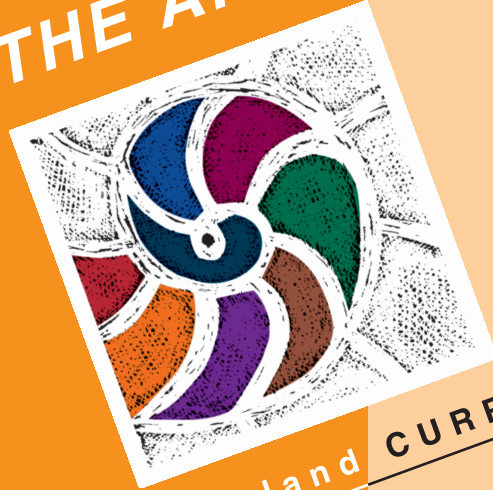


THE ARTS



in the New Zealand CURRICULUM

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Contents

Foreword	5
Introduction	7
The Arts	9
Education in the Arts	10
Aims	12
Structure	13
<i>Strands</i>	14
<i>Achievement Objectives</i>	15
<i>Learning Examples</i>	16
Dance	18
<i>Dance in the New Zealand Curriculum</i>	19
<i>Strands, Achievement Objectives, and Learning Examples</i>	20
<i>Glossary</i>	32
<i>Chart of Achievement Objectives</i>	34
Drama	36
<i>Drama in the New Zealand Curriculum</i>	37
<i>Strands, Achievement Objectives, and Learning Examples</i>	38
<i>Glossary</i>	48
<i>Chart of Achievement Objectives</i>	50
Music	52
<i>Music in the New Zealand Curriculum</i>	53
<i>Strands, Achievement Objectives, and Learning Examples</i>	54
<i>Glossary</i>	65
<i>Chart of Achievement Objectives</i>	68
The Visual Arts	70
<i>The Visual Arts in the New Zealand Curriculum</i>	71
<i>Strands, Achievement Objectives, and Learning Examples</i>	72
<i>Glossary</i>	83
<i>Chart of Achievement Objectives</i>	86
Implementing Programmes in the Arts	88
<i>Action and Reflection</i>	88
<i>Planning School Programmes</i>	90
<i>Assessment</i>	91
<i>The Arts in Collaboration</i>	93
<i>The Arts and Other Essential Learning Areas</i>	94
<i>The Arts and the Essential Skills</i>	99
<i>Attitudes and Values</i>	102
<i>Links with Artists in the Community</i>	103
<i>Important Considerations when Implementing Programmes</i>	104
Levels 1–4: Chart of Achievement Objectives for All Four Disciplines	108

Foreword

The Arts in the New Zealand Curriculum is the national curriculum statement for the essential learning area of The Arts. A parallel curriculum statement for use in Māori medium education, *Ngā Toi i roto i te Marautanga o Aotearoa*, will be published later this year.

The Arts in the New Zealand Curriculum replaces the existing syllabuses for art and music. It provides schools with guidance for planning programmes for all students in years 1–10 in the four separate arts disciplines of dance, drama, music, and the visual arts. For students in years 11–13, it complements and supports achievement standards developed for the National Certificate in Educational Achievement. The statement also builds on foundations for learning in the arts described in *Te Whāriki*, the curriculum for early childhood.

The Arts in the New Zealand Curriculum emphasises that the arts disciplines offer students unique opportunities for imaginative and innovative thought and action, for emotional growth, and for deeper understandings of cultural traditions and practices in New Zealand and overseas. Such opportunities are integral to young people achieving their potential as learners and participating fully in their communities and in society as a whole.

The Arts in the New Zealand Curriculum also encourages students pursuing specialist studies in the arts at senior secondary level to go on to contribute their vision, abilities, and creative energies to arts initiatives and industries that help define New Zealand's national identity.

I wish to acknowledge all those who have contributed to the development of this document, including the policy advisory group and reference committee, the writing groups and their advisers, the consultation teams, and the many teachers and others who provided feedback on the draft.

