AUSTRALIAN CURRICULUM, ASSESSMENT AND REPORTING AUTHORITY

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SHAPE OF THE AUSTRALIAN CURRICULUM: THE ARTS

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2 THE ARTS IN THE AUSTRALIAN CURRICULUM

2.0 Introduction

Purpose:

The *Shape of the Australian Curriculum: The Arts* will guide the writing of the Australian Arts curriculum K–12.

This paper has been prepared following analysis of extensive consultation feedback to the National Arts Curriculum Initial Advice Paper and decisions taken by the National Curriculum Board.

The paper should be read in conjunction with *The Shape of the Australian Curriculum*.

1. The *Shape of the Australian Curriculum: The Arts* provides direction for Arts throughout Years K-12. Currently, knowledge in the Arts is not universally understood and taught in all schools. It is only in recent years that the Arts has become a key learning area in all states and territories at all age levels. Previously, some art forms have had stronger presence than others within the curriculum. In many schools, the Arts, particularly Dance and Drama, are still mainly offered as co-curricular or extra-curricular activities; Media Arts appears in some, but not all, State and Territory Arts curricula; and in one state Music and Visual Arts only are legislated for inclusion in the curriculum. The Arts curriculum will be written to cater for both generalist classroom teachers and teachers with specialist arts backgrounds.

2.1 Rationale

2. The Arts are fundamental to the learning of all young Australians. The Arts make distinct and unique contributions to each young person's ability to perceive, imagine, create, think, feel, symbolise, communicate, understand and become confident and creative individuals. The Arts in this Australian curriculum will provide all young Australians with the opportunity to imagine and creatively engage, personally and collectively within their real and imagined worlds. Engagement in all the Arts, shapes our thought and activity, and makes a significant contribution to the broader community. Each of the Arts assists in developing identity, confidence, social participation and inclusion. Cultural diversity and indigenous cultural heritage are integral to all art forms.

3. The Arts have a special relationship with learning, in that the Arts can be learned and can be used as a tool by which to learn about something else. Fully understanding the Arts involves critical and practical study. Through critical and practical study students have the opportunity to explore, experiment, create, analyse and critique, and ultimately discover multiple meanings in artwork.

2.2 The Art forms

4. Students will experience and study the following five art forms to develop their arts practice and aesthetic knowledge:

    - Dance
    - Drama
    - Media Arts
    - Music
    - Visual Arts.

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2.3 Defining the Arts

5. We experience and engage in the Arts through sensory, cognitive and affective dimensions of perception. We make sense of the Arts within our three realms of experience:

    - the realm of personal experience
    - the realm of our relation to others and the society we experience
    - the realm of people, places and objects which lie beyond our direct experience.

6. Through the five art forms we create representations of these three realms.

7. Art making involves working through three processes, generating, realizing and responding, which together comprise **aesthetic knowledge**.

8. Artists **generate** representations of their reality from an *idea*, an *intention*, an *expressive* or *imaginative impulse* or a *stimulus* by using the elements of the art form. They **realize** their creation as artwork, by using the instruments, media and materials in the processes and practices of that art form, to create new configurations of meaning for communicating to audiences. Realizing is used throughout this curriculum in its sense of 'making real', not in its sense of 'suddenly understanding'. Audiences **respond** in two ways: they *apprehend* the artistic experience itself and *comprehend* the artwork critically in ways that result in active understanding.

9. Each art form is recognisably distinct, but the Arts are organically connected, and not easily separable in some contexts, including much contemporary popular culture. Art exists and can be known aesthetically in process as much as in finished artistic products – some genres in all art forms only exist in process. Depending on the art form, artists and audiences may work individually or in collaborative groups. In all arts the artists themselves form one of the primary audiences, in some, there may be no other external audience.

10. *Creativity* is present through all aspects of the Arts. So too is *design*, a creative problem-solving process which is used throughout contemporary life and is integrated across all five art forms. Design is influenced by and influences our understanding of society, culture and the environment. All individuals can engage and participate in the Arts, as artist, audience and user – and much more than they realise. We will be aware, though often not consciously, of the aesthetic dimension of the design of the objects we use, the public spaces we travel through and the music that acts as a soundscape of our daily lives.

11. *Arts* and *culture* are sometimes used synonymously, but they are not the same. Three perceptions of the term *culture* are considered in this draft Shape paper.

    i) In common usage *culture* refers to any combination of race, gender, social practices belonging to a distinct human group and not necessarily to artistic content.
    ii) *Culture* is used to refer to the Arts with or without reference to the common usage.
    iii) Sometimes, *culture* refers to socially high-status apprehension of arts in their relationship with their society, e.g. 'cultured' and 'high culture'. Arts are valued as a cultural product, even as culture itself. The most sophisticated of these cultural products evoke the character and the complexity of the society. This is why they are highly valued.

12. However, all art making and artworks are culturally mediated, and the meanings they express are directly related to the culture in which the artists and audiences live. The Arts are shaped by their culture, its history and traditions and in turn help to shape and re-shape it. The draft Shape paper indicates young people will be helped in navigating with understanding among these definitions.

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2.3.1 Defining Dance

13. Dance is a dynamic and expressive performing art. The body, movement and relationships are central to its diverse forms and range of techniques. Dance reflects and shapes contemporary local and globalised cultures, communicating ideas through the related practices of performing and choreographing. From early learning, dance is multi-sensory and multi-modal with dance movement embodying feeling, thinking and aesthetic understanding. When people dance, the interplay of visual, auditory, spatial, temporal and kinaesthetic perception evokes emotional and cognitive meanings. Viewing dance can be an engaging live and on-screen experience with new technologies providing increased access for participants and audiences. As a lifelong activity for individuals and groups, dance supports personal expression in changing social contexts, from early childhood to teenage and later years.

2.3.2 Defining Drama

14. Drama is a collaborative performing art where participants agree to imagine and actively construct a world which is known as the dramatic context. The central activity is live enactment: participants stepping into an imagined world to represent and bring to life the dramatic context. Drama becomes theatre when it is acted by participants for an audience other than themselves. Drama exists in time, place and action. Through its primary instruments of the human body, voice and language, it integrates spoken, physical, emotional, visual and aural dimensions and sign systems in order to create symbolic meanings. In theatre, other design elements, media and technologies are often used to enhance the communication for the audience.

