room practices as research for the final activity.

## Materials, equipment and resources

The students used pencil, paper for reflections and properties in drama activities. The excursion provided resource material for purposes of dramatic context and logic in 'The Trial of Goldilocks'. Literature involving crimes was shared. The teacher videotaped the activities throughout the process.

## Process

The students identified crime as a focus for dramatic development based upon the story of 'Goldilocks and the Three Bears', locating the plot in the events after the crime actually took place. The process was broken up into eight scenes: Collecting the Evidence; Waiting Outside the Court; Witness; Goldilocks' Cross Examination; Jury Adjourned; Goldilocks Waiting in a Cell; Court; Newspaper Headlines. Children all experienced character development in a number of roles. At the end of the activity students reflected individually upon a scene of their choice from the point of view of the character they represented within that scene as well as on the use of drama in their development as students, learners and persons. The students worked in pairs, small groups and as a whole ensemble.

## Teacher intervention

The teacher offered stimuli to help the students develop their sense of the context and their individual roles, and praise and encouragement, as well as entering into role herself within the activity.

## Skills and techniques

The students employed a number of drama techniques such as time travel, spotlighting, role play, still image, circle drama.



## Student remarks

## Teacher remarks

I had a lot of mixed emotions.

Matula

I was worried about what the jury was going to say.

Brodie

I could understand the way they felt when Goldilocks got let off. I felt annoyed and disappointed

Stacey

I had to keep very calm at times and on other times I was very angry. I had to change my emotions.

Jonathan

Drama can help you see things from another point of view. It helps you deal with a situation that you have never been in before. It helps you to be able to change your personality. It helps the way you react to different things.

Amber

In tableau, being Goldilocks, thoughts went through my mind about what it would be like proven guilty in jail. As I closed my eyes I saw movements actually happening at the scene of the crime. I felt annoyed when Goldilocks was innocent.

Joanne

I was Goldilocks' mum and I had to be quick with what I was going to say. I had to be a worried mother and a happy one. I had to stick by Goldilocks all the way.

Christine

## Creating, making and presenting

Exploring and developing ideas Level 3  
Using skills, techniques and processes Level 3  
Presenting Level 3  
Level 2-3

## Arts criticism and aesthetics

The ability to explore ideas and feelings through Drama was a strength of this group. Evidence was provided both through the students written reflections and through the video of the process which demonstrated in the Circle Tableau that all children were able to put themselves in the position of Goldilocks waiting for the verdict. Their comments were original indicating they were independent thinkers. Feelings were indicated through body language, facial expressions and voice.

The children demonstrated their ability to use skills, techniques and processes by responding to directions on which techniques to employ through taking on roles and reacting within that role, by introducing real information gained from their excursion to the court, and in their Drama planning sheets, demonstrating their ability to transfer techniques utilised in this activity to other contexts. The Drama was very pacy with children changing roles constantly further demonstrating their ability to competently take on a realistic role.

The focus on this activity was the use of drama processes, so the presentation was kept to presenting simply to their peers within the activity. The video provided evidence of groups of children engaging in planning as to how they would demonstrate their work to the rest of the group.

Students' written reflections and oral comments indicated many abilities in terms of their capacity to reflect on Drama ranging from Level 2 to Level 3.

With respect to *Arts criticism and aesthetics* all the children were able to describe their experience through the eyes of the characters they had been. Written samples indicated that all children could record observations and give opinions about how Drama can assist them.



NAME:.....  
DATE:.....

## THINKING ABOUT DRAMA

Choose one scene from the drama.  
Explain what went on through the eyes of the character in which you were in role.

In what ways can drama assist you become a better .....learner?  
.....student?  
.....person?

## Relevance to strand organisers

The teacher chose to assess the students' achievement in all strand organisers except *Past and present contexts*. A consideration of the use of legal dramas on television, might offer an opportunity to expand the activity across all strand organisers.

This teacher chose to assess the students as a group, indicating the range of outcomes achieved across the group through evidence from written reflections, oral observations during class and the evidence of students' involvement on the videoed recording of the process. Her emphasis was on the processes engaged in the drama experience rather than on the end product. As demonstrated by her comments the techniques employed provided a range of opportunities to assess the students' level of achievement. It was the view of teachers from this region that the Arts Profiles is a valuable resource document which:

- encourages teachers to think more broadly
- provides ideas for follow-up and extension activities
- offers links across the Arts
- provides continuity
- indicates an idea of what is expected in the opening statement for each level.

However, they expressed the opinion that the complexity of mapping every child for every curriculum area seemed to be too daunting. They were also concerned about the emphasis on product rather than process in the Drama strand of the Arts Profiles.



# Enjoying Shakespeare

## School profile

Location:	City/Metropolitan
Level:	Secondary
System:	Catholic
Gender mix:	Girls only
Teacher:	Specialist in Drama

## Work sample context

Class size:	Nineteen
Gender balance:	All girls
Time of year:	This activity took place throughout Terms 2 and 3.
Duration of activity:	This activity occurred over 16 weeks including development, rehearsals and the final performance. Students had three lessons per week of 50 minutes duration. There were some additional out-of-school-hours meetings to work on particular characters or scenes.
Previous exposure:	Some students had performance experience in such activities as the Rock Eisteddfod and dance productions, or participated in youth theatre groups outside school. Others had no prior experience. All the girls were studying Shakespeare's <i>Macbeth</i> in English classes.



## Aim

The aim of this extended activity was to give the students a well-rounded drama experience through preparing, rehearsing and performing a text-based play, and at the same time to enhance their understanding and enjoyment of Shakespearean language as literature by allowing them to experience using it in dramatic action.

## Preparation

Once a text had been settled upon, in this instance *Comedy of Errors*, the teacher had to familiarise herself with the text and edit it down to about one hour of performance, while retaining all the characters and the sense of the plot development. This included typing up the edited text and photocopying it for all the participants. The students then observed a video of a professional production to gain an overview of the play.

## Materials, equipment and resources

The principle resources were the Penguin publication of Shakespeare's *A Comedy of Errors*, as well as a video of a professional presentation. Within the production itself, students used properties, costumes and masks.

## Process

Prior to allocating the roles, the teacher conducted readings and workshops to allow the students to get a feel for the play and for her to get a sense of their abilities. The students were encouraged to nominate which roles they were most interested in performing, but the teacher allocated roles according to what she had observed during the workshops.

Throughout the process the students were required to work in a diversity of ways, as individuals learning lines and building their characters, in small groups for line runs and to rehearse specific scenes; and as a whole group, developing a sense of ensemble. They engaged in a variety of activities to help develop their characters and a sense of the play's environment. These included: *Hot seating*, *Status*, *Servant and master*, *Paraphrasing*.

## Teacher intervention

The teacher assisted by working through lines with individual students, scene coaching in small groups, encouraging them to make choices of interpretation, stimulating them by introducing a range of possibilities and encouraging them to explore the implications of the sub-text.

## Skills and techniques

Skills employed included mask-making and costume-making, improvisation, observation, research, voice and movement skills. The students engaged in a variety of drama techniques to help develop their characters and a sense of the play's environment. These included the following:

- *Hot seating* – a process whereby one student is put in the hot seat while others question them about their identity and lifestyle in the role they are assuming
- *Status* – students work in pairs assuming either a dominant or subservient role
- *Servant and master* – role playing
- *Paraphrasing* sections of text – retaining its sense, but converting it into contemporary vernacular.



## Student remarks

## Teacher remarks

I learnt how to act under pressure and in front of a crowd.

Naomi

**Creating, making and presenting**

Exploring and developing ideas Level 5  
Using skills, techniques and processes Level 5  
Presenting Level 5

**Arts criticism and aesthetics**

Level 5

**Past and present contexts**

Level 5

Naomi used observation and research as starting points to develop her character. While initially somewhat tentative in entering into her role, in the final stages of rehearsal she took control of the situation making effective choices in her interpretation of the text. As her confidence developed she used rehearsal processes to refine her performance.

She particularly demonstrated her observation skills of the rehearsal and performance process in her contribution to class discussion.

She demonstrated a good understanding of the use of drama in Shakespeare's time in class discussion.

I learnt how to work as an ensemble and how to create a character. I achieved a lot after changing characters several weeks into rehearsal.

The best thing about the activity was the performance night because it was fun and good to see the play come together.

I would now like to find out more about how the *Comedy of Errors* came about.

Rebecca

**Creating, making and presenting**

Exploring and developing ideas Level 5  
Using skills, techniques and processes Level 5  
Presenting Level 5

**Arts criticism and aesthetics**

Level 5

**Past and present contexts**

Level 5

Rebecca took sometime to commit herself to the production. However, several weeks into the process another student left the group and Rebecca took over her role. The greater demands upon her stimulated her to become more involved. Initially she experienced some difficulty in working with the mask of the new character but overcame these difficulties.

She drew upon processes encountered in workshops to interpret her role. Rebecca responded to directions to help her perform her assigned role.

Her journal demonstrated an understanding of the ways in which Shakespeare used the device of mistaken identity to provide the structure of the *Comedy of Errors* and the servant-master relationship to challenge stereotypical understandings.

I learnt that working as an ensemble is one of the most important things in a production. I also learnt that a lot of people can react to certain things in a totally different way than I thought or reacted.

I enjoyed working in the group and also just performing with other people and seeing how they act.

I would now like to find out more about what goes on in a bigger production or movie so that I can see where our strong points were and our weak points.

Catherine

**Creating, making and presenting**

Exploring and developing ideas Level 6  
Using skills, techniques and processes Level 6  
Presenting Level 6

**Arts criticism and aesthetics**

Level 6

**Past and present contexts**

Level 6

Catherine's lively presentation and use of the mask indicated her ability to think independently, also evident in her contribution to class discussion.

Her use of voice and gesture, and her character exploration indicate a Level 6 in *Using skills, techniques and processes*. A good awareness of dramatic conventions was evident in her performance.

Catherine was able to identify limitations within her own work in rehearsal and work to extend herself beyond them.

She used research to gain an understanding of dramatic and performance conventions in Shakespeare's time and today.



## Student remarks

## Teacher remarks

I learnt that I was able to do a big part, and relate to others.

I enjoyed performing and making the scene make sense. It was fun to be a part of the whole production and extend relationships with the class.

I would now like to find out more about the era of Shakespeare and the way of life.