Howard Fancy
Secretary for Education

Introduction

The Arts in the New Zealand Curriculum is the core curriculum statement for the essential learning area of The Arts. It identifies the skills, knowledge, and understanding that students will develop as they learn in the arts in years 1–13, and it outlines ways in which this learning contributes to developing the essential skills and the attitudes and values described in *The New Zealand Curriculum Framework*.

The Arts in the New Zealand Curriculum is structured on the four disciplines of Dance, Drama, Music, and the Visual Arts. Within each discipline, achievement objectives are identified for four interrelated learning strands: Developing Practical Knowledge in the Arts, Developing Ideas in the Arts, Communicating and Interpreting in the Arts, and Understanding the Arts in Context. Developing skills, knowledge, attitudes, and understanding in one discipline does not imply a similar development in another. Separate sets of achievement objectives for each discipline recognise that each has its own body of knowledge and means of inquiry.

Learning in all four disciplines is essential for a comprehensive education in the arts. *The Arts in the New Zealand Curriculum* provides students with opportunities to express themselves through making and presenting art works. Students will also respond to and interpret others' art works and learn about diverse art forms from both within and beyond New Zealand. Such learning includes developing an understanding of art forms in relation to the tangata whenua, to biculturalism in New Zealand, and to the multicultural nature of our society and its traditions.

Under the umbrella of the National Education Guidelines, *The Arts in the New Zealand Curriculum* includes mandatory requirements for the essential learning area of The Arts (see pages 90–91). In years 1–8, students will study all four disciplines. In years 9–10, students should continue to learn in all four disciplines; as a minimum requirement, they must study at least two disciplines. In years 11–13, *The Arts in the New Zealand Curriculum* provides the basis for specialist teaching and learning programmes in the arts disciplines.

Ko Toi te uri o Mahara Pōhewa.
Art is the child of Imagination.

The Arts

The arts are powerful forms of personal, social, and cultural expression. They are unique “ways of knowing” that enable individuals and groups to create ideas and images that reflect, communicate, and change their views of the world. The arts stimulate imagination, thinking, and understanding. They challenge our perceptions, uplift and entertain us, and enrich our emotional and spiritual lives. As expressions of culture, the arts pass on and renew our heritage and traditions and help to shape our sense of identity.

All art works are made, used, interpreted, and valued within social and cultural contexts and may be regarded as texts or commentaries that reflect history, tradition, and innovation. In Aotearoa New Zealand, *toi Māori*, the arts of the Māori, are integral to our sense of a distinctive, evolving national identity. European, Pacific, Asian, American, Indian, and African arts have progressively become part of the New Zealand cultural tapestry. Our cultural heritage now includes such traditional art forms as Celtic dancing and design, colonial architecture, orchestral and choral music, *tapa* and *tīvaevae*, *raku* and earth-fired pottery, puppetry, dragon dances, plays, musical theatre, and landscape painting. New Zealand artists often draw on and combine such art forms, along with traditional Māori forms such as *poi*, *whare whakairo*, and *mōteatea*, to create distinctive, contemporary art works.

The arts enable people to participate in collaborative and individual pursuits that contribute to community and personal identity. New Zealanders are involved in many art forms and arts-related fields of employment. For example, they are painters, dancers, musicians, actors, writers, weavers, designers, composers, choreographers, architects, film-makers, educators, historians, curators, producers, therapists, and technicians. Many people also pursue careers outside the arts using analytical, creative, co-operative, entrepreneurial, and problem-solving skills that have been enhanced through learning in the arts.

The arts develop the artistic and aesthetic dimensions of human experience. They contribute to our intellectual ability and to our social, cultural, and spiritual understandings. They are an essential element of daily living and of lifelong learning.