2.3.3 Defining Media Arts

15. Media Arts is the creative use of communications technologies to tell stories and explore concepts for diverse purposes and audiences. Media artists represent personal, social and cultural realities using platforms such as television, film, video, newspapers, magazines, radio, video games, the worldwide web and mobile media. Produced and received in diverse contexts, these communication forms are important sources of information, entertainment, persuasion and education and are significant cultural industries in Australian society. Digital technologies have expanded the role that media play in every Australian's family, leisure, social, educational and working lives. Media Arts explores the diverse artistic, creative, social and institutional factors that shape communication and contribute to the formation of identities. Through Media Arts, individuals and groups participate in, experiment with and interpret the rich culture and communications practices that surround them.

2.3.4 Defining Music

16. Music is the imaginative process of creating, performing, and responding to sound and silence for personal and collective meaning. Through the processes of creating musical works, performing with voice and instrument, and responding to our own and others' music, individuals and groups communicate meanings, beliefs and values. Music engagement shapes our thought and activity, and is evident from the earliest stages of life. People turn to music at times of emotional, physical, and intellectual need. Music is a pervasive feature of contemporary life. In a mobile digital age, music engagement both underpins and accompanies many of our day-to-day activities, and, marks the significant moments of individual and collective life.

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2.3.5 Defining Visual Arts

17. Visual Arts is an imaginative engagement with visual and material skills and technologies, a way of designing and making thinking visible. Ideas are manifested in 2, 3 or 4 dimensions by constructing artworks and engaging visually, creatively and cognitively with a multi-modal visual world. Visual Arts includes objects and images, performances, temporal and audio works, designed environments and graphic communications, and inter-textual combinations of these. Artworks embody cultural, cognitive and spiritual knowledge and are subject to critical scrutiny via the histories, theories and critical contexts informing the body of knowledge in the field.

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3 ORGANISATION OF THE ARTS CURRICULUM

In approaching the five art forms within The Arts Learning Area it is important to identify an organisational structure which provides a unified starting point. This organisation provides structure for the early years and lends itself to in-depth exploration in the specialist art forms as the developing complexity is taught and learned.

3.1 Aesthetic knowledge

18. The Arts curriculum will teach aesthetic knowledge of art making and artworks. Alongside practical knowledge and skills, students learn critical practice, conceptual, contextual and theoretical understanding, and both range and depth of cultural and historical perspectives. The Arts provide a natural form of enquiry learning. Through generating and realizing artworks, and apprehending their experiences, students learn to comprehend them through addressing key questions, such as, but not limited to:

    - *What meanings are intended by the artist(s) and constructed by the audience(s)?*
    - *How have the elements, media and instruments of the art form been organised and arranged?*
    - *What is the cultural context of the artwork and what does it signify about that culture?*
    - *How does this artwork relate to its social context and that of its audience?*
    - *What is the place of the artwork in terms of the historical forces and influences that created (or are creating) it?*
    - *What are its ideological and philosophical perspectives and what does it not address or signify?*
    - *What processes of the human mind and emotions are involved in the artwork?*

3.2 Organising strands

19. The three organising strands are categories stem from the key question, *What do we do when we engage in the Arts?*

20. Currently curriculum documents in states and territories use many different terms to define concepts and elements in the Arts. Often the same terms are used variously. Consequently, the Arts do not have a terminology that is entirely free from ambiguity and multiple or conflicting meanings. This is why the set of primary organisers proposed for the Australian Arts Curriculum are: *generating, realizing, responding* – incorporating *apprehending* and *comprehending*, all of which are familiar in arts literature. These are carefully re-defined in keeping with their linguistic origins, though, like all other terms, these five key terms have several other possible meanings or nuances. These terms are used clearly, consistently and in context throughout this document, so that they will quickly become familiar labels.

21. Understanding in any art form that is deep, broad and enabling involves the three interconnected processes: generating, realizing and responding. Within each art form, these three strands have art form specific terminology.

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Generating: (by artist/s)

Throughout this Shape paper, 'generating' means using the elements of the art form to imagine and design artwork from an expressive or imaginative impulse, an idea, an intention or a stimulus.

Realizing: (by artist/s to communicate to audiences)

Throughout this draft Shape paper, 'realizing' means managing with imagination the materials, instruments and media of the art form, to communicate artwork for audiences to experience.

Responding (by audiences, including the artist/s themselves and others)

Throughout this Shape paper, 'responding' refers to the two complementary processes of **Apprehending** and **Comprehending** artwork. Students learn to apprehend the artwork by experiencing it through the three dimensions of perception and relating them to the three world perspectives. Students learn to comprehend the artistic experience or the artwork by posing key questions that apply to it reflective focusing lenses.

Diagram 1. The recursive nature of organising strands in the Arts

22. The three strands may occur simultaneously (see Diagram 1). For example, artists themselves are invariably responding to their work as they realize it; the development from generation to realization may be continuous and interwoven. Some complex functions such as directing and producing, contain both generating and realizing activities. The categorisation is also recursive, not linear. That is, often the realization process entails further generation. Sometimes responding to art, for example by historical or technical study of others' art, may generate new artwork. This recursiveness can be recognised in the teaching, approaches to activities and assessment criteria within each art form (see Table 1).

What we do when we engage in the Arts?