Maree

## Creating, making and presenting

Exploring and developing ideas  
Using skills, techniques and processes  
Presenting

Level 6–7

Level 6–7

Level 7

Level 6–7

Level 6–7

## Arts criticism and aesthetics

## Past and present contexts

Maree had never participated in drama before this year. She demonstrated enormous enthusiasm throughout, showing individual initiative in developing her own character and in contributing to group process. In developing her character and the relationship with her master she looked beyond the surface text to the sub-text.

Maree had a good awareness of the contribution of movement and gesture to characterisation and was not afraid to play with her text delivery.

In the technique of *Hot seating* Maree was willing to take risks to explore the identity and history of her character and was able to react dynamically in performance to audience response.

Her research and contributions to class discussion indicated she could evaluate her own performance and extend herself further. She acquired a good knowledge of theatrical conventions in the time of Shakespeare and now and enjoyed making the Shakespearian language make sense for today.

I enjoyed everything.

The best thing about the activity was the challenge and the experience of acting towards an audience that I didn't know or had never seen before.

I would now like to find out more about everything, it's a wonderful experience of acting and rehearsing etc.

Lisa

## Creating, making and presenting

Exploring and developing ideas  
Using skills, techniques and processes  
Presenting

Level 5

Level 5

Level 5–6

Level 5

Level 5–6

## Arts criticism and aesthetics

## Past and present contexts

Lisa is from a non English-speaking background. In the exploration process she functioned well in the group situation, but is tentative as yet at taking individual initiative but she willingly explored character and form as part of the group.

She could accept directions in interpreting text and with coaching deepened her interpretation of her role.

Lisa was disciplined in her commitment to class exercises and preparing herself for performance.

Her responses demonstrated that she could identify how drama can develop and reinforce values within her world, and her research indicated that she could recognise a variety of dramatic styles.

E

Such a lengthy activity provides a variety of points of access for assessment taking into account a diversity of approaches including both personal and group evaluations through process journals. Amongst many possibilities the following might be considered.

- commitment to and contribution to the process
- willingness to collaborate cooperatively
- individual initiative in undertaking and fulfilling production tasks
- character development
- performance quality.

## Relevance to strand organisers

An activity such as this clearly covers all the strand organisers, although teachers may choose to rate particular aspects as worth a higher percentage in overall assessments.

# Radio

## School profile

Location:	Country centre
Level:	Primary
System:	State
Gender mix:	Co-educational
Teacher:	Non-specialist

## Work sample context

Class size:	The class was broken up into groups. There were three students in the group that developed this work sample.
Gender balance:	One girl, two boys
Time of year:	This activity occurred throughout Term 3.
Duration of activity:	The students worked on this project for approximately one hour per week, although more time was devoted to it as the time to go on air loomed.
Previous exposure:	None.

## Aim

The intention of this activity was to help the students discover and develop the skills to produce a radio show, and to encourage them to become more critical consumers of their listening to local radio.

## Preparation

It was necessary to listen to different radio programs and styles of radio presentation. The teacher showed a video titled *On Air* to the class.

## Materials, equipment and resources

Students utilised paper and pens and a Marantz recorder.

## Process

Students had to plan, script and present a one hour live radio broadcast. They were introduced to this activity as an option for a learning centre for those who enjoyed speaking and researching. Work involved both individual research and writing, and group planning and practice. They each had to collate their own scripts, but had to really focus on the interdependence of the team to put the whole show together.

## Teacher intervention

The students received encouragement and support from a great mentor who was a parent from the school community.

## Skills and techniques

Students employed skills of speaking, script-writing and teamwork. They had to collate information that would be relevant to their audience.

### 2.00 Jenni - Introduction:

Section One

G'DAY SLICKERS HOW ARE YOU TURN THOSE RADIOS UP BECAUSE D.J. RADIO PRODUCERS ARE HERE I AM JENNI BREARLEY FROM BOURCHIER STREET PRIMARY-SCHOOL I AM GOING TO ENTERTAIN YOU WITH THE REST OF THE CREW FROM D.J. RADIO PRODUCERS SHANE PHELAN AND PHILIP TRACY. WE WILL ENTERTAIN YOU WITH REVIEWS SONGS STORIES AND MORE. WE ARE STUDYING MEDIA IN OUR CLASSROOM THAT IS WHY WE ARE HERE. THERE ARE OTHER GROUPS OF MEDIA SUCH AS ANIMATING MANIACS, SUPER SLIDE SHOWS, FILMS R US, SPECTACULAR OVER HEADS AUSTRALIAN CONSOLIDATED PRESS AND SPECTACULAR STORY BOARDS. WE HAVE CHOSEN TO DO A RADIO SHOW, IT LOOKED REALLY EASY AT THE START BUT IT TURNED OUT TO BE REALLY HARD, PHILIP SHANE AND I HAD TO DO A LOT OF WORK TO GET THIS SHOW TOGETHER, SO I HOPE YOU LIKE IT.

I'd like to tell you a little about our school Bouchier St. Primary School. It was opened away back in 1957 with 221 pupils in six classrooms. Now, 38 years later, in 1995, it has grown to be one of the largest Primary Schools in the district with nearly 600 pupils and many classrooms, including ones for special purposes such as art and craft, music and drama, computers, a library and a multi-purpose hall.



## Student remarks

I learnt that wrighting your scripts is'nt as easy as just saying them and a minute is a lot to write.

I enjoyed putting our radio show to air because I thought it was a big acheavement to be on radio over Australia. I also enjoyed practicing our scripts because they were funny and every time we finished them we laughed.

Shane

I learnt more about radio and that you need to do a lot of writing to make one minute. I had to do at least 10 minutes writing.

The best thing about the task/activity was listening to the finished product and realizing all that we have done.

I would no like to find out more about radios and how they work and also if we do media again I would like to learn about Filming.

Jenni

I learnt that in a radio show you have to either know about article or you are going to find it out.

I achieved the ability to speak out to the public.

I would now like to find out more about how newspapers are put together.

Philip

## Teacher remarks

## Creating, making and presenting

Exploring and developing ideas Level 4  
Using skills, techniques and processes Level 4  
Presenting Level 4

## Arts criticism and aesthetics

## Past and present contexts

Level 4

The students developed suitable segments for 60 minutes of non-stop live to air radio that had to inform, entertain and meet the needs of a large community audience.

They made sound effects (ripping paper) and send-ups for different voice-overs.

They demonstrated an ability to develop detailed script writing.

They closely investigated history of media, and changes due to technology and society's changes.

The students listened to old radio plays, interviewed 'the radio generation' and investigated the impact of TV, working parents and family lifestyles on the change in radio.



## Relevance to strand organisers

This term-length unit allowed the teacher to integrate all strand organisers.

E

This activity offered a wide range of assessment options. The teacher chose to assess the students as a group which appropriately recognizes the importance of teamwork in working in the electronic media. However, many of the activities undertaken in this project such as individual research, script-writing, quality of commitment to rehearsal, and individual competence in presenting their segments in the broadcast would provide opportunities to evaluate students' individual abilities.

radio script

Sept. 1995

TIME:	PERSON:	CONTENT:
2.00	JENNI	INTRODUCTION
2.01	PHILLIP	ALL ABOUT BOURCHIER ST. P.S.
2.02	SHANE	PROFILE ON A TEACHER
2.03	JENNI	INTRO TO SONG
2.03		SONG - "Mouth" by Meryl Bambridge
2.07	JENNI	INTRO TO SPUD REVIEW
2.07	SHANE	SPUD REVIEW
2.08	PHILLIP	1995 BOOK COUNCIL AWARDS
2.09	JENNI	REPORT ON BOOK COMPETITION & CLASS AWARDS
2.10		INTRO TO SONG
2.10	SHANE	SONG "Knocking on Heaven's Door"

# Storyboard for advertisement

## School profile

Location:	Country centre
Level:	Primary
System:	State
Gender mix:	Co-educational
Teacher:	Non-specialist

## Work sample context

Class size:	The class was divided into several groups, and students selected which type of activity they might wish to undertake.
Gender balance:	All boys
Time of year:	The storyboard activity occurred throughout Term 3.
Duration of activity:	The students completed the work in approximately two sessions of about two hours each.
Previous exposure:	None

## Aim

This activity was designed to encourage the students to view advertisements more discriminately and to understand the effectiveness of close-up, long and medium camera shots.

## Preparation

It was necessary to pre-tape an appropriate advertisement for viewing by the students.

## Materials, equipment and resources

Students utilised textas, pencils, an A3 template of a blank storyboard, and the pre-taped video of an advertisement. Resources included study guides produced by the Australian Teachers of Media (METRO magazine), which had examples from various animation films that were useful for storyboard planning.

## Process

In studying the government election, the role of propaganda in advertising came up. The class looked at 'G' rated ads, and looked at different techniques advertising companies used. For the most part, the students worked in pairs to encourage cooperative learning.

## Teacher intervention

The teacher engaged in roving conferences and offered praise as well as reminders of different types of shots. This activity actually required little support. The difficulty of taping a suitable advertisement was unexpected. Otherwise this was an easy activity and very time effective.

## Skills and techniques

Students utilised visual and spatial skills as well as cooperation, and analysis, synthesis and evaluative skills. Art techniques of creating images and representing them in different ways were used as well as sequencing techniques to order the sequence of their advertisements and building on ideas. They also exercised editing decisions to contribute to self-improvement of their work.





## Teacher remarks

Creating, making and presenting	Exploring and developing ideas	Level 4
	Using skills, techniques and processes	Level 4
	Presenting	Level 4
Arts criticism and aesthetics		Level 3
	Past and present contexts	Level 3

Planning of shots to create particular effects, for example, the long shot to get the feeling of 'cool' because you can do so much more when you eat 'Blow Up Bubble Gum'.

The students worked hard on the order of storyboard frames and thoroughly looked at where close-ups, long shots and medium shots should go, and justified their decisions. The students prepared their advertisement to show the class, and explained their purpose for different shots. Spoken skills let them down a bit here! (not media skills or knowledge).

Arts criticism and aesthetics and Past and present contexts were rated at Level 3 because, while we were covering Level 4 materials very little background had been provided for students in past years, so discussion lacked depth.

Nicholas and Tyler are sometimes in strife in class for not paying attention. This task really suited their learning styles and allowed them to express themselves and their passion for sport in a creative manner.