Education in the Arts

All New Zealanders have a right to an education in the arts as part of their schooling. Arts education enables students to generate ideas about themselves, their experiences, and their environments and to express and communicate them in a variety of artistic forms. It enables them to understand how and why individuals, communities, and societies make art works and value the arts, using them for a range of purposes.

In this curriculum, the arts are identified as the separate disciplines of dance, drama, music, and the visual arts. Each has its distinctive body of knowledge with its own concepts, forms, styles, conventions, processes, and means of inquiry. Students will participate in and enjoy dance, drama, music, and the visual arts in a variety of contexts and develop informed attitudes towards traditional and contemporary modes of expression in each discipline.

Learning in the disciplines of the arts impacts strongly on how students think and expands the ways in which they can express ideas, feelings, beliefs, and values and understand those of others. Such learning, which in today's world is vital for communication, understanding, and intellectual and emotional growth, leads to the development of what can be termed "literacies" in the arts.

Literacies in the Arts

Literacies in the arts involve the ability to communicate and interpret meaning in the arts disciplines. We develop literacies in dance, drama, music, and the visual arts as we acquire skills, knowledge, attitudes, and understanding in the disciplines and use their particular visual, auditory, and kinaesthetic signs and symbols to convey and receive meaning.

For the purposes of this curriculum, developing literacies has been adopted as a central and unifying idea. Students develop literacy in each discipline as they:

- explore and use its elements, conventions, processes, techniques, and technologies;
- draw on a variety of sources of motivation to develop ideas and make art works;
- present and respond to art works, developing skills in conveying and interpreting meaning;
- investigate the discipline and art works in relation to their social and cultural contexts.

In developing literacies, students will explore the evolving traditions, conventions, and practices of the arts of New Zealand and of the arts in the international context. They will appreciate the significance and value of *toi Māori* in different contexts, developing understandings of the ideas and messages expressed in traditional art forms and contemporary developments. They will also investigate how technological advances have affected the ways in which art works are researched, planned, designed, and made, including how print media, electronic media, and other technologies influence communication and interpretation in the arts.

Literacies in the arts require an understanding of particular cultural and practical conventions within each arts discipline. Literacy in one discipline does not imply literacy in another. Each discipline has particular signs and symbols that relate to specific art forms or genres, such as *haka*, jazz, role-play, painting, rock videos, or *tapa*-making. Literacy in the art forms and genres of one culture or period does not imply literacy in those of another culture or period.

For example, developing literacies in Māori arts requires an understanding that aspects of *reo*, *tikanga*, and *whakapapa* (origins) are unique to the art forms and practices of particular *iwi*. Similarly, although drumming accompanies dance in all Pacific communities, each has its own unique tradition that is enhanced by particular types of beat, rhythm, and drum: *pātē* in Cook Islands culture, *lali* in Sāmoan culture, *nafa* in Tongan culture, *pōkihi* in Tokelauan culture, and *logo* in Niuean culture.

In the same way, the performance practices and conventions of chamber music are different to those of orchestral music or jazz, and knowing and using the conventions associated with Shakespearian tragedy does not guarantee an understanding of the conventions of Greek theatre or television soap opera. Nor does understanding the concepts, forms, and conventions of contemporary Western painting imply similar understandings of contemporary Aboriginal dreamtime painting.

Literacies are as important to people who make art as to its audiences. Makers and presenters of art works need to develop literacy in order to structure ideas and communicate meaning. So too do viewers and listeners, to be able to interpret works in an informed way as they bring their own perceptions, experiences, and values to them.

Developing literacies in dance, drama, music, and the visual arts enables students to grow and to contribute to their schools, communities, and cultures. It is an ongoing process of learning and participation that begins in the arts education of young children and enriches the lives of all New Zealanders.