Table 1

Starting point
an expressive or imaginative impulse, an idea, an intention, or a stimulus including other artwork

	Dance	Drama	Media Arts	Music	Visual Arts
Generating imagining engaging expressing playing exploring experimenting taking risks forming designing developing skills developing processes	*exploring stimuli* *improvising* *interpreting (ideas)* *problem-solving* *varying* *manipulating* *phrasing* *forming** *developing:* • *technical skills* • *bodily competence* • *movement qualities* • *kinaesthetic awareness*	*pretending* *making believe* *improvising* *playbuilding* *role-playing* *scriptwriting* *designing* • *production* • *technical* *directing**	*developing treatments* *designing* • *storyboards* • *images* *creating mock-ups** *writing* • *screenplays* • *scripts* *making* • *level designs* • *screen shots*	*arranging* *composing* *developing generative skills* *techniques and processes* *exploring materials and ideas* *extemporising* *improvising* *interpreting* materials and ideas* *inventing sounds, signs and symbols* *listening and critiquing** *manipulating material and ideas* *mixing* *sampling*	*conceptualising* *exploring spatial dimensions* *arranging** *designing* *making marks* *sketching* *inventing symbols* *making visible* *constructing*
	***examples of some complex functions comprise both generating and realizing activities**				
Realizing producing* refining rehearsing presenting performing displaying communicating ***applying skills*** ***applying processes***	*selecting* *organising* *crafting* *forming** *reflecting and refining* *applying:* • *technical skills in performance* • *movement qualities in performance* *interpreting (in performance)* *directing* *designing* *producing*	*acting* *performing* *showing* *rehearsing* *interpreting (in performance)* *directing** *producing** *technical producing*	*gathering images* • *still* • *moving* *directing* *creating layouts** *editing* *mixing* *producing* *sharing* *distributing* *broadcasting*	*Developing performance skills in:* *singing* • *solo* • *in groups* *playing (instrument)* • *solo* • *in groups* *conducting* *interpreting** • *in performance* *listening and critiquing* *practising* *memorising*	*Interpreting* (materials)* *crafting* • *visually* • *temporally* *fabricating* *manipulating** *relating intertextually* *curating* *displaying* *exhibiting* *performing*
Responding	**Responding activities are common across all art forms**				
	Apprehending sensory/kinaesthetic/cognitive/affective		feeling, describing, listening, sensing, spectating		
	applying key questions:		analysing, appraising, appreciating, critiquing, comparing, interpreting (as audience), reflecting, researching, scrutinising, studying the context, studying the history		
	Comprehending aesthetic knowledge of personal, social & external realms – understanding		articulating, assessing, evaluating, planning/replanning, theorising, transforming		

4 THE ARTS LEARNING AREA

4.1 Overview

23. The Australian Curriculum in the Arts will support teachers to plan and implement arts programs that take account of and progressively build on students' arts understanding, knowledge and skills. In this progression, students will be generating and realizing increasingly refined ideas, processes and skills, and responding in wider social and intellectual contexts.

Arts learning in Years K–8

24. This curriculum will be based on the principle that all young Australians have an entitlement to engage with all the five major art forms K–8 and to be given a foundation in the special knowledge and skills base of each art form. It also recognises the diversity of resources and specialist expertise currently available in schools.

25. The Australian Curriculum in the Arts will describe a learning entitlement in the five major art forms for all young Australians from Kindergarten to Year 8, as well as describing additional learning that some schools or school systems could offer to all or some students, as part of their curriculum offering. The K–8 curriculum will be presented in bands (K–2, 3–4, 5–6 and 7–8) and will provide schools with the flexibility to deliver programs in all art forms along with the ability to focus on one or more art form in greater depth.

26. The Arts curriculum will be written on the assumption of about 160 hours in each band of schooling for all students, with schools and school systems able to add to this entitlement.

27. The curriculum will not determine how learning in the Arts will be delivered. Schools will be able to make decisions about how to deliver the Arts curriculum over a school year(s). These decisions will take account of different approaches that can be taken for each art form. As in other curriculum areas, some art forms, and some activities within all art forms, require frequent brief tuition. Other art forms and activities require more intense immersion less frequently.

28. From Years K–8, all art forms will be taught through a balance of the three organising strands. In Years K–2, the Arts build on the Early Years Learning Framework and are taught using a purposeful play-centred approach. In Years K–2, the Arts will be mainly integrated across the curriculum to enhance play-based learning and also to create arts-specific learning outcomes.

29. In the primary years beyond Years K–2, learning in the Arts will occur both through integrated curriculum and art-form-specific approaches. In Years 3–6 some of the instinct to play becomes formalised into both experimentation and artistic practice in the particular art form being studied. In Years 7–8 the study of individual art forms should continue to provide some connectivity across the art forms

Arts learning in Years 9–12

30. In Years 9 and 10, the Arts will be taught distinctly, with recognition of their connectivity with each other and with other Learning Areas. In Years 9–12, students will have the opportunity to study in one or more art forms as a specialisation.

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4.2 Learning in Dance Years K–12

31. Students learn that the body is the instrument for dance and movement the medium for expression. The starting point for dance in school is everyday or ordinary movement, drawing on the foundational genre of modern dance with a range of contemporary styles. From K–12, students participate in three core dance learning experiences by creating, performing and critically viewing dances. They experience dancing and making dances as interrelated creative and technical practices that draw inclusively on their own physicality and ideas.

32. Students use safe dance practices (see Glossary) to work independently and collaboratively, developing technical skills and an understanding of anatomy as applied to dance. They learn to use the elements of dance (body, action, space, time, dynamics and relationships) to generate and realize dance ideas, by improvising, working with choreography to interpret, manipulate, select and refine; and to perform by presenting dance to others. They work with a range of sound accompaniment for dance including diverse musical styles. Students learn that dances can be recorded using informal and formal notation methods and that digital delivery and new technologies can enhance dance learning.

33. Students learn to become critically discerning audience members through responding to dance. They experience dances from a range of cultures including the dances of Aboriginal and Torres Strait Islander people, respecting protocol, and understand that dances are created by people across the world and from past times. Early experiences in dance lead to later participation using other styles and genres, relevant to young people's interests, physical capabilities and the local context. These essential dance experiences develop embodied aesthetic knowledge, recognised as a valid form of study and research.

Dance learning in Years K–2

34. Students learn to generate, realize and respond to dance as individuals and collaboratively, using basic body awareness and safe-dance practices. Improvising playfully with the body to explore movement, they gain a basic understanding of the elements of dance and experience the connections between other art forms, especially music to dance. Students think and communicate through the body to create and share performances of their own dances with their peers and other students in school. In responding to these shared experiences students have opportunities to develop understanding of their preferences in dance. They learn that dances are made by people in different contexts for a range of reasons, such as in school assembly, at a party to celebrate a birthday, on a stage in a theatre, from another part of the community, in Australia or another country.

Dance learning in Years 3–8

35. Students learn to communicate ideas through dance. They understand how movement signs and symbols differ from the written or spoken word, and the visual or auditory symbol systems of other art forms. By working with a stimulus or idea, students generate dances, imagining, improvising with and manipulating dance ideas; they realize intentions by selecting, refining, interpreting, forming and presenting dance; they work with diverse sounds and music to accompany dancing and show awareness of breath, body percussion and different dance styles.