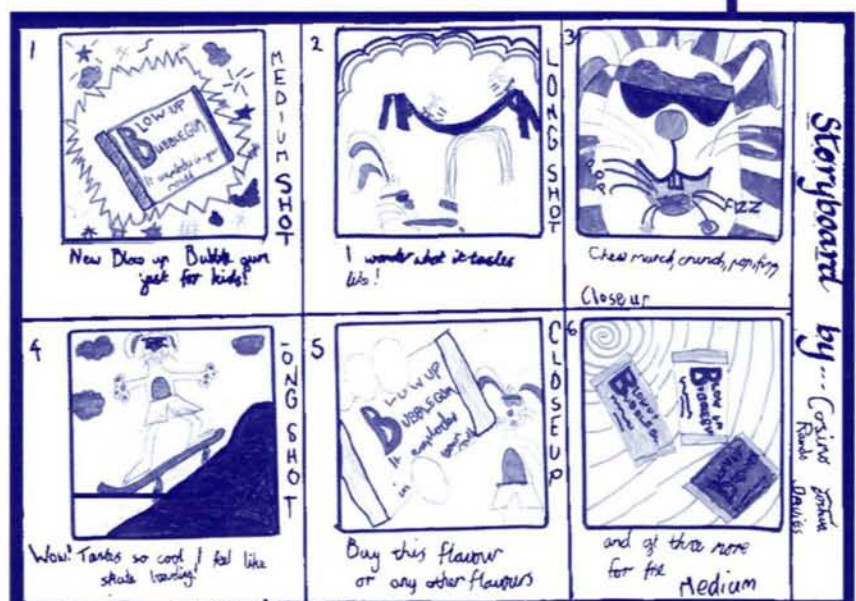
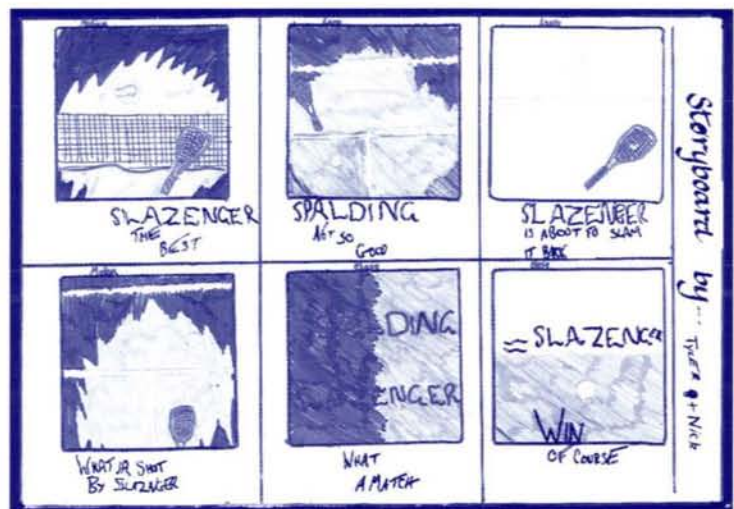
## Relevance to strand organisers

While this teacher has incorporated aspects of all strand organisers in this activity, she has also identified factors that limit the possible level of achievement within particular strand organisers, such as lack of previous experience.

E

This relatively short activity provides a number of points for assessment including the following:

- ability to develop an idea into images that convey a message
- ability to use language as relevant to the image and message
- ability to sequence ideas
- ability to work cooperatively
- ability to discuss their work with others, justifying choices for ordering of images
- ability to discuss their experience of media, and ways in which they encounter different media forms.



# Pimples

## School profile

Location:	City/Metropolitan
Level:	Junior Secondary
System:	State
Gender mix:	Co-educational
Teacher:	Specialist in Media Studies and Drama

## Work sample context

Class size:	Twenty-four
Gender balance:	Eight girls, sixteen boys
Time of year:	This activity took place in Term 3.
Duration of activity:	The unit ran for ten weeks for one and a half hours each week.
Previous exposure:	In the first semester students were exposed to some media concepts and attempted to film a short advertisement.

## Aim

To make a video documentary, its topic being something related to teenage culture. Within this activity students would be required to work as a production team, building the project from the first stages of scripting. Activities would include camera work, directing and editing. The ultimate goal was to enter the video in a student media fest with the possibility of it being broadcast on SBS at some later stage.

## Preparation

The teacher introduced the topic to the students, outlining the tasks and the procedures for working as a production team. She helped the students become familiar with the relevant technology.

## Materials, equipment and resources

The principle resource utilised for this project was the video camera. The recording 'Mysterious Girl' sung by Peter André was used on the soundtrack.

## Process

This group of students identified a topic of concern for teenagers, namely 'Pimples'. They outlined a format for the documentary which included interviews on views about pimples and products offered to deal with this problem, then proceeded to film and edit down to the final product which included titles.

## Teacher intervention

During the project the teacher assisted with equipment and facilitated their access to and use of equipment and space.

## Skills and techniques

Students employed skills and techniques of filming, using a video camera, and editing video.





## Student remarks

## Teacher remarks

I managed to work out how to hook up all the cords between the video, TV and video camera. I would now like to find out more about editing.

Amie

I learnt how to edit, how to film, how to work together.

The best thing about the activity was finishing the task and watching the final copy.

Hayley

I enjoyed using the video camera. I liked hearing people's answers to our questions.

Learning skills like film-making and editing were great and I made a good video.

Melissa

I learnt that video-making takes lots of hard work, but it is fun. Planning is a big part of the process and without it, there would be a lot of trouble.

I also liked the new experience, being with friends and having the finished product of something we worked hard for. It's nice to look at something we did by ourselves, (with bits of help) considering it is our first time.

PJ

## Creating, making and presenting

Exploring and developing ideas Level 5  
Using skills, techniques and processes Level 3  
Presenting Level 3

## Arts criticism and aesthetics

Level 4

## Past and present contexts

Level 2

These students have chosen the topic 'Pimples' and have used starting points such as observation, experiences, and research to express a view on the topic. They are able to represent the issue and to use a specific format such as the documentary to communicate their perceptions of pimples.

These students comfortably show Level 3 behaviours through this production in its making.

They are able to use a camera and editing equipment to organise and sequence ideas. They are competent in using several media elements and using specific skills and techniques appropriate to video production. They are not yet demonstrating a manipulation of the equipment which would indicate Level 4.

The girls clearly identify their target audience and they easily communicate their purpose in a way to suit this target audience. In this work sample they are not given the opportunity to demonstrate Level 4 outcomes which stipulate skills in communicating to a variety of audiences.

During their interviews they demonstrate an understanding of the difference between what they term 'adult' documentaries and documentaries which are more 'interesting' and appealing to teenagers. They clearly understand the format of the documentary and how to use it for their own purposes. They articulate this clearly enough for us to know they are able to make personal judgements.

With respect to *Past and present contexts* they clearly understand the purpose of different media products and the role of a documentary, but in this project have not had the opportunity to assess it in relation to products from other cultures.

E

The teacher elected to assess these students as a group, having identified that they all contributed equally to the process. In her view there would need to be further investigation through written work, individual interviews and projects over at least a semester to make an accurate judgement on each student.

## Relevance to strand organisers

As identified in the assessment of levels of achievement, in order to allocate individual assessments, the teacher would need to incorporate activities such as a process journal, exercises and memory tests on use of equipment and other assessment processes to allocate an individual mark to each of the students. The group nature of this activity relates to the nature of video and film production which relies on teams of artists contributing both their creative perspective and their skills, yet finding a way to bring individual interests into a unified product.

# Midnight

## School profile

Location:	City/Metropolitan
Level:	Primary
System:	State
Gender mix:	Co-educational
Teacher:	Non-specialist

## Work sample context

Class size:	Twenty-seven
Gender balance:	Thirteen girls, fourteen boys
Time of year:	This activity took place in Term 3.
Duration of activity:	The students had music for forty-five minutes per week over a time span of three weeks.
Previous exposure:	The students' prior exposure was unknown as this was a new school.

Today we made a song about Mr. Rose.  
We started by making 4 groups of 4 boys.  
After we put it we decided that we were  
make the song about Mr. Rose. It went  
like this



I had lots of fun today. In our  
orchestra I played the xylophone.

I can see you enjoy music like  
would you like to compose your  
own song on the synthesizer?

## Rim

The goal was to create a piece of music that represented an idea, within which students would be introduced to rudimentary musical concepts, and use these as a basis for creating a tune, to be rehearsed and performed for their peers.

## Preparation

A theme of midnight was selected, and together the students and teacher brainstormed ideas for words and sounds that might depict this idea.

## Materials, equipment and resources

The students had access to a synthesizer, MIDI, a computer and a music software package called *Cubase* published by Steinberg. This allowed them to create tracks using different timbres, store them and play them back adding more tracks as they created their music. They also used tuned percussion and a snare drum.

## Process

The children worked in small groups, in which individual ideas could be incorporated into the piece of music in a process of group collaboration. They had access to tuned percussion instruments and a synthesizer to create appropriate sounds. The teacher provided modelling of how to use the voice, body percussion and the available instruments. The children decided to use costumes and movement in their songs, adding an element of theatricality to the exercise.

## Teacher intervention

The teacher encouraged the students, listening, talking and questioning them as they practised their piece.

## Skills and techniques

Students utilised skills such as playing by ear, dramatic skills, working cooperatively and improvising.





Student remarks	Teacher remarks
<p>I learnt that making the music to the words was fun. I also learnt to cooperate with a big group.</p> <p>I would now like to find out more about MUSIC!!! + SONGS!!!</p> <p>Luke</p>	<p><b>Creating, making and presenting</b></p> <p>Exploring and developing ideas Level 3 Using skills, techniques and process Level 3 Presenting Level 3</p> <p><b>Arts criticism and aesthetics</b></p> <p>Level 3</p> <p>Luke played the song by ear and added chords. He used specific skills and techniques on the synthesizer and talked about sound quality/timbre. He made suggestions to improve the sounds and rehearsed and performed for a variety of audiences such as his class, the video camera and teachers.</p>
<p>I learnt how to make up a melody by listening to the words of the song and think of a melody to go with it and being more considerate.</p> <p>The best thing about the activity was feeling that we all agreed on the music and song without fighting.</p> <p>Emma</p>	<p><b>Creating, making and presenting</b></p> <p>Exploring and developing ideas Level 3 Using skills, techniques and process Level 2 Presenting Level 3</p> <p><b>Arts criticism and aesthetics</b></p> <p>Level 2</p> <p>This student led the singing in her group using two part vocal line. She demonstrated good tone, dynamics and pitch. She worked as a member of this group where they planned, rehearsed and presented two pieces using physical movements to enhance the singing. Emma was able to discuss different sounds.</p>
<p>I learnt to cooperate with other people. I also learnt how easy it is to do music. The best thing about the activity was deciding what the costumes would be.</p> <p>Jessica</p>	<p><b>Creating, making and presenting</b></p> <p>Exploring and developing ideas Level 2 Using skills, techniques and process Level 2 Presenting Level 3</p> <p><b>Arts criticism and aesthetics</b></p> <p>Level 2</p> <p>Jessica worked as a member of the group to plan, rehearse and perform two small pieces. She used her voice to create different sound, for example 'cat' and was able to respond to music with movement. Jessica sang with confidence as a member of her group. Normally a shy, retiring student Jessica gained confidence in these activities.</p>
<p>I enjoyed listening to other people's remarks. The best thing about the activity was sharing ideas. I would now like to find out more about music and drama.</p> <p>Sarah</p>	<p><b>Creating, making and presenting</b></p> <p>Exploring and developing ideas Level 2 Using skills, techniques and process Level 2 Presenting Level 3</p> <p><b>Arts criticism and aesthetics</b></p> <p>Level 2</p> <p>Sarah worked as a member of the group to plan, rehearse and perform two short pieces. She used instruments to accompany song to create mood and performed a movement sequence in response to the song. Sarah used her natural voice with good pitch.</p>
<p>I enjoyed taking the part of being a witch. I would now like to find out more about music and instruments.</p> <p>Alexandra</p>	<p><b>Creating, making and presenting</b></p> <p>Exploring and developing ideas Level 2 Using skills, techniques and process Level 1-2 Presenting Level 1-2</p> <p><b>Arts criticism and aesthetics</b></p> <p>Level 1-2</p> <p>This student worked as a member of the group using voice and instruments to form part of ensemble. She responded with movement. Alexandra's responses were somewhat tentative. She had joined the class only very recently after six months overseas.</p>