Aims

The aims of *The Arts in the New Zealand Curriculum* are:

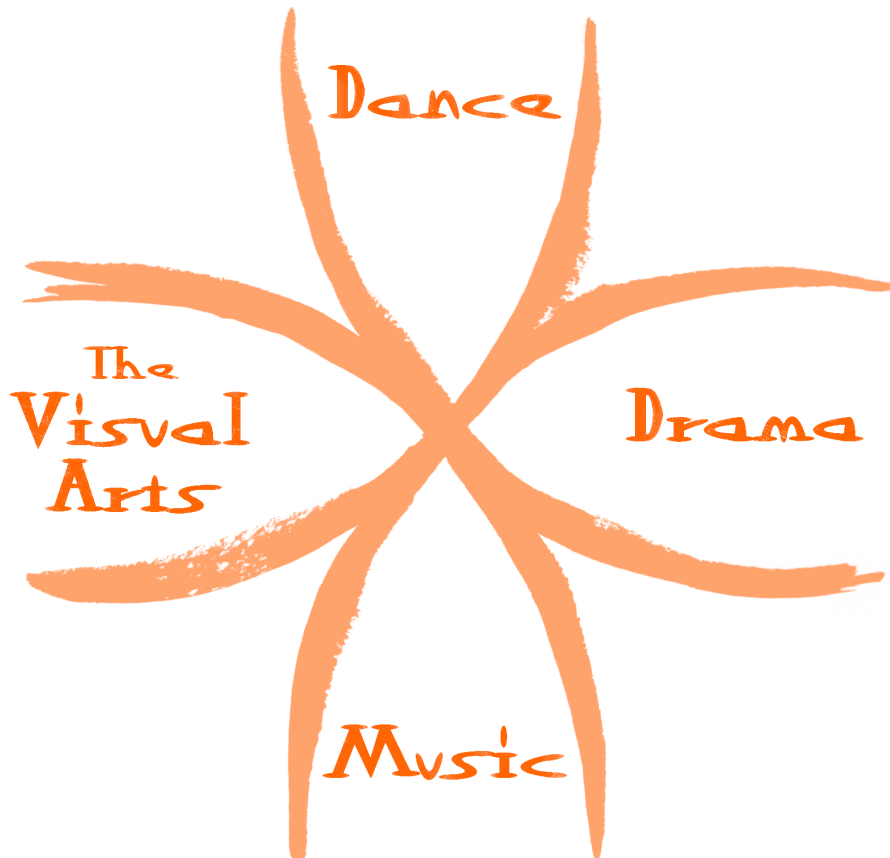
- to enable students to develop literacies in dance, drama, music, and the visual arts;
- to assist students to participate in and develop a lifelong interest in the arts;
- to broaden understanding of and involvement in the arts in New Zealand.

These aims will be achieved as students develop skills, knowledge, attitudes, and understanding in a broad range of traditional and contemporary art forms of New Zealand and international cultures. Students will:

- develop practical knowledge in the arts, exploring and using the elements, conventions, processes, techniques, and technologies of each arts discipline;
- develop ideas in the arts, individually and collectively, drawing on a variety of sources of motivation to make art works;
- communicate and interpret meaning in the arts, presenting and responding to a wide range of art works;
- understand the arts in context, investigating art works and the arts in relation to their social and cultural settings.

Structure

This curriculum includes four separate disciplines.



Learning within each discipline is approached through four interrelated strands:

- Developing Practical Knowledge in the Arts
- Developing Ideas in the Arts
- Communicating and Interpreting in the Arts
- Understanding the Arts in Context

For each discipline, achievement objectives are provided at eight levels. They are accompanied by learning examples, which provide guidance to teachers and help them interpret the achievement objectives.

A glossary of selected terms accompanies each discipline.

Strands

- Developing Practical Knowledge in the Arts
- Developing Ideas in the Arts
- Communicating and Interpreting in the Arts
- Understanding the Arts in Context

The four strands define key areas of learning for each discipline. An activity or learning experience may originate from any one of the strands and will often integrate learning from two, three, or four strands. As students develop practical knowledge in an arts discipline, they may also consider how meaning is communicated and interpreted in the discipline, develop ideas for art works, and learn about the discipline in relation to its social and cultural contexts.