36. Working solo, with partners and in groups, technical skills are developed using safe dance practices, anatomical understanding and the elements of dance. Students respond by using dance-specific terminology to describe and reflect on intentions for dance-making from different contexts (e.g. theatre, community festival, music, film, sacred, ritual), and by critically considering how the elements and techniques have been used to communicate ideas and tell stories. They know that dances can be documented and recorded using notation methods that they have devised, as well as recognised systems.

37. Students experience dances live and on-screen from several cultures, drawing upon TV and the worldwide web to access Australian contemporary culture, historical traditions and international practices. Through generating, realizing and responding, students develop aesthetic knowledge, understanding that dances are created for different purposes, from past times and in contemporary life.

Dance learning in Years 9–10

38. Students learn to develop a range of dance skills, knowledge and aesthetic understanding. They do this through the study and practice of dance elements, genres, styles within genres, techniques, conventions and practices, broadening and deepening their understanding of the cultural dimensions of dance. Students apply the understanding of compositional processes, using the elements of dance with the intention to generate movement to communicate dance ideas. They work individually and collaboratively to realize ideas and perform in partner and group dances. Digital technologies are used to create and record dance.

39. Students develop awareness of Australian and international dance artists, companies and practices. Students use dance language to analyse, appreciate and critique a range of works, viewed live and on film, which may have been created recently or in the past. Students write a range of dance texts. Safe dance practices and technical skills are used, relevant to body type and individuals. Through dance-specific generating, realizing and responding, students develop aesthetic knowledge and understand that dances are created for different purposes, from past times and in contemporary life, and that social networks and technology can be used to contribute to youth culture and innovation in dance.

Dance learning in Years 11–12

40. Students consolidate and extend their development of dance skills, knowledge and aesthetic understanding. They compose and perform dance works and undertake informed critical appreciation based on this aesthetic knowledge of dance practices, elements, styles within genres, techniques and conventions including traditional and contemporary Aboriginal and Torres Strait Islander and Asian dance, and other Australian and international forms.

41. Students research and evaluate intention and meaning in dance works applying a full range of reflective critical questions. They evaluate the significance of Australian and international dance artists and companies. They understand the roles of choreographer, dancer, audience and dance critic in the construction of meaning in dance and are critical and discerning audience members, cognisant of different contexts and viewpoints. Students research and apply an understanding of cultural, political and historical contexts of dance in society through theory and practical work.

4.3 Learning in Drama Years K–12

42. Students learn that as an art form drama draws on play, theatre and performance. In drama, students enact representations of real or imagined human contexts in a safe space. Drama provides students with opportunities to imagine themselves as others, actively step into role and explore beliefs, feelings, relationships and behaviours in diverse human situations. Learning in drama is both process and performance oriented. It involves both performances to specified audiences, as well as activities where the emphasis is on participation rather than communication to an audience. Drama also involves being an audience for the drama of others and understanding the role drama plays in the development of personal, social and cultural identity. Drama in schools includes (but is not limited to) structured and unstructured dramatic play, role-play, playbuilding, text interpretation and theatrical performance. As an art form, drama integrates spoken, physical, emotional, visual and aural dimensions and sign systems. Drama draws on traditions of drama from other times, places and cultures. Contemporary drama is shaped by changing practices, theories and technologies, including the influence of other art forms. Students develop aesthetic knowledge and articulate their understanding in a variety of spoken, written and enacted forms. In drama, students learn interpersonal and intrapersonal skills, knowledge and understanding. Drama also offers a pedagogy which provides valuable learning for other subject areas.

Drama learning in Years K–2

43. Students learn to sustain individual and group dramatic play both spontaneous and structured, and experiment with projected and object-based play and process drama, using familiar human contexts. For example, exploring family and local situations or stories derived from books and popular media. Students engage in informal performance and use their bodies, voices, language, simple props and costumes to communicate stories which have causes and consequences**.** Students participate in teacher-led discussions exploring the significance of dramatic enactment, and also have the opportunity to respond to theatre by groups from beyond the classroom, such as professional performers or other students.

Drama learning in Years 3–8

44. Students learn to manage dramatic tension, space, movement, voice and language in generating and realizing drama. This includes progressively more complex process drama and developing understanding of dramatic sub-text and symbols. They explore both naturalistic and stylised forms of dramatic and theatrical expression, and experiment with contemporary contexts and forms. Students create, produce and perform group-devised theatre. In the earlier years, this is informal and for their peers, moving to more formal performances and audiences as they get older.

45. They begin to understand the roles and responsibilities within theatre such as playwriting, acting, production management, direction and design. In the early primary years, their own themes, words and movement are the basis of performance. From this foundation, they encounter and learn to realize scripted text. They both realize and respond as audience to challenging and complex live theatre of Australian and other significant contemporary and historical world movements, learning to comprehend them critically through several of the focusing lenses. As audience, they realize and respond to challenging and complex live theatre, learning to comprehend them, critically drawing on their own cognitive, sensory and emotional perception.

They gain a basic understanding of dramatic text and sub-text in relation to context. They encounter a diverse range of performance texts, experiencing different styles of live theatre as audience and sharing their own drama and theatre work with others through performance.

Drama learning in Years 9-–10

46. Students learn to broaden and deepen drama and theatre practice in a wide variety of dramatic contexts from different cultural, historical and contemporary settings. They learn to generate, realize and respond to an increasing number and complexity of distinct theatrical forms and performance styles. Students experiment with innovative approaches to managing dramatic form and hybrid forms, and also encounter contemporary performance styles and media. They practise the roles and responsibilities involved in theatrical production and respond through progressively more detailed critical frameworks.

Drama learning in Years 11–12

47. Students learn in, through and about Australian drama and theatre, including indigenous and non-indigenous forms. They explore and critique a range of other significant world movements of theatre. They participate in student-devised drama and applied theatre for a range of contexts, theatrical settings and purposes, in numerous representational modes and styles including contemporary innovative and emerging forms. Students develop the practice of acting, exploring and experiencing both empathic and distanced techniques. They gain experience and understanding of forms and styles of representation and performance drawn from Australian and other significant world drama and theatre. Students learn directing and design skills, processes and techniques, including advanced process approaches and rehearsal techniques. Students learn devising, playwriting, scripting and dramaturgy; and a range of technical skills (including lighting and sound) and production management skills (including administration and budgeting).