E

Some possible pointers for assessment within this activity might include the following:

- to play music by ear
- to contribute musical ideas
- technique in playing selected musical instruments
- willingness to cooperate with peers
- ability to identify musical elements and refer to these elements in class discussion.

### Relevance to strand organisers

The use of movement, costumes and dramatic actions arose as a spontaneous response on the part of the students. But the students' responses illustrate the possibility of planning a unit of work that incorporate several of the Arts strands. One could then assess the students in each of these strands by referring to the relevant pointers and outcome statements for each of the strands.



# Let's write our own tune

## School profile

Location:	City/Metropolitan
Level:	Primary
System:	State
Gender mix:	Co-educational
Teacher:	Music specialist

NB: Years 6 and 7 have been put together for many years at this school. All classes are mixed levels. It is a school specialising in students with high intellectual potential. Age does not matter so much.

## Work sample context

Class size:	Twenty-eight
Gender balance:	Thirteen girls, fifteen boys
Time of year:	This activity took place in early Term 4.
Duration of activity:	The students participated in this activity for approximately 20 minutes per week over three successive weeks, plus extra time for students selected for this work sample. (It is not uncommon for students at this school to book the music room to experiment with composition outside their formal lesson times.)
Previous exposure:	All students were used to playing tuned percussion. All can read and follow arrangements in class ensemble to some extent while some read fluently. Year 6/7 students participate in a weekly listening program in which the musical content of a wide variety of music is analysed.



## Aim

The aim of this short activity was to provide a framework in which students could gain greater facility in reading and placing notes on the music staff and an opportunity to increase their skill in working with pitch and rhythm together, while exploring creative possibilities within a defined framework allowing them to experience the satisfaction of both the process and bringing that to fruition in the product.

## Preparation

The teacher prepared the worksheets for each student.

## Materials, equipment and resources

Students could utilise any available keyboard and tuned percussion instruments. The Kodaly methodology is the principle resource for the school's music program.

## Process

Students were required to work on an individual basis for this exercise to give them creative space and to allow the teacher to assess the level of their understanding.

All students were given a p/c sheet with some notes of a four bar melody in C in 4/4 time. Some notes were missing. They had to choose the missing ones and write them on the staff. They were required to play the complete melody to the class. Students could negotiate to write a completely original tune. They had the choice of writing longer tunes adding ostinato or making arrangements. They could write their music for any keyboard instrument or tuned percussion.

Some students, particularly boys, really enjoyed their tunes and shared them with pride. One duet ended up writing an arrangement and wanted to teach it to the class.

Students utilised skills of cooperation, listening, musical analysis, aesthetic evaluation and presenting skills.

## Teacher intervention

The teacher moved from group to group and student to student observing and offering guidance, and consolidating them as a class to draw attention to common points.

## Skills and techniques

Students utilised skills of cooperation, listening, musical analysis, aesthetic evaluation and presenting, and employed processes of repetition, discussion and commentary, trying different instruments, writing musical notes and ensemble playing.



## Student remarks

## Teacher remarks

I learnt more about the letter names.

I achieved the best quality work I have ever done in music.

I would now like to find out more about ta's and ti-ti's and note values.

Libby

**Creating, making and presenting**

Using skills, techniques and process  
Presenting

Level 2  
Level 2  
Level 2

**Arts criticism and aesthetics**

Libby makes choices about music elements and organizes them in expressive ways. She plans and presents music works for a familiar audience; she responds to music works giving reasons for preferences. Libby is an unusual student and a loner. She is fascinated by all aspects of music literacy, but often doesn't focus well enough to achieve or understand as information is presented and developed. The one-to-one attention of this activity helped enormously and showed me more of her ability.

I learnt to read music note by note.

The best thing about the activity was to make our own music and play it.

I would now like to learn about music notes and how they sound.

Randeep

**Creating, making and presenting**

Using skills, techniques and process  
Presenting

Level 2  
Level 2  
Level 2

**Arts criticism and aesthetics**

Randeep was able to make choices about how he wished to structure his tune using rhythm and pitch elements and organised them into an expressive tune. He took real pleasure in plans and presenting his tune to his peers for a familiar audience. He is responsive to music he encounters in class and can articulate the reasons for preferences. Randeep is of Indian culture, only coming to the school this year. He is in choir and has a good ear but simply lacks experience and knowledge. This activity helped him pin certain skills down. He helped another ESL student on the way, and they shared the progress and the satisfaction. They needed my provided notes, but next time I don't think so.

I learnt that a metallaphone and a xylophone sound good together, but in recording, the metallophone rings too much.

I enjoyed composing and developing the music.

Judith

**Creating, making and presenting**

Using skills, techniques and process  
Presenting

Level 3  
Level 3  
Level 2-3

**Arts criticism and aesthetics**

This exercise demonstrated Judith's ability to explore ideas and feelings through her music. She used several arts elements, exploring their creative potential. Judith showed her understanding of key, time signature, selection of instruments, and structure. She loves jazzy rhythms and it is no surprise to see the syncopation in her work which led to a calypso feel.

I learnt a lot of different chords. I found that if I use the top three notes of a chord in a melody it works really well.

I would now like to find out more about how my melody would sound with voices singing.

Anita

**Creating, making and presenting**

Exploring and developing ideas  
Using skills, techniques and process  
Presenting

Level 3  
Level 3  
Level 3  
Level 2

**Arts criticism and aesthetics**

Anita used specific skills, techniques and processes appropriate to composition, e.g. climax, cadence, sequence. She planned and presented her tune which was a lullaby for a particular purpose. Anita responds to key features such as sequence, contour, chord progression, rhythmic character. Anita has always been innately musical. The Kodaly method has given that talent a framework on which to build progressively and express that musicianship.

I learnt about bar lines and making notes fit – making equal phrases.

I enjoyed a chance to be by myself and not with a group or class.

Rachelle

**Creating, making and presenting**

Using skills, techniques and process  
Presenting

Level 2  
Level 2-3  
Level 2

**Arts criticism and aesthetics**

I think Rachelle completed Level 2 by completing this work and is moving on to Level 3 in aesthetic evaluation and skill development. Rachelle has gained confidence this year and will ask questions and take risks.

Grade VI &amp; VII.

Name: Rachel WernerMar 98.  
MPS.  
CWSLET'S WRITE OUR OWN TUNE!

Remember, a tune has a rhythm as well as a melody.

Here's a simple rhythm and some of the melody.



Put in the treble clef and fill in the missing notes, as YOU would like it to be.

We'll play our tunes to each other and see how different or alike they are.

Write the letternames under the notes.

One tuned instrument is to be shared by two people.

If you finish quickly, make up a ostinato (repeated pattern) on C pent.  
(see the clues in your music books)

n.b.  
Please treat the instruments and be careful.

Happy Composing 😊

Rachel Werner Yr 7, m10

① C D E C A A G G F E D C CAG CAG

② C D E C A A G C A A G F E E B C D E C A A G C A A G F E E D D C

C D E C A A G C A A G F D D E C

C D E C A A G C A A G F E D E C

## E

Possible assessment points in this activity include the following:

- demonstrated understanding of notation, pitch and rhythm
- the quality of presentation to their peers, taking into account degree of confidence and clarity of performance
- the imaginative choices made with respect to pitch and rhythm
- the capacity to utilise the range of instruments available in their tune.

## Relevance to strand organisers

While, in this task, the teacher attended to the students' achievements within the strand organisers of *Creating, making and presenting* and *Arts criticism and aesthetics*, this could also have been assessed on the basis of *Exploring and developing ideas*. By using a range of examples from different cultures or historical periods, *Past and present contexts* could also be incorporated.



# Daydream Believer

## School profile

Location:	City/Metropolitan
Level:	Secondary
System:	State
Gender mix:	Co-educational
Teacher:	Music Specialist

## Work sample context

Class size:	Twenty-six
Gender balance:	Thirteen girls, thirteen boys
Time of year:	This activity took place at the beginning of Term 3.
Duration of activity:	The students met for eighty minutes per week for ten weeks for the practical aspects of this activity, and for forty minutes per week for four weeks for the analytical aspects.
Previous exposure:	All students had performed in a mid-year concert. Several students only began their instruments at the beginning of the year. One student had been playing for two years. None of the students had undertaken musical analysis.



## Aim

This unit of work had two aspects, one focused upon preparation towards achieving a secure performance for an evening of music for the public, the other focused upon introducing the students to concepts of musical analysis.

## Preparation

The teacher had to locate an appropriate recording for the students to analyse. In this instance she selected 'Daydream Believer' by The Monkees. She had then to write band parts for the students.

## Materials, equipment and resources

Materials included musical instruments, music stands, amplifiers and drum kit, manuscript paper and scores. The resource around which this activity was built was an audio cassette of the track 'Daydream Believer' performed by The Monkees on Cassette 2 of *Monkeemania* Arista Records No. VPK2 7545.