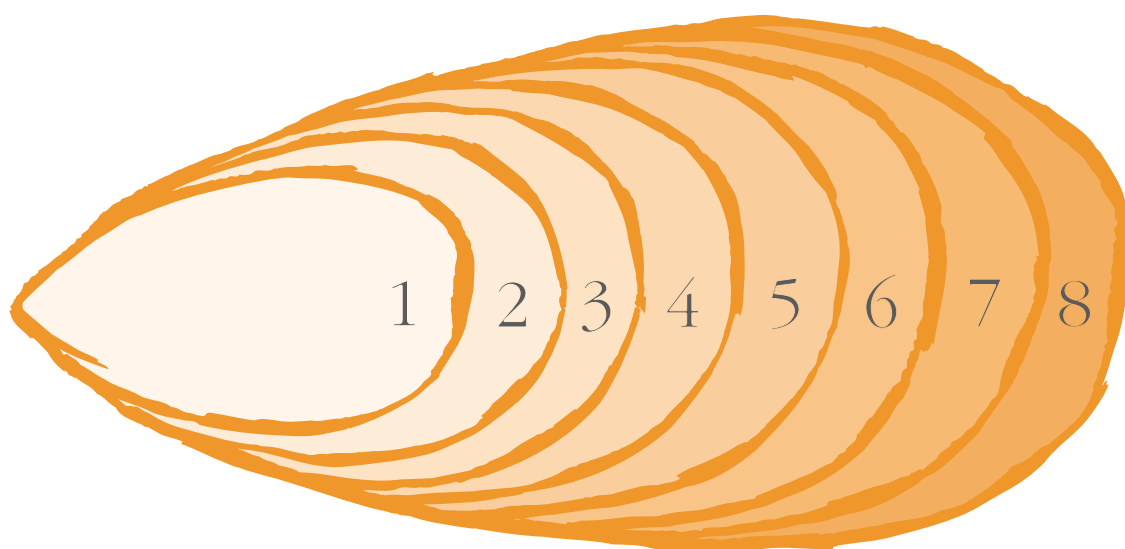
Learning within each strand is described in detail in the sections that follow on each discipline. See pages 20–21 (dance), 38–39 (drama), 54–55 (music), and 72–73 (the visual arts).



Achievement Objectives

Within each discipline, achievement objectives are expressed at eight levels in accordance with *The New Zealand Curriculum Framework*.¹ Achievement objectives describe the scope and parameters for learning, and identify the particular skills, knowledge, and understanding to be developed, in each strand of each discipline.

Learning in each discipline is spiral in nature and, at each level, it includes and builds on learning from previous levels. Opportunities to revisit, make connections with, and extend existing skills, knowledge, and understanding assist students to learn in depth.



¹In the strand Understanding the Arts in Context, levels 1 and 2 share the same achievement objective, as do levels 3 and 4.

Achievement Objectives (continued)

Teachers should take account of achievement objectives in previous and subsequent levels when planning programmes and identifying learning outcomes. They should also bear in mind that students learn at different rates. Those of the same age may be working towards objectives at different levels within the same discipline or strand.

												8
												7
												6
												5
												4
												3
												2
												1
Y1	Y2	Y3	Y4	Y5	Y6	Y7	Y8	Y9	Y10	Y11	Y12	Y13

Learning Examples

At each level, learning examples accompany the achievement objectives. They illustrate the kinds of experiences in which students may demonstrate skills, knowledge, and understanding that are in keeping with meeting one or more achievement objectives.

These examples are intended to guide teachers and help them interpret the achievement objectives as they develop lessons and units of work. They should not be regarded as a checklist of required activities.

*Te toi whakairo, ka ihiihi, ka
wehiwehi, ka aweawe te ao katoa.
Artistic excellence makes the world sit
up in wonder.*

Dance

Dance is expressive movement with intent, purpose, and form. In dance, we transform, communicate, and interpret ideas, feelings, and experiences. All dance communication is transmitted through movement and mediated through the body and gestures of the dancer. Dancers are therefore both the performers and the instruments through which dance is expressed.