48. They gain understanding of the cultural, ethical, social and economic roles of theatre in society, in historical and contemporary perspectives, and of its instrumental applications in the community. Students can both demonstrate and explicitly articulate their aesthetic knowledge of drama and theatre based on a full range of frameworks.

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4.4 Learning in Media Arts Years K–12

49. Engaging young people in artistic media design, production and analysis is crucial because media and popular culture are integral in their lives. Media Arts requires the skills to use technologies for media production and the knowledge that allows critical reflection about media. Media Arts encourages students to imaginatively explore the possibilities for communications forms and to learn through play and experimentation. Students consider their own complex relationships with media and diverse historical, social, cultural, technological, institutional, economic and legal contexts and perspectives.

50. In Media Arts, students develop knowledge and understanding of five key concepts: the media *Languages* used to tell stories; the *Technologies*, which are essential for producing, accessing and distributing media; the various *Institutions* that enable and constrain media production and use; the *Audiences* for whom Media Arts products are made and who respond as consumers, citizens and creative individuals; and the constructed *Representations* of the world which rely on shared social values and beliefs.

Media Arts learning in Years K–2

51. Students learn to experiment creatively, develop skills and communicate with a range of technologies such as digital cameras and computer software, as well as more basic technologies such as scissors and glue. They view and listen to printed, visual and moving image media and respond with relevant actions, gestures, comments and/or questions or with their own products. Students begin to understand that written text, images and sound can be combined to communicate, and that media stories are made by different people and groups for different purposes.

Media Arts learning in Years 3–8

52. Students explore and experiment creatively and imaginatively with communications technologies to develop skills and to generate their own media projects in order to construct representations of people, places, ideas, experiences and processes. They undertake pre-production to research, plan, write scripts, create storyboards and multimedia design briefs. Students develop an understanding of the codes and conventions of various communications forms to design stories appropriate for different contexts and to inform, entertain, persuade or educate audiences.

53. Students realize their projects by working independently or collaboratively to undertake production processes to create media products. They gather digital still and moving images, record sound, generate digital objects, edit, refine images, mix sounds and distribute products. Students respond in Media Arts by conducting research, analysing, evaluating, reflecting, and remixing media. They learn that media present versions of reality through processes of selection and construction related to cultural beliefs and values, and that these can be analysed and evaluated using different perspectives. They engage with a broad range of media produced for various purposes, including Australian and international contexts. Students reflect on their own involvement as audiences and producers and how this relates to the construction of their identities.

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Media Arts learning in Years 9–10

54. Students deepen their creative and critical knowledge and engagement with media. They explore and control the language codes, conventions and processes of media practice and become responsive and ethical creators and users of media who can communicate in conventional and imaginative ways. Students operate a range of technologies to produce media for specific purposes, including for commercial, non commercial, independent and artistic contexts and audiences. They experiment with different communications forms and make informed choices about the technologies they use to produce, distribute and access media. Students participate with media ethically, sensitively and safely and they learn about specific media histories and contexts, including those in Australia. They learn about some of the social, cultural, technological, economic and legal contexts in which media are produced. They use Media Arts to express themselves as citizens, consumers, creators and community members.

Media Arts learning in Years 11–12

55. Students develop their knowledge of media and culture to communicate aesthetically and imaginatively through media design, production and analysis in increasingly sophisticated ways. They creatively and purposefully operate communications technologies, including emergent technologies, to express complex and engaging ideas, concepts and stories for diverse audiences. Students become more aware of the cultural, social and ethical implications of their own, and others' media production, representational practices and media use, particularly as they participate in national and global communities. They engage with questions about how media and popular culture operates within national and global political, regulatory and market structures. Students learn about various media histories and institutional practices, including national cinemas, and generic and artistic media styles and Australian media and popular culture traditions and industries.

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4.5 Learning in Music Years K–12

56. Music learning leads to enriched understandings of music as a distinctive art form, and a mode of thought and activity through which we experience, engage with and interpret our worlds. Students learn through frequent and accumulative engagement with music in individual and shared experiences. Students imagine and generate musical works by composing, improvising, and arranging. They imagine and realize others' musical works by singing, moving, and playing instruments. They imagine and respond to their own and others' music practices through thoughtful listening in all of the processes of music engagement. Students come to understand and engage with the multiple and culturally diverse practices of music, locally, nationally, and globally. They consider the meanings and purposes of music-making for self and others. Students learn historical and contextual knowledge and understandings of music practices, and the skills and techniques to critique the music practices of self and others. Music learning is continuous as students re-visit skills, knowledge and understanding at levels of increasing depth and complexity throughout their education.

Music learning in Years K–2

57. Students learn to engage imaginatively in music-making by generating, realizing and responding to music. They draw on the resources of voice, body, musical instruments and other sound sources to create, experiment, explore, trial, and organise musical ideas and materials (pitch, duration, dynamics, tone-colour, and timbre). Students understand that music may be recorded in symbol and use invented and simple conventional music notation to record their own and access others' musical ideas and practices. They develop a repertoire of known musical works (chants, songs, rhythms, rhymes, melodies) and can engage confidently in singing and playing, individually, and in groups, and to a range of audiences. Students' early learning is underpinned by the development of aural skills and the use of music-specific language and terminology. Students engage as an audience-member in music experience responding to and communicating personal and shared meanings of music using language, movement, music, and visual presentations.

Music learning in Years 3–8

58. Students develop the skills and understandings to engage in music as knowledgeable music-makers and audience-members. In generating music, students compose, arrange, and improvise musical works for various purposes. Their music-making demonstrates knowledge and understandings of musical materials, ideas, and technologies (including melody, rhythm, harmony, tone-colour, timbre, form and structure), and the varying contexts of music practice in time and place. Students sing and play instruments to realize their own and others' musical ideas and works. They perform individually and in groups for varying audiences and communities (school, local, cyber). Students develop the habits and dispositions of deliberate and thoughtful practice and apply their knowledge and understandings of performance practice and the contexts of music making to the imaginative presentation of musical works. Students respond critically to their own and others' musical works and practices using music-specific concepts and terminology to communicate their understandings. Students' musical practice is supported by the continuous development of aural skills and theoretical understanding. Students use notations and music technologies for a range of purposes and develop the habits of healthy and safe practice in all processes of music engagement.