## Process

Students were required to work individually practising their parts to enhance their technical skills as homework, as well as in small groups within the whole ensemble and as a whole ensemble. The teacher conducted part testing within the whole ensemble rehearsal by asking groups of students who played different instruments to play their parts together. For example the teacher would ask one flute, one clarinet, one guitar and drums to all play together while the others listened. Through this experience students became aware of the process of rehearsal and how to listen to parts that occurred at the same time they were playing. In introducing the students to analysis, the teacher led them into a discussion upon how we develop opinions and the need to respect each others' opinions. They were then introduced to some of the elements in music such as tempo, dynamics, structure, lyrics, and instrumentation that can provide a basis for informed comparison between two different renditions of the same musical work.

## Teacher intervention

The teacher provided positive feedback encouraging them to accept that making errors in practical work was okay while the piece was being learnt. Most students were keen and did not need too much encouragement. Videotaping the students in a part-testing situation over a three-week period added to their confidence – a valuable preparation for performance. The teacher ensured that the level of technical skill required to play instrumental parts was achievable for all students.

## Skills and techniques

Students utilised skills of sight-reading, writing, rehearsing and listening to music as a whole sound as well as to specific sounds. Most students needed to listen to the tape more than twice. With each extra playing the more advanced students found extra points to write about and the weaker students had the opportunity to check their answers. Techniques included listening and identifying specific instrumental sounds and other aspects of the recording, notation, reading and converting notation into sound, as well as relevant instrumental techniques.



Student remarks	Teacher remarks
<p>I learnt how to compare and contrast pieces of music.</p> <p>The best thing about the task/activity was playing my saxophone.</p> <p>Matthew</p>	<p><b>Creating, making and presenting Arts criticism and aesthetics</b> Presenting Level 3 Level 3</p> <p>In the practical part test Matthew played the tenor saxophone with a good degree of confidence. He projects instrument within the ensemble and when playing in a small group. He reads notation accurately with regard to pitch and rhythm. Tone and musicality are still developing. Analysis: Matthew uses basic musical terminology – showing evidence of listening within a piece, but not in depth. He has difficulty writing about a piece and tends to prefer conferencing.</p>
<p>I learnt how to write about songs, play my a flute a lot better and listen clearly.</p> <p>I also learnt how to become more confident in playing the flute up the octave to the teacher when there were no other instruments playing.</p> <p>Bianca</p>	<p><b>Creating, making and presenting Arts criticism and aesthetics</b> Presenting Level 4 Level 4</p> <p>Bianca plays with great confidence projecting her instrument within the group and playing up the octave when necessary. She reads notation very accurately (pitch, rhythm) and plays dynamics (forte in chorus). Her tone and musicality are very good. Analysis: Bianca listens 'within' the piece and writes clearly. Uses some terminology and displays confidence with her writing. She shows a good understanding of the musicality of the class arrangement.</p>
<p>I enjoyed the prac. work, video camering and how to play songs. The best thing about the task/activity was never to be nervous in front of the video camera. I would now like to find out more about how to play more pieces of music.</p> <p>Paul</p>	<p><b>Creating, making and presenting Arts criticism and aesthetics</b> Presenting Level 3 Level 2</p> <p>Paul's confidence is developing and he is prepared to play in a small group. He demonstrates good accuracy – pitch and rhythm. Tone is still developing. He projects his trills. The odd pitching problem (as normal for brass instrument). Analysis: Obvious musical features are commented on, without too much detail. This student found it difficult to dissect the piece and listen within the piece.</p>
<p>I learnt that it takes practice to become a good musician. I learnt to see music, not as a subject, but as a hobby, and something I enjoy very much. I would now like to find out more about the bass guitar, and more about the music entertainment business, as I would like to have a career in music.</p> <p>Cheryl</p>	<p><b>Creating, making and presenting Arts criticism and aesthetics</b> Presenting Level 3 Level 5</p> <p>Cheryl is a confident performer with a good musical sense of rhythm and tempo. Tone &amp; smoothness are still developing. Analysis: She demonstrates the ability to listen by dissection – especially to her instrument (the bass). She articulates her thoughts well. She understands and uses musical terminology freely and has the confidence to justify her opinion.</p>

## Relevance to strand organisers

In this work sample the teacher chose to assess student levels of achievement in the *Presenting* and *Arts criticism and aesthetics* strand organisers only. Clearly, assessment could also be made in terms of *Skills, techniques and processes*. Additional research into the music of The Monkees and their place in the popular music of the time could have introduced *Past and present contexts*.

E

This activity provides a number of entry points for assessment including the following:

- skill levels in sight-reading
- translating sight reading into sound
- ability to describe total sound of a musical piece as well as specific sounds
- written musical analysis.

The instruments used in the original are different. I think they are using a saxophone and the bass part is not leader in the original. The guitar parts in this are more complex and harder to play but it makes the piece of music more interesting to listen to. I also sounds like there is a tuba or something like that. I like the professional piece better. I think that is better of the singer. The singer is a female but in the chorus it sounds like a male and in the other parts of the song it sounds like a female.

end of the recording they play/sing the chorus 4 times in a row. and in our class song we play it only then finish it on one note which goes for two beats in the recording it slowly fades out. The bit where the piano's playing at the beginning in the recording is faster than our class version.

I like both versions, but overall I'd say I like the recording better, as it sounds good with violin, and you can hear the flute much better, it has a better feel to it and starts off slow then becomes faster and gains more beat instruments as it goes along, then sounds like it starts again, whereas in our class song, the piano and bass play a riff, and pianos play one verse, then it caps straight into the song.

I think it sounds better if it goes up and sound gradually, and build up to the ending! I liked it now before the chorus in the recording the trumpet play his out twice as it sounded nice. I think the bass line sounds better.



# Windows

## School profile

Location:	City/Metropolitan
Level:	Three primary and one junior secondary school:
	Years 1, 2, 4, 6, 7, 9, 10
System:	This task was implemented by several teachers in different schools for purposes of evaluating the application of the outcome statements by more than one teacher and exploring the relationship of levels of achievement to year levels.
Gender mix:	Co-educational
Teacher:	Two out of the three primary teachers were non-specialists. One primary teacher and the secondary teacher were Visual Arts specialists.

## Work sample context

Class size:	The class sizes varied from twenty-seven to thirty-one.
Gender balance:	In the primary schools – with one exception – there were substantially more boys than girls, and art was something that everyone participated in. At the secondary school, at the lowest level there were equal numbers of boys and girls, but at more advanced levels where participating in art is a matter of choice, increasingly relevant to higher education and career options, the ratio of girls to boys increased so that at Year 10 there were twenty girls to seven boys.
Time of year:	This activity took place in Term 3.
Duration of activity:	Students were directed to undertake the activity in no more than 30 to 45 minutes.
Previous exposure:	All students had undertaken observation drawing activities previously. The secondary arts students were required to undertake drawing exercises for homework on a weekly basis throughout the year.

## Aim

The primary aim of this task was observation and rendering what the students observed into a meaningful picture.

## Preparation

This activity required little preparation on the part of the teacher other than ensuring appropriate materials were available to the students, and some time encouraging the students in observation exercises.

## Materials, equipment and resources

For the most part the students used lead pencils to draw their picture, but the secondary students could also use pen. The secondary students were also introduced to the work of Jeannie Baker and her 'window's images'.

## Process

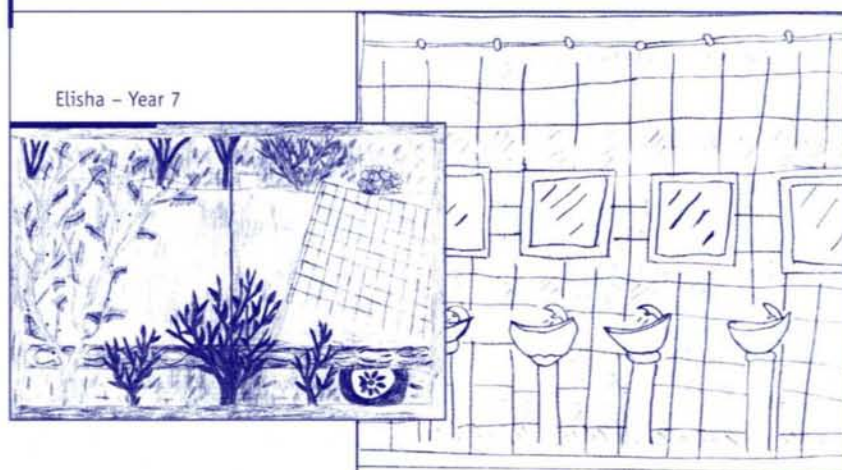
Children were asked to look out the window and then asked to draw a picture based upon that view. The picture must include the window frame, and was required to be completed within a specific time limit of 30 to 45 minutes. Secondary students were assigned this task as a homework exercise.

## Teacher intervention

There was little teacher intervention throughout other than reminding students of the requirements of the task.

## Skills and techniques

The principle skill needed for this activity was observation. The students were encouraged to make use of techniques such as shading and smudging.



Kellee Ann - Year 6



Year level 1	Student remarks	Teacher remarks
I learnt to draw a tree properly I enjoyed drawing it because it was very pretty.	Stephanie	<p><b>Creating, making and presenting</b></p> <p>Exploring and developing ideas Level 1 Using skills, techniques and processes Level 1</p> <p>This student drew upon imagination in artwork, using basic elements of the arts. The formed concept is developed and repeated. Demonstrates two-dimensional spatial representation. The representation is bold, flat. Representation of space shows a frontal and aerial view at the same time.</p>
I learnt to concentrate on the thing you were drawing.	Nadia	<p><b>Creating, making and presenting</b></p> <p>Exploring and developing ideas Level 1 Using skills, techniques and processes Level 1</p> <p>This student draws upon imagination using basic elements. The representation is drawn flat and facing forward. Schemas or symbols begin to be recognizable to others (flowers) Child draws how she feels or thinks about an object leading to omission and exaggeration, not realistically.</p>
I learnt to draw shells. I enjoyed drawing it. The best thing about the activity was drawing the whole thing I would now like to find out more about why we did it.	Sharni	<p><b>Creating, making and presenting</b></p> <p>Exploring and developing ideas Level 2 Using skills, techniques and processes Level 2</p> <p>This student uses experience and imagination. This student organises. Draws bold and direct representation. The work is detailed and decorative and shows 'stiffness' in drawing things the way they should be.</p>
Year levels 2 & 4		
I learnt you don't do solid lines I enjoyed sketching a picture that I could see. I achieved a life like picture of what I saw out the window. The best thing about the activity was the finished product. I would now like to find out more about what other materials we could use for sketching.	Stephanie	<p><b>Creating, making and presenting</b></p> <p>Exploring and developing ideas Level 3 Using skills, techniques and processes Level 3</p> <p>Stephanie's work indicates that she is exploring ideas and feelings about the scene she has observed and drawn. It shows increasing awareness of detail. Objects within her drawing are smaller and show greater detail – objects are less distorted.</p>
I learnt you don't do solid lines or use a ruler. The best thing about the activity was we had a close-up of the picture, and it's so easy.	Daniel	<p><b>Creating, making and presenting</b></p> <p>Exploring and developing ideas Level 3 Using skills, techniques and processes Level 3</p> <p>Daniel explores ideas and feelings. His work is moving towards conformity of 'stiffness' in drawing things the way they should be. It demonstrates a greater awareness of detail 'Plane' replaces 'baseline' and objects are drawn smaller and less distorted.</p>