Dance is a vital and integral part of human life. It exists in many forms and styles and is practised in all cultures, taking place in a range of contexts for various purposes. Dance functions as ritual, as artistic endeavour, as social discourse, and as education, and people of all ages and at many levels of expertise are involved to varying degrees.

In dance choreography, body awareness, space, time, energy, and relationships are manipulated to make dance works. In performance, these works reflect and frequently challenge dance traditions. Dance is therefore always evolving, as innovations develop alongside or from traditional forms and practices. Dance works may be seen as social and historical texts reflecting the cultures from which they emerge.

Dance is a unique medium for learning about self and the world. It is an essential component of artistic, aesthetic, and cultural education and develops creative potential through physical, non-verbal expression.

Dance in the New Zealand Curriculum

Education in dance is fundamental to the education of all students. Dance is a significant way of knowing, with a distinctive body of knowledge to be experienced, investigated, valued, and shared. Students become increasingly literate in dance as they engage in practical and theoretical investigations and explore dance forms, develop dance ideas, and articulate artistic and aesthetic understandings about dance works in various contexts.

Students learn *in* dance as they use its vocabularies and practices to interpret, communicate with, and respond to the world in their own ways. In learning *about* dance, students investigate the forms, purposes, and significance of dance in past and present times. Learning *through* dance enables them to appreciate that dance is a holistic experience that links the mind, body, and emotions.

Dance in the New Zealand Curriculum promotes the dance heritages of the diverse cultures within New Zealand's schools, communities, and multicultural society. In particular, all students should have opportunities to learn about the sources and vocabularies of contemporary and traditional Māori dance forms.

Education in dance promotes personal and social well-being by developing students' self-esteem, social interactions, and confidence in physical expression. It aims to foster their enthusiasm as participants, creators, viewers, and critical inquirers and to develop their lifelong interest in and appreciation of dance.

Dance: Strands, Achievement Objectives, and Learning Examples

Developing Practical Knowledge in Dance

In this strand, students explore and use the vocabularies, practices, and technologies of different dance forms, genres, and styles. They use the elements of dance to explore how the body moves and the body's relationship in movement to other people, objects, and environments.

Students extend their personal movement vocabularies and movement preferences, and they learn about and apply safe dance practices in individual, pair, and group activities.

Developing Ideas in Dance

In this strand, students initiate, develop, conceptualise, and refine ideas in dance through the creative process of choreography. They use dance ideas derived from such sources as imagination, feelings, experiences, or given stimuli. They manipulate the elements of dance to develop dance works, individually and in groups.

Through the active and reflective process of choreography, students develop their ability to express experiences, ideas, beliefs, feelings, and information through dance, using a variety of choreographic structures, devices, and processes.

Communicating and Interpreting in Dance

In this strand, students develop knowledge and understanding of how dance communicates and is interpreted and evaluated. As dancers, they learn, rehearse, and share dance works and perform them to a variety of audiences in formal and informal settings. They develop performance skills and reflect on and evaluate their own dance.

As audience members, students learn to appreciate dance in its many forms. They respond to, reflect on, analyse, and interpret dance, and they make increasingly informed judgments about the value, intentions, and qualities of work performed by others.

Students learn about and use production technologies, such as video, lighting, costumes, and sound. They explore the influence of such technologies on communication and interpretation in dance.

Understanding Dance in Context

In this strand, students develop knowledge and understanding of the forms and purposes of dance and its integral part in past and present cultures and societies. They come to appreciate that dance is firmly rooted in tradition yet constantly evolving to reflect changes in contemporary culture.

Students engage in practical and theoretical investigations of dance and explore the ritual, social, and artistic purposes of dance within global contexts. They investigate and celebrate the unique forms of traditional Māori dance and the multicultural dance heritage of New Zealand society.