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Music learning in Years 9–10

59. Students develop a deepened understanding and use of music concepts and languages, practices, technologies and techniques in their music-making. Through their musical practice in generating, realizing and responding, students develop a distinctive personal voice and engage in music-making in the varying intersecting communities of the school and their local community including garage and cyber-communities. As composers, students demonstrate a capacity to create, shape, and refine musical ideas in a range of musical forms and styles, with consideration of the musical needs and practices of performers. As performers, they demonstrate skills and knowledge in the performance practice of their chosen instrument/s as soloists and ensemble members, and a command of repertoire relevant to their instrument. They engage independently and in ensemble settings in deliberate and thoughtful practice. As audience, students respond to music demonstrating a command of music-specific language and concepts through which musical meanings are interrogated and communicated. They have a knowledge of the immediate and historical contexts of musical works and practices and an awareness of contemporary and historical musical traditions in Australia and internationally. They derive and communicate personal and shared meanings through music.

Music learning in Years 11–12

60. Students consolidate and extend their deep understanding and use of music concepts, languages, practices, technologies and techniques in their music making within and beyond the classroom. Their music-making demonstrates a developed musical identity, knowledge and skills in the musical practices and institutions of the world beyond school, and an understanding of their roles as responsible and ethical producers and users of music. Students demonstrate informed musical preferences in those musical practices in which they focus their activity, and are able to relate these to other modes of musical practice. They demonstrate an understanding and knowledge of the rich and diverse musical practices of contemporary Australian composers and performers and the historical traditions, local, national and international, from which these practices arise. They are able to relate these to contemporary musical practices internationally. Students' musical practice is founded in a broad, diverse and challenging repertoire, and they demonstrate a depth and breadth of repertoire knowledge and practice. They seek, and engage in critical commentary and discussion of their own and others' work.

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4.6 Learning in Visual Arts K–12

61. Students learn to make thinking visible by generating and realizing creative and critically engaged relationships to the world of images, things, peoples, ideas, histories and cultures. In responding visually, orally and textually, students develop skills and confidence in using different forms and genres of Visual Arts. They work with traditional and new technologies to make art and design works. Through guided risk-taking they develop innovative thinking and creative and practical reasoning. They conceptualise real and abstract ideas, and imagine and explore physically and virtually personal and collective cultural identities.

62. Students enquire into visual, digital, temporal, tactile and spatial art making. They engage with the body of knowledge in the field to develop critical and historical understanding of art and design in a world that has become more visual than ever before. They create new visual spaces to generate new languages and interactions about personal, cultural and global worlds.

Visual Arts learning in Years K–2

63. Students learn to generate artistic ideas through mark, image and object making and spatial arrangements. They develop an alphabet of signs and symbols making thinking visible to themselves, peers and significant adults. They use a range of expressive languages through semi-structured play with visual materials to develop skills of sensory, creative and cognitive learning. They arrange and fabricate diverse media and technologies to make visible their individual and community contexts and environments as they develop symbols and patterns. They respond to their own and others' visual art and design works, and start to learn how to look at art and design works and talk about what they see, thus engaging actively as audiences. Students learn that works of art, artists and designers have a place in their communities, and that specific works of art tell cultural narratives about their own and other cultures.

Visual Arts learning in Years 3–8

64. Students make sense of images, objects, designs, and temporal, virtual and spatial arrangements that have artistic intentions. Students play with, explore and interrogate materials through manipulating a range of media and technologies to generate art and design works. They engage image making, designing, fabricating and constructing digitally and materially to evaluate and make critical, cognitive and aesthetic decisions. They discern differences in material cultural forms and learn to discuss these. They engage rationally, creatively and cognitively with art and design works and recognise aesthetic values from different times and places. They exhibit their art and design works within and beyond the classroom and understand how meanings change in different contexts. Through these processes they learn how art and design works are structured, produced, valued, communicated and disseminated. They can make basic definitions of codes and conventions of art and design, learning specific terminology and developing a questioning relationship to art and design works. They learn interpretive skills and how to critically engage in the context of historical, theoretical and cultural aspects of Visual Arts as a body of knowledge. Through making and communicating they learn about relationships between selves, art and design works, audiences and world. They learn to take risks in conceptual and material thinking and making, and work with safe and sustainable visual arts and design practices.

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Visual Arts learning in Years 9–10

65. Students learn a more critical understanding of Visual Arts as an aesthetic and cultural body of knowledge. They understand its historical, theoretical, social and material contexts and interrogate their own art and design works in contexts of these knowledge frameworks. Students develop confidence in design thinking and processing to generate works of art and design that embody higher level conceptual thinking and problem solving processes. They grasp specific art and design terminology; and work as, or with, artists and designers in the community. In realizing visual arts and design practices, they work with 2, 3 or 4-dimensional practices and produce a body of work in their chosen medium for public exhibition. They learn about the visual arts and design industries. Students learn to respond to and critique their own and others' works; learn about Visual Arts in their own and other histories and cultures, and understand cultural forms and practices in historical and contemporary locations and contexts. They appreciate, interpret and critique art and design works from a range of local, regional and global cultural practices; and understand relationships between art and design works, artists, audiences and users. They engage in issues of sustainability and safe visual arts and design practices.

Visual Arts learning in Years 11–12

66. Students develop a strong visual arts identity as creators, audiences and users. They exercise their knowledge, skills and understanding of the field to visually articulate their conceptual processes of generating ideas and problem solving, to realize a body of work to public exhibition standard, and to evaluate and work ethically as artists and designers. They make informed decisions in their selections of materials, media and technologies, critically understanding how art and design works operate in the world to make, reflect and interrogate social and cultural meanings. They develop the cognitive skills of critical commentary, analysis and critique of their own and others' art and design works. They understand how audiences, critics and institutions contribute to meaning-making strategies. They learn about how the art and design industries, museums, galleries, art and design publications, cultural and creative industries, and 'the art and design world' function. They develop a cultural and aesthetic 'voice' in their own creative work, demonstrating a critical understanding of visual arts and design practices in local and global contexts. They learn art and design histories and theories, can make aesthetic judgments, and articulate them in both written and oral communication.