Lucy – Year 7



Tony – Year 9



Daniel – Year 4



Student remarks	Teacher remarks
<p>I learnt you do not use a ruler.</p> <p>Jake</p>	<p><b>Creating, making and presenting</b>    Exploring and developing ideas    Level 3 Using skills, techniques and processes    Level 3</p> <p>Jakes picture indicates that he is exploring ideas and feelings. It shows greater awareness of detail. Objects are drawn smaller. Depth and proportion appear.</p>
<b>Year level 6</b>	
<p>I learnt that I have to look carefully before I start to draw, and that I have to listen to the instructions. I enjoyed the quiet time I could do this in.</p> <p>Emily</p>	<p><b>Creating, making and presenting</b>    Exploring and developing ideas    Level 3 Using skills, techniques and processes    Level 3</p> <p>This painting demonstrates that the student explores ideas and feelings. The 'plane' replaces a baseline, and objects begin to have depth and proportion.</p>
<p>I enjoyed it because it was fun, and no one annoyed me, it was quiet. I enjoy drawing a lot.</p> <p>Kellee Ann</p>	<p><b>Creating, making and presenting</b>    Exploring and developing ideas    Level 3 Using skills, techniques and processes    Level 3</p> <p>This student draws items the way they should be. She uses specific detail. Kellee Ann shows evidence of copying artistic style in forming her own style. This sample suggests she has moved beyond purely 'spontaneous' art.</p>
<b>Year levels 7, 9 &amp; 10</b>	
<p>I learnt how to express feeling through out the window; how you can see the world beyond the window. I would now like to find out more about how to use the colours, how to express a good feeling and more.</p> <p>Hamid</p>	<p><b>Creating, making and presenting</b>    Using skills, techniques and processes    Level 4</p> <p>Hamid manipulated what he saw, into what he wanted to see (mountains of homeland). He showed good handling skills with unfamiliar material. His work showed interesting contrast in media (pencil watercolour).</p>
<p>I learnt how to draw my garden in detail; to use the colours; to draw things as I see it. I would now like to find out more about everything - how to shade, draw better etc.</p> <p>Elisha</p>	<p><b>Creating, making and presenting</b>    Using skills, techniques and processes    Level 3</p> <p>Elisha uses several elements and she has attempted to use media in sophisticated fashion. The work is short on tone.</p>
<p>I learnt to look carefully. I enjoyed doing this drawing because I enjoyed looking carefully.</p> <p>Lucy</p>	<p><b>Creating, making and presenting</b>    Using skills, techniques and processes    Level 2</p> <p>Lucy's work indicates a basic manipulation of media - no real evidence of skill in handling. She organises elements at this level only - no real evidence of skill in observation. This student is a Learning Centre candidate who finds instructions difficult to follow.</p>

## E

Some possible pointers for assessment include the following:

- degree of detail from observations
- skill in rendering the images they saw
- skill in using drawing implements
- ability to follow instructions in relation to the task
- capacity to complete the task within the particular time limit.

## Relevance to strand organisers

This is a useful example of a unit of work of short duration, that might be part of a larger program or a one-off art experience. Such brief activities using similar skills might be undertaken at two or more points within a longer program of work to allow teachers to assess students' increasing understanding and skill in relation to experience with particular media and concepts.

# Creatures

## School profile

Location:	Country
Level:	Secondary
System:	State
Gender mix:	Co-educational
Teacher:	Specialist in Visual Arts – Art/Craft/Design

## Work sample context

Class size:	Seventeen
Gender balance:	40% girls, 60% boys
Time of year:	This activity took place in the middle of Term 3.
Duration of activity:	The students met for two hours per week over six to eight weeks.
Previous exposure:	These students had very little exposure to the papier maché medium, but most had made a creature using clay.

## Rim

This unit was aimed at assisting the students to gain an understanding of design through drawing their intended creature, and translating that design into a three dimensional papier maché sculpture, learning a range of skills that covered art, craft and design.

## Preparation

The teacher assembled a range of materials for students to work with, and examples of imaginary creatures as manifested in art over the centuries.

## Materials, equipment and resources

Materials utilised included wire, gouache, newspaper, clay and fabric. Resources to stimulate their imagination were drawn from art books showing examples of ancient and contemporary renditions of fantastic creatures including gargoyles, Buddhist and Hindu sculptures, the art work of Graceet, Cheval, Breughel, Durer, Bosch, Goya and Dali.

## Process

Students looked at examples of fantastic creatures in artworks assembled by the teacher. They then developed working drawings of an imaginary creature. Working from this basic drawing, the students improvised where necessary to balance, add detail, expression, texture and colour, using wire to develop the framework, newspaper and masking tape to provide the flesh and shape of the creature, clay to model the teeth and eyes, and gouache for colour.

While the project required the students to work primarily as individuals, there were parts of the process where they assisted each other.

## Teacher intervention

Encouragement and guidance throughout each stage of the process.

## Skills and techniques

Students drew upon design skills, skills required to translate two dimensional design into three dimensional sculptures as well as improvisation skills as needed to accommodate the demands of the papier maché medium and unexpected occurrences.





Student remarks	Teacher remarks
<p>I learnt about balance and putting it together.</p> <p>It took a long time but was fun. It was a bit messy too.</p> <p style="text-align: right;">Tammy</p>	<p><b>Creating, making and presenting</b>    Exploring and developing ideas    Level 5 Using skills, techniques and processes    Level 6</p> <p><b>Past and present contexts</b>    Level 4</p> <p>Tammy's journal indicated her thinking processes from the development to completion phase showing the influences gained from researching work of past artists. She demonstrated an ability to manipulate the materials into a sculptural form. She showed an awareness of the use of fantastic creatures in different cultural traditions.</p>
<p>I learnt how to make a creature and how to do all the papier maché. I would now like to improve my skills in making the monster.</p> <p style="text-align: right;">Tanqa</p>	<p><b>Creating, making and presenting</b>    Exploring and developing ideas    Level 5 Using skills, techniques and processes    Level 5</p> <p><b>Past and present contexts</b>    Level 4</p> <p>Tanya's work indicated an ability to adapt images for the purposes of her own design. She was competent in using the papier maché medium and colouring it.</p>
<p>I enjoyed painting my creature and would now like to find out more about spray painting.</p> <p style="text-align: right;">Leah</p>	<p><b>Creating, making and presenting</b>    Exploring and developing ideas    Level 5 Using skills, techniques and processes    Level 6</p> <p><b>Past and present contexts</b>    Level 4</p> <p>Leah's work showed her ability to draw upon the practice of artists to develop her sculpture and showed excellent ability in using the materials to realise her creature.</p>
<p>I learnt how to spray paint and how to make the arms, legs and head.</p> <p style="text-align: right;">Kiara</p>	<p><b>Creating, making and presenting</b>    Exploring and developing ideas    Level 5 Using skills, techniques and processes    Level 5</p> <p><b>Past and present contexts</b>    Level 4</p> <p>Kiara showed competence in translating her design into a sculpture. Her design and contribution to class discussion did not indicate an ability to draw upon and extend her own ideas from observing the work of other cultures and artists.</p>
<p>I achieved a heaps cool creature. I would now like to find out more about drawing and toning.</p> <p style="text-align: right;">Karen</p>	<p><b>Creating, making and presenting</b>    Exploring and developing ideas    Level 5 Using skills, techniques and processes    Level 5</p> <p><b>Past and present contexts</b>    Level 4</p> <p>Karen's use of the materials was competent, but she had difficulty in rendering her original concept into a sculpture.</p>



E

There were many perspectives for assessment in this activity including the following:

- contribution to class discussion in the introductory phase
- imagination of initial design
- skill in using materials to achieve desired effect
- success in translating design into sculpture.

### Relevance to strand organisers

While the teacher chose to address *Exploring and developing ideas* and *Using skills, techniques and processes* within the *Creating, making and presenting* strand organiser, and *Past and present contexts* there is scope to incorporate *Arts criticism and aesthetics* and also *Presenting*.

A variety of strategies could be implemented to assess the level of students' aesthetic understanding in relation to the task – through class discussion, journal entries or written assignments and through the choices implemented in the finished sculpture.

Likewise, *Presenting* could be addressed through several levels. This could range from the showing and sharing of their creatures with their peers, to an exhibition for the public. Students could take responsibility for setting up the display exercising choices as to how they displayed their own creature appropriately within the whole presentation.

# Fantastic buildings

## School profile

Location:	City/Metropolitan
Level:	P-12
System:	Catholic
Gender mix:	Girls only
Teacher:	Specialist in Visual Arts – Art, Craft and Design

## Work sample context

Class size:	Twenty
Gender balance:	All girls
Time of year:	This activity took place during Term 2.
Duration of activity:	In the school's seven day timetable the students have three lessons of forty minutes every seven days.
Previous exposure:	Students had already participated in a unit on one point perspective.



## Aim

The aim of this unit was to introduce the students to the concept of two-point perspective and tonal techniques as a means of creating the illusion of depth, and to the skills needed to utilise two-point perspective in their artwork in a simple architectural rendering of buildings and still life drawings.

## Preparation

The teacher prepared tables demonstrating shading and pencil rendering, and collected illustrations of artwork throughout history demonstrating the application of two-point perspective to drawing.

## Materials, equipment and resources

Students utilised a range of materials including cartridge paper, 2B, 4B, 6B, and EB lead pencils, Derwent coloured pencils, Aquarelles and oil base inks for marbling background paper. Resources included a slide pack of perspective paintings throughout the history of European art, and the posters of M.C. Escher.

## Process

The students were introduced to the concept through a discussion on illusion and perception. They viewed a slide pack illustrating images drawn and painted in perspective, and discussed what effects have contributed to making these works look real or three dimensional and why. The work and posters of M.C. Escher provided additional stimulus.