PK *Developing Practical Knowledge in Dance*

Students will explore through movement the dance elements of body awareness, space, time, energy, and relationships.

DI *Developing Ideas in Dance*

Students will use personal experiences and imagination to express ideas in dance.

CI *Communicating and Interpreting in Dance*

Students will share movement through informal presentation and respond personally to their own and others' dance.

UC *Understanding Dance in Context*

Students will demonstrate an awareness of dance as part of community life.

LEARNING EXAMPLES

- | | |
|---|-----------------|
| ■ Explore the element of space by making zigzag, straight, and curved floor-pathways to the beat of a drum. Experiment with personal and general space, using non-locomotor and locomotor movements (e.g., moving within a stationary space bubble; walking and skipping around the room). | PK |
| ■ Explore the element of body awareness by stretching, bending, and twisting while standing, kneeling, and walking. | PK |
| ■ Develop movements and dance ideas in response to images (e.g., a toaster, the movement of a weta) drawn from current classroom themes or topics. | PK DI |
| ■ Walk freely in general space, leading with different body parts. Join up with a partner, and explore different ways of connecting the same body part (e.g., hand to hand) and different body parts (e.g., hand to knee). Explore moving while connected to a partner in these ways. | PK DI |
| ■ Create a movement to depict an action relating to getting up in the morning. Individually explore different ways of doing this movement (e.g., by making it bigger, smaller, faster, slower). Choose the most effective version and share it with others. Select movements from three different students and link them to make a short movement sequence. Copy the sequence together. Repeat this with other students' movements. | DI PK CI |
| ■ Explore the element of relationships by copying and sharing simple movement combinations drawn from nursery rhymes, singing games, action songs, and simple dances. | PK CI UC |
| ■ Share and talk about dances participated in or seen in the community. | CI UC |
| ■ Make a movement sequence expressing ideas arrived at from listening to a piece of instrumental music. Share the movement sequence with others, and talk with them about the images suggested by its movements. | DI CI |
| ■ Keep a class scrapbook of dance-related photographs or images published in local media. Ask questions and talk about the who, what, when, why, where, and how of the dance situations in the scrapbook. | UC CI |
| ■ Explore the element of energy by moving in response to a variety of action words (e.g., floating, exploding, melting, growing). | PK |



PK *Developing Practical Knowledge in Dance*

Students will identify and explore through movement the dance elements of body awareness, space, time, energy, and relationships.

DI *Developing Ideas in Dance*

Students will initiate and express dance ideas based on a variety of stimuli.

CI *Communicating and Interpreting in Dance*

Students will share dance through informal presentation and describe how dance expresses ideas and feelings.

UC *Understanding Dance in Context*

Students will demonstrate an awareness of dance as part of community life.