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4.7 Arts and the cross-curriculum priorities

67. Through the Arts we can explore and re-imagine our whole culture: as it was in the past, as it is now and as we would wish it to be. Fully understanding the Arts involves critical and practical study. Young Australians need to learn how to make and read complex meaning in art work. This aesthetic knowledge is important in its own right, and plays a crucial social purpose. The Arts provide an especially rich platform for understanding cultural diversity and being sensitive to it. The Arts are also powerful agents in social inclusion for individuals and groups with special needs, or for those who are marginalised.

Arts and Aboriginal and Torres Strait Islander histories and cultures

68. This curriculum foregrounds cross-curricular opportunities for school communities to embed traditional and contemporary Australian Indigenous arts understandings and practices with integrity and respect, stimulating contemporary artistic expression as living, evolving cultures.

69. All students will be enriched through learning and sharing Aboriginal and Torres Strait Islander ways of interpreting and being in the world. Through the Arts, students explore and celebrate the interrelated and holistic nature of Country and Place, People, Identity and Culture, and understand and respect cultural protocols.

Arts and Asia and Australia's engagement with Asia

70. Through the Arts, young Australians develop new skills, knowledge and understandings related to the Asia region and Australia's engagement with Asia. The arts and literature of Asia have a significant influence on the aesthetic and creative pursuits of people and societies in Australia enabling young people to engage, explore and ultimately re-imagine what we already are, that is, part of Asia. By generating and realizing their own artwork in response, students can evoke, sustain, and critique key Asian ideas, beliefs, values and issues.

Arts and Sustainability

71. One of the core functions of the Arts is to give people a fresh understanding and awareness of our environment and how we interact with it. Through the Arts, our relationship with the physical world and global society is expressed sensorily, intellectually and emotionally. Thus, the Arts enable a conscious and holistic response to the problems and issues of sustainability.

72. Sustainable futures are shaped by our behaviours and by the products, systems and environments we design today, i.e. our actions. Through the Arts students explore personal, local and global views. People now and into the future deserve to be treated fairly, particularly in relation to their access to the Earth's resources. Design is evident and essential in each of the five art forms. A world view is important when designing action to improve sustainability. The physical environment can be designed, constructed and/or managed to improve sustainability.

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4.8 Arts and general capabilities

73. The Arts have a reciprocal relationship with the general capabilities; whereby the capability is developed by the art form and the art form is developed by the capability. The depth to which they are represented will vary from one to another. The nature and depth of the representation of a general capability will vary between art forms.

Literacy

74. All the Arts contribute to literacy. Artworks can be understood as communicative texts. Generating, realizing and responding in the Arts, involve comprehension and composition through interpreting, analysing, evaluating, responding to and constructing Arts texts. New, specific and specialised vocabulary is presented through the individual art forms. Students develop visual and multimodal aspects of literacy, particularly in Visual Arts and Media Arts.

Numeracy

75. All the Arts provide opportunities to develop and apply numeracy skills– including sequencing and counting in Music, spatial awareness skills in Visual Arts and Dance, and measuring, design and financial literacy in creating live productions for any of the art forms.

Information and communication technology

76. Information and Communication Technology (ICT) allows students to use new and emerging digital hardware and software in order to create and investigate artworks. Students use technology to enhance established conventions, as well as to create new and innovative works both physical and virtual. Generating ideas and products is a standard component of contemporary live artistic performance, especially in multi-art form presentations.

Critical and Creative Thinking

77. Creativity is a core component of all arts practice as stated in the definitions. Imagining and producing artwork requires the imaginative exploration of new ideas. It involves extrapolation, inference and innovation in bringing together and juxtaposing previously unrelated notions, seeing the familiar in the unfamiliar. The art forms develop a range of critical and creative thinking skills including metacognition using knowledge in new contexts and stimulating generative thinking. The Arts actively promote the exploration of the aesthetic and symbolic through thinking acts such as inquiry, discovery, conceptualisation and invention, design, reflection and representation.

Personal and social competence

78. In the Arts students learn to understand themselves, their relationships and the world around them, enabling them to recognise and name the emotions to develop empathy and nurture an appreciation of the perspectives of others. Some of the art forms suit individual approaches enabling the development of self-awareness and management. Other art forms lend themselves to collaboration, teamwork and social management encompassing communication and leadership capabilities. Decision making, conflict resolution and managing relationships are apparent particularly in the development of performance works in the Arts. Self-discipline and monitoring personal goals may be particularly apparent in Music and Dance in the development of technical and artistic competence and confidence

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Ethical behaviour

79. The human stories and images of society that form the content of the Arts can provide very potent stimuli for the recognition and exploration of the complexity of many ethical issues. However, caution needs to be exercised here. The communicative strength of the Arts lies in their capacity to provide a platform for analysis, helping students to understand ethical concepts and recognise the moral domain, develop a knowledge of accepted values and ethical principles and engage in reasoned moral decision making.

Intercultural understanding

80. Exploring and understanding culture, in every sense of the term, is a central component of the Arts. The Arts are prime ways in which the personal, social and objective realms that constitute any culture are defined and realized, and it is through the Arts that the culture is most holistically apprehended and comprehended — with a sense of the human condition.

4.9 Links to other learning areas

81. The Arts can provide a range of pedagogical techniques for use across the curriculum. In addition, some art forms have direct cognate relationships with other subjects. All the Arts are concerned with History and Geography, as they embody some of the most significant and recognisable products and emanations of any culture, historical and contemporary. Aspects of Media Arts and Drama are also directly taught in English, and the relationship is reciprocal, through those art forms' strong focus on language, texts and narrative. Dance has clear links to Health and Physical Education, and historically has often been delivered as part of that subject. Visual Arts has links with Design and Technology.

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5 THE ARTS INDUSTRY AND COMMUNITY

82. This Shape paper is responsive to the requirements of the Arts industry and community and to the opportunities the Arts offer young people, in school and beyond.