The students undertook a range of exercises drawing geometric shapes utilising two point perspective, exercises in tonal rendering using lead pencils, and still life drawings before designing their futuristic cities.

## Teacher intervention

Throughout the lessons each student received individual attention. Their attention was drawn towards three-dimensional objects in the classroom to assist them to understand how to achieve a three-dimensional effect.

## Skills and techniques

Skills employed included being able to conceptualise in three dimensions. Students used techniques of accurate two-dimensional drawing and tonal rendering.



## Student remarks

## Teacher remarks

I learnt that 2 point perspective is a lot of fun, and it taught me how to look at things differently. I achieved a better understanding of how to look at objects to get better effects, such as darkness and lightness, straight angles, flat, curved.

Melissa

## Creating, making and presenting

Exploring and developing ideas	Level 5
Using skills, techniques and process	Level 6
Presenting	Level 5

Melissa was able to explore ideas, with a lot of teacher input and conferencing. She took the skills learnt and applied them successfully. Her work was well presented, but could have had more detail and variation.

I learnt how to effectively draw, shape and tone objects in one and two point perspective and how to make my artworks look realistic and creative.

I enjoyed creating a two point perspective drawing of a futuristic city, because you were able to use your imagination and creativity.

Belinda

## Creating, making and presenting

Exploring and developing ideas	Level 6
Using skills, techniques and process	Level 7
Presenting	Level 7

Belinda is able to present ideas in unique form and to emulate skills accurately. Her work demonstrated meticulous care in rendering.

I learnt how to use two point perspective in different ways, including shading and colouring techniques. I enjoyed drawing building in the 2 point perspective unit as it gave me a chance to use my imagination in designing and colouring the buildings for a futuristic city.

Alicia

## Creating, making and presenting

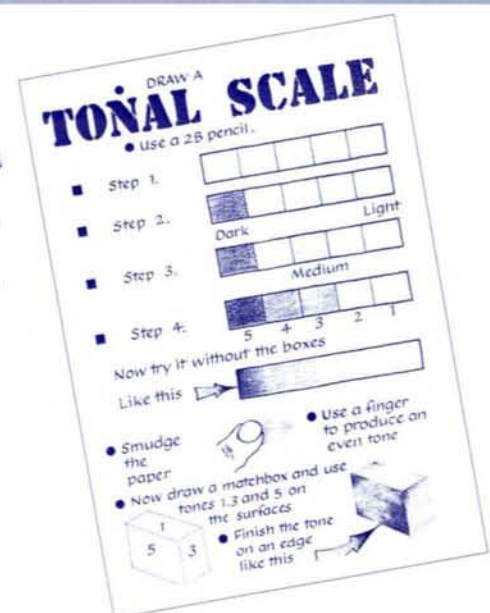
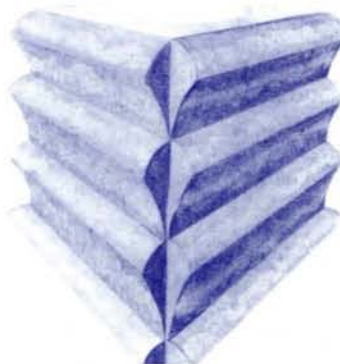
Exploring and developing ideas	Level 6
Using skills, techniques and process	Level 7
Presenting	Level 7

Alicia is able to take technique and ideas to an advanced level to create new and experimental work. She uses her imagination to invent new ideas. She demonstrates an understanding of skills in rendering and is able to observe objects of the real world and interpret this information realistically in visual form. Work is carefully presented and finished off well.

E

This activity offers scope for a number of assessment strategies including the following:

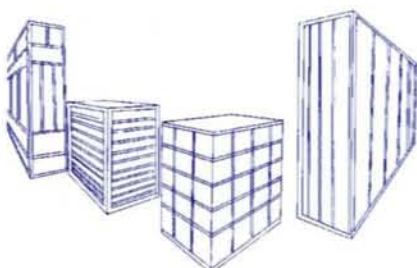
- process journal showing evidence of work on tonal rendering; exploration of perspective; exercises in shape drawing, still life work; and application of techniques in an imagined futuristic city; employing colour, pencil rendering
- preparatory sketches
- completed artwork of individual interpretation of futuristic city, demonstrating understanding and application of two-point perspective.



## Relevance to strand organisers

While the teacher chose to focus assessment of achievement on the *Creating, making and presenting* strand organiser, there is potential for inclusion of both the *Arts criticism and aesthetics*, and *Past and present contexts* strand organisers. The study of the use of illusion and perspective in the work of established artists throughout history could be assessed by introducing activities that demonstrated students' understanding which could encompass both *Arts criticism and aesthetics*, and *Past and present contexts*.

Arts criticism and aesthetics are also employed by the students in their practical work, and the designing of their futuristic fantasy city.





# Australia Remembers

## School profile

Location:	City/Metropolitan
Level:	P-12
System:	Catholic
Gender mix:	Girls only
Teacher:	Specialist in Visual Arts and Music

## Work sample context

Class size:	Twenty-three
Gender balance:	All girls
Time of year:	This activity took place during Term 3.
Duration of activity:	Two hours per week over six successive weeks.
Previous exposure:	None at all or very little.

## Aim

The end goal was to produce a piece of sculpture of substantial size. During the activity students would experience the process involved in researching materials related to the theme, developing a two-dimensional design, translating that design into a sculpture using the medium of clay and taking that sculpture right through to the firing process.

## Preparation

The theme of this unit of work was 'Australia Remembers', the celebration of the end of World War II. In preparation the teacher gathered images of World War II from newspaper sources. The students were introduced to relevant movements in contemporary art by viewing a video on contemporary art trends and their impact upon society.

## Materials, equipment and resources

Students utilised a range of materials including lead pencil, coloured pencils, the photocopier, clay and stip.

Resources that provided stimuli for this activity included the BBC video documentary *The Shock of the New*, presented by Robert Hughes, and a supplement in the *Adelaide Advertiser* addressing the theme 'Australia Remembers'.

## Process

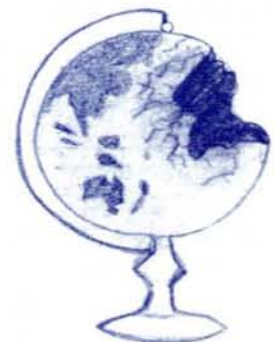
From the images presented which included items such as medals and badges students drew up designs in their process journal. The teacher introduced them to clay modelling techniques such as pinching, slabbing and coiling. Students developed their sculptures, learning how to deal with unpredictable occurrences such as cracks, finding ways of incorporating them into the finished product.

## Teacher intervention

Not applicable.

## Skills and techniques

Design and construction skills, and a variety of modelling techniques such as pinching, slabbing and coiling.





## Student remarks

## Teacher remarks

I learnt how to coil, how to smooth out the clay, how to build on a large scale, how to reduce the surface to make it thinner, how to go from paper to clay.

I would now like to find out more about making and constructing in clay – doing bigger and better things.

Melanie

**Creating, making and presenting**

Exploring and developing ideas  
Using skills, techniques and process  
Presenting

Level 5  
Level 7  
Level 8  
Level 7

**Arts criticism and aesthetics**

Level 5 fits the ideas and observations which were the starting point for this work. This student has good skills and does not give up on ideas and in this way reaches a very good level. This piece of work would be presented extremely well as it is interesting and unusual. Melanie is able to look at other works and can judge whether the work is well made, aesthetically pleasing or poor art.

I learnt what clay does. How much it is enjoyable to thump it around.

I achieved my goal from the drawing to the clay, making the model.

The best thing about the activity was actually sketching first, then making the model and seeing it finished to my satisfaction.

Budsarin

**Creating, making and presenting**

Exploring and developing ideas  
Using skills, techniques and process  
Presenting

Level 7  
Level 8  
Level 8  
Level 7

**Arts criticism and aesthetics**

This student works well independently and is able to consider and consult other works and ideas to formulate ideas for her own work. She is able to fulfil all the elements of this criteria and has an intelligent approach to all elements of her work. This piece was made as a presentation piece and I feel it fully fulfils the requirements, just with its presence. Budsarin has a sound knowledge and understanding of the aesthetic judgements of artwork.



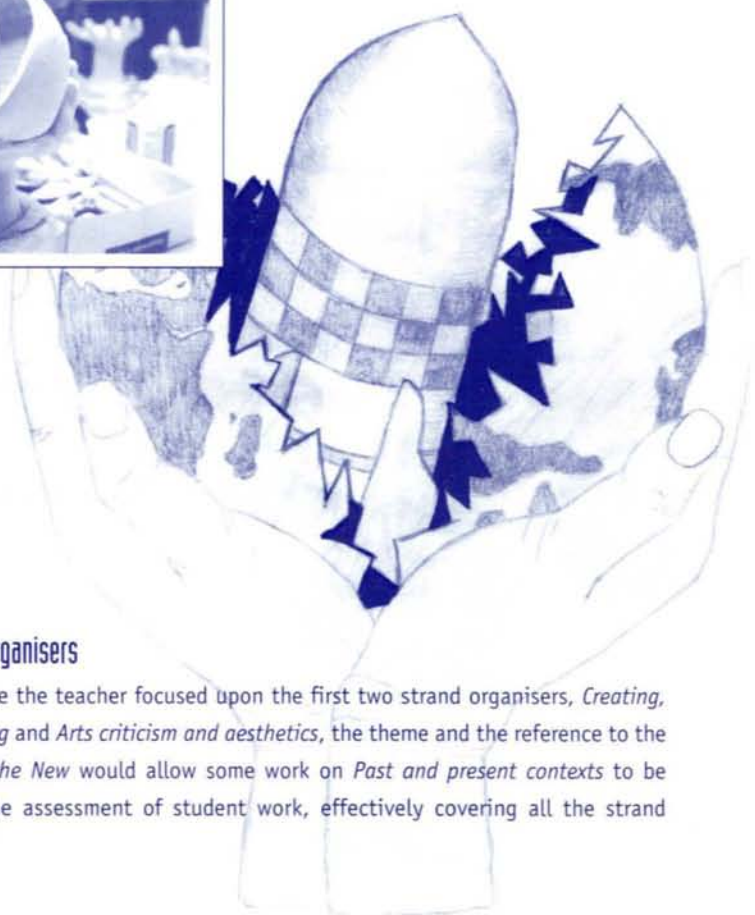
E

This activity offers scope for a number of assessment strategies, including the following:

- maintenance of process journal
- evidence of research and experimentation with design development in journal
- skill in clay sculpting techniques
- ability to solve problems related to clay sculpting and firing
- satisfactory completion of task.

**Relevance to strand organisers**

While in this instance the teacher focused upon the first two strand organisers, *Creating, making and presenting* and *Arts criticism and aesthetics*, the theme and the reference to the video *The Shock of the New* would allow some work on *Past and present contexts* to be incorporated into the assessment of student work, effectively covering all the strand organisers.



# Brainspace

## School profile

Location:	City/Metropolitan
Level:	Junior Secondary
System:	State
Gender mix:	Co-educational
Teacher:	Specialist in Visual Arts

## Work sample context

Class size:	Twenty-seven
Gender balance:	Twenty girls, seven boys
Time of year:	This activity took place beginning of Term 1.
Duration of activity:	Two to three lessons of 75 minutes each, one lesson per week.
Previous exposure:	Very little to this type of activity which was offered as an elective.



## Aim

Skills in drawing face in perspective, manipulation of different media and imaginative interpretation of the theme.

## Preparation

The teacher collated resources such as prints and books demonstrating interpretations of a similar theme.

## Materials, equipment and resources

Materials included paint, both acrylic and gouache, coloured pencil, collage, and cardboard (for presentation).

## Process

This activity was an aspect of the 'Me' theme for Year 10 across the curriculum. The teacher introduced the students to concepts of perspective drawing in relation to portraits. They explored the use of different media such as acrylic paints, gouache, coloured pencil and collage.

The end product was to be a large scale artwork which visually expressed their inner thoughts and feelings, under the title 'Brainspace'.

The assignment allowed them to explore a range of techniques and skills, such as drawing the face in perspective and manipulation of different media, colour blending, how to introduce contour and use of proportion appropriately. They were shown the work of several artists who had explored similar themes.

The students worked individually to produce their personal interpretation. Each was required to maintain a process journal.

## Teacher intervention

The teacher gave help with technique, and suggestions on ways to illustrate the theme, as well as offering general praise and constructive criticism.

## Skills and techniques

Students drew upon skills such as colour blending, drawing using contour and proportion.



Student remarks	Teacher remarks
<p>I learnt to express my feelings through the medium I have chosen.</p> <p>I enjoyed watching a blank piece of paper turn into something I liked.</p> <p>Paul</p>	<p><b>Creating, making and presenting</b>    Exploring and developing ideas    Level 6 Using skills, techniques and processes    Level 6</p> <p>Paul demonstrated an imaginative use of the page and interpretation of the theme. He showed excellent handling of media and excellent drawing skills.</p>
<p>I enjoyed trying to show my emotions on a piece of paper and because it was a relatively 'fun' exercise I enjoyed experimenting with different mediums.</p> <p>One thing I wanted to achieve was to shock the audience without turning them off completely – to look gruesome but not revolting.</p> <p>The best thing about the activity was the freedom we had to create the image we had in our minds.</p> <p>Kelly</p>	<p><b>Creating, making and presenting</b>    Exploring and developing ideas    Level 6 Using skills, techniques and processes    Level 6</p> <p>Kelly was able to express emotions visually. She demonstrated excellent use of media, elements and principles of visual arts. Her completed work showed an imaginative manipulation of subject matter.</p>
<p>I learnt how to shade around the face, with pail pastels, how to blend colours, make the shirt have a rough surface.</p> <p>I gained confidence in applying and blending colours.</p> <p>Linda</p>	<p><b>Creating, making and presenting</b>    Exploring and developing ideas    Level 4 Using skills, techniques and processes    Level 4</p> <p>Linda makes attempt at tonality. She experiments with different media. At this stage her work demonstrates an average handling of different elements and principles of design.</p>

## E

The following criteria are some possible pointers for assessment in this activity

- completeness of process journal, working drawings for end product, notes on influential artists, and exercises in techniques demonstrated in class
- completion of homework drawings
- completed practical assignment
- degree of competency in use of techniques
- degree of competency in use of different media
- imaginative interpretation of the task.



### Relevance to strand organisers

While the teacher only assessed this work within the *Creating, making and presenting* strand organiser, with an emphasis on *Exploring and developing ideas*, and *Using skills, techniques and processes*, there is clearly potential to broaden the scope for assessment to include *Arts criticism and aesthetics* and *Past and present contexts*, through the survey of works of other artists and the introduction to ideas such as surrealism and abstraction. Students might write a paper, or undertake research on an artist whose work particularly interests them and which influences the choices they make in their own artwork.

# Favourite places

## School profile

Location:	City/Metropolitan
Level:	Junior Secondary
System:	State
Gender mix:	Co-educational
Teacher:	Specialist in Visual Arts

## Work sample context

Class size:	Twenty
Gender balance:	Twelve girls, eight boys
Time of year:	This activity took place at the end of Term 1.
Duration of activity:	Students had two to three lessons of one and a quarter hours per week for six weeks.
Previous exposure:	This is an elective class. Students had some exposure to Art in Years 7 and 8, and throughout Year 9.

## Aim

This activity was designed to introduce the students to techniques and skills, such as perspective, principles of design, paint mixing, collage, pencil rendering, manipulation of content and balanced composition and some experience of artistic imagination through creating a representation of a 'favourite place'.

## Preparation

The teacher collected examples of artists' work utilising this idea, and prepared worksheets on perspectives drawing.

## Materials, equipment and resources

Students could have their own choice of art mediums.

## Process

Students were required to keep a process journal detailing their working drawings, ideas for their space, and notes on artists studied in the introduction to the unit. They were regularly set tasks to be completed at home.

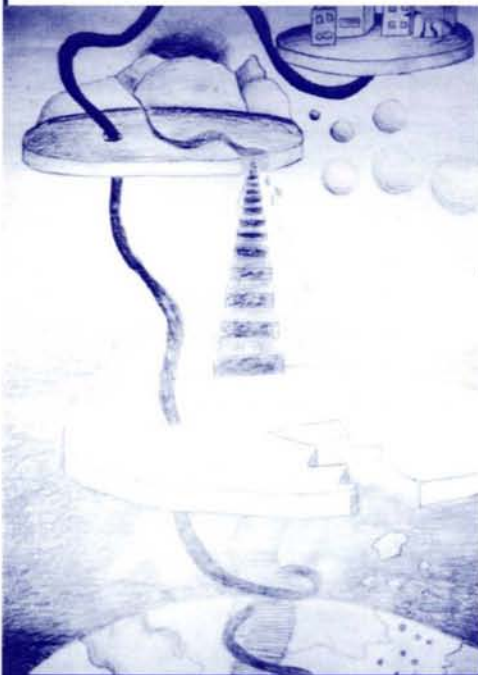
While the project required the students to work primarily as individuals, there were parts of the process where they assisted each other.

## Teacher intervention

The teacher offered suggestions throughout the process, or assisted in acquiring specific media at students' requests.

## Skills and techniques

Students used a range of skills including rendering, perspective drawing and principles of design. Techniques included paint mixing, collage, pencil rendering, manipulation of content to lead to a balanced composition.





Student remarks	Teacher remarks
<p>I learnt how to draw stairs in perspective, more about Van Gogh's 'Starry Night', discovered artist Brett Whitely, shading using colour, using lines in movement.</p> <p>I enjoyed drawing the waves, using the colours, enjoyed using media. I achieved a better use of shading with colours, what I was aiming for, 'My Place', drawing in perspective better (very pleased with the overall image). The best thing about the activity was finishing it and feeling happy with the result, using colours. I would now like to find out more about Brett Whitely's series on waves, learn how to shade and draw more.</p> <p>Mai Linh</p>	<p><b>Creating, making and presenting</b></p> <p>Exploring and developing ideas Level 5 Using skills, techniques and processes Level 5</p> <p><b>Arts criticism and aesthetics</b> Level 6</p> <p>Mai Linh researched work of Van Gogh without being required to. Her work shows excellent manipulation of media. Compositional skills were clearly evident.</p>
<p>I learnt how to portray spheres on a flat surface.</p> <p>I enjoyed doing this artwork because it let me express myself by drawing a fantasy that I have had since I was young. I would now like to find out more about using this medium in more intricate designs.</p> <p>Josephine</p>	<p><b>Creating, making and presenting</b></p> <p>Exploring and developing ideas Level 4 Using skills, techniques and processes Level 4</p> <p>Josephine experimented satisfactorily with the fantasy notion. There was skill evident in perspective and rendering.</p>
<p>I enjoyed adding different shades of the same colour together for shading and contrast.</p> <p>The best thing about the activity was learning how to get a 3D effect and directing the features to viewpoints. I would now like to find out more about applying more solid colour and darker shading.</p> <p>Rebecca</p>	<p><b>Creating, making and presenting</b></p> <p>Exploring and developing ideas Level 5 Using skills, techniques and processes Level 5</p> <p>Rebecca demonstrated competent handling of media. Her work shows successful manipulation of composition requirements demonstrating an understanding of balance, depth, rhythm.</p>
<p>I learnt that my space land would all be a dream.</p> <p>I enjoyed nothing.</p> <p>I achieved a piece of work for a mark on my report. The best thing about the activity was it was a real skill. I would now like to find out more about how to blend with colour pencils and more technique in my lead drawing.</p> <p>Matthew</p>	<p><b>Creating, making and presenting</b></p> <p>Exploring and developing ideas Level 3 Using skills, techniques and processes Level 3</p> <p>Matthew has used several elements of design but has not manipulated them well. At this stage his work is compositionally lacking. With further development of artwork, he could attain Level 4. He was a new student in 1995 – with almost no previous experience.</p>

## E

This task offers many possible points for assessment including the following:

- the completeness of their process journal to include examples of perspective, and a progressive log of ideas for their major assignment, with reference to influential artists
- regular homework drawings demonstrating their use of skills and techniques such as paint mixing and pencil rendering, and ideas for manipulation of the content of their imagined 'favourite place' and
- completed large scale image demonstrating understanding of perspective, use of different media, balanced composition and manipulation of image.

## Relevance to strand organisers

The teacher has assessed the students only within the *Creating, making and presenting* strand organiser in relation to *Exploring and developing ideas*, and *Using skills, techniques and processes*. However, one student on her own initiative undertook additional research on particular artists and was also assessed in relation to *Arts criticism and aesthetics*.

Given the reference to the works of a range of artists and the introduction to the techniques of perspective and other aspects of design, there is scope within this unit of work to include a component for assessment in relation to *Past and present contexts*.

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