5.1 Participation and the community

83. The Arts is one of Australia's major industries. Young people of school age are increasingly recognised as Arts consumers and increasingly as engaged participants in the Arts. This draft Shape paper indicates provision of opportunities for young people to engage with professional artists and arts organisations in numerous ways. Firstly, young people provide very important audiences, to be catered for according to their own tastes and as part of their education. They take part with their families and communities in artistic events involving professional artists and organisations and they visit designated arts locations such as galleries, theatres, cinemas and concert halls. As emerging artists, they work with professional artists and organisations to generate and realize artworks.

5.2 Careers in the Arts

84. All fields within the industry depend hugely on appropriately and highly trained specialists — artists, production staff, administrators etc. Although the basic entitlement of all young people to the Arts is primarily educational rather than vocational, identifying these potential specialists, and providing them with the foundation to build a career in the Arts industry, is a necessary function of schooling. This Shape paper indicates students have the opportunity firstly to engage with all five art forms, and discover the degree of their potential interest and aptitude in one or more, and then to develop some basic understanding and skills within the art form. Through and beyond the entitlement, they develop their interest, understanding and aptitudes. At the end of Year 12, students are ready for tertiary arts courses. It is recognised that this curriculum is unable to provide all the specialised training necessary in those art forms for which long and sustained immersion is necessary, such as music and dance performance, and that the Arts industry will continue to be responsible for much of this kind of training and support.

5.3 The Arts industry and schools

85. The Arts industry traditionally provides many specialist services alongside schools, such as extracurricular training for performing artists, co-curricular involvement with arts activities within the school context but outside school time, and intervention in the curriculum itself, through visiting performances, demonstrations and exhibitions, artists in residence, and by providing specialised facilities in galleries, concert halls and theatres etc. Increasingly, in recent years the arts industry has come to acknowledge and cater for young people and education, through partnerships as well as their own provision and scheduling. This Shape paper provides both opportunities and the need for professional artists and organisations to augment the provision in schools. Expanded partnerships between schools and the Arts industry provide students engaged in arts learning with first-hand experience of professional arts expertise. At least as important, each partnership provides a mutual professional development opportunity for teachers and artists: teachers gain the understanding, skills and confidence to improve their teaching of the Arts in their classrooms through direct experience of art-making and exposure to the professional practice of the artist(s); artists, many of whom spend considerable time in school and community educational contexts, gain pedagogical understanding and skills through the direct experience of working with teachers.

APPENDIX A: GLOSSARY OF KEY TERMS

Some of the most commonly used terms in arts education have a diversity of meanings, or are sometimes used ambiguously. These are given a precise definition here, and used consistently in context. Two of these: 'media' and 'design' have two distinct usages within this paper.

aesthetic describes the fusion of our thoughts, senses and emotions with the diversity of our personal, social and imagined experience which comprises our response to artworks.

apprehend means to experience artwork through the senses, mind and emotions together.

comprehend means to come to understand artwork through the application of critical questions to the apprehended experience.

connectivity Art forms share common elements, sometimes use the same media and instruments in their realization and there is a constant organic interplay between art forms. However, equal care must be taken of the elements and skills the art forms do not share. This is why this term is preferred in this paper to another commonly used term, *integration*.

context This means the circumstances or settings in which artwork occurs, or to which it refers. Many layers of context are present as art makers invent or re-invent situations, events or objects, and audiences respond to them.

craft(ing) In this curriculum the term refers to the ways in which artists work through a material process, manipulating, fabricating, organising, improving and so on. The word has currency across the Arts, and does not refer to 'craft' as in 'arts and crafts' or any other of the many meanings of this word.

creative industries This term embraces a wide range of arts-based or related industries. They are knowledge-based and innovative, often focusing on commercial application, employment and economic outputs.

design/Design All art forms use designing – shaping elements and materials - as a natural part of the process of generating and realizing artworks. *Design* also denotes separately identified specific applications of this term, which in some other curricula have been recognised as a separate art form.

discipline denotes a whole and discrete field of enquiry. In this curriculum, where the separate fields of enquiry are called 'art forms', *discipline* is used to emphasise the technical components of the art form, which will be made clear in context.

form In this paper, *art form* is used to define a field within the Arts, i.e. Dance, Drama, Media Arts, Music, Visual Arts. Used without the prefix 'art' it denotes the structural dimensions of the art form.

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integration The act of combining or adding parts to make a unified whole is an important part of this curriculum, recognising that distinct art forms have some components which can be shared or used to augment others, and some which cannot. For ***integrated arts*** see *connectivity.*

meaning The understandings that are communicated through artwork. These are articulated not only in words and numbers, but through signs, images, gesture, objects, sound and movement, and interpreted through all the senses.

media/Media Arts The word media (and its singular, medium) is used in this document with two different, but related meanings, which will be clearly distinct in context. All art forms use essential mediums (media) of communication, through which their art is 'mediated'. *Media Arts* is a contemporary combination of these communication mediums using mainly two-dimensional forms and electronic technologies, which is separately identified as an art form within this curriculum.

play *Play* is an essential creative activity involved in learning in the Arts. It is not accidental that the word play occurs as a central activity of young children, and also as a key term with several meanings in the Arts. At a very deep level, play is artful, and art is playful. Play is grounded in the drive of curiosity, and the urge to explore, discover and create; that is impacted on and shaped by the artistic drive to give order and meaning, and make realizable and communicable. Although practised for its own satisfaction, in the early years play is pre-eminently how children learn; it provides engagement, then purpose and form.

process drama refers to a genre of dramatic activity based on role-play, where there is no external audience, and the participants bring to life and enact a fictional context for their own learning purposes.

realizing Real-ize meaning to make real, in contrast to realise — to be fully aware of

reception refers to the various ways that audience members use media products. This goes beyond the mere consumption of media products and includes the ways in which audiences actively read media products and make a range of meanings.

representation describes the symbolic re-creation of an aspect of reality as artwork. Since artists are attempting to present some aspect of their perception of what is reality for them, some arts philosophers prefer the word 'present' — referring to the artwork itself.

safe dance refers to all essential aspects of health, safety and injury prevention for anyone participating in dance at any level, any age and in any genre.

sub-text means implicit but not directly stated meanings or themes, which change or counter the apparent explicit meaning.

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