LEARNING EXAMPLES

- | | |
|--|------------------------|
| <p>■ Observe and talk about the way a marionette (puppet moved by strings) works. Explore individually how different body parts can be moved in isolation. Use these experiences to move like a marionette. With a partner, take turns at being the puppeteer and the marionette. Share the pair work with others and talk about others' work.</p> | <p>PK DI CI</p> |
| <p>■ Maintain a class scrapbook of dance-related photographs or images published in local media. Ask questions and talk about the who, what, when, why, where, and how of the dance situations in the scrapbook. Classify photographs into different groups (e.g., dance forms, events, participants, themes).</p> | <p>UC CI</p> |
| <p>■ Explore the element of space by working in pairs or small groups to select and share sequences of locomotor movements that use direct and indirect (e.g., curved, zigzag) pathways. View others' sequences and identify their pathways.</p> | <p>PK CI</p> |
| <p>■ Explore the elements of body awareness and space by working in groups to develop a movement sequence involving body shapes at different levels. View others' sequences and identify their different body shapes and levels (e.g., a round shape at a low level).</p> | <p>PK CI</p> |
| <p>■ Explore the element of energy by investigating the way the body moves through imagined environments (e.g., hot sand, sticky mud, slippery ice). Brainstorm other environments, both real and imagined, for moving through. In small groups, select three different environments and create a movement sequence that shows a journey across or through these environments. Share this sequence with others, who then identify and describe the environments they perceive in the sequence.</p> | <p>PK DI CI</p> |
| <p>■ Drawing on personal experiences, talk about why and where people dance on special occasions. Learn and share with others a simple group dance suitable for a celebration.</p> | <p>UC CI</p> |
| <p>■ Listen to a poem or story. Identify, talk about, and explore words and visual images in the poem or story that may be expressed through movement. Using these ideas, work in small groups to create a movement sequence. Share the sequence with others, who then identify the words and images used to develop the sequence.</p> | <p>DI CI</p> |
| <p>■ Investigate the workings of simple machines. Individually select and make a machine action (e.g., that of a piston, wheel, lever). Share this action with others and contribute it to the creation of a group machine.</p> | <p>DI</p> |
| <p>■ Explore the element of time by making sudden changes in direction, in level, or in use of a body part to match the accented beats in accompanying music (e.g., a waltz – 1 2 3, 1 2 3; the teacher playing on a drum – 1 2 3 4 5 6, 1 2 3 4 5 6, etc.)</p> | <p>PK</p> |
| <p>■ As a class, brainstorm and list the different types of dance that individuals have participated in or seen at various times and places (e.g., in films, theatre, television, family gatherings, outdoor festivals and events). Talk about and record the similarities and differences between how the dances are performed, what people wear, and the accompanying music or sounds.</p> | <p>UC</p> |

**PK** *Developing Practical Knowledge in Dance*

Students will explore through movement, combine, and contrast the dance elements of body awareness, space, time, energy, and relationships.

DI *Developing Ideas in Dance*

Students will select, combine, and use elements of dance to develop ideas.

CI *Communicating and Interpreting in Dance*

Students will present dance and respond to their own and others' dance works within their school communities.

UC *Understanding Dance in Context*

Students will explore and describe how dance is used for different purposes in a variety of cultures.

LEARNING EXAMPLES

- | | |
|--|---------------------------|
| <p>■ Identify and share the ways people greet each other in different cultures. Find out about and describe a dance used within a welcoming ceremony, and learn and present it as a greeting for visitors. Create original dances of welcome and present them to others.</p> | <p>UC CI DI</p> |
| <p>■ Move in different directions and levels with different body shapes and pathways. From a selection of movements, make a dance about arriving and leaving. Share the dance with others.</p> | <p>PK DI CI</p> |
| <p>■ Combine movements (e.g., leaping, rolling, spiralling) to achieve contrasts in speed, level, and energy. Create contrasting movement sequences to share with others. Identify and describe images suggested by others' movement sequences and make a list of words to describe these movements.</p> | <p>PK DI CI</p> |
| <p>■ View a dance performance and describe what the dance is about, what its purpose is, and how movements and groupings are used to convey its meaning and purpose. Identify and record the images suggested by the dance.</p> | <p>CI UC</p> |
| <p>■ Explore matching and contrasting movements with a partner, and create a dance on the theme of being the same and being different. Present the dance to others, who may comment on how the theme is developed in it.</p> | <p>PK DI CI</p> |
| <p>■ Identify, view, and talk about one or more dances used to celebrate cultural occasions (e.g., the dragon dance at Chinese New Year, the English morris dance on May Day). Select, learn about, rehearse, and present an appropriate dance to contribute to the celebration of a particular cultural occasion in the school or local community.</p> | <p>UC CI</p> |
| <p>■ Suggest through movement how an electric circuit works. Investigate how energy can be transferred from one body part to another or from one person to another. Using these experiences, develop a group sequence that shows how movement can be passed through an individual body and then on to others in a complete circuit.</p> | <p>PK DI</p> |
| <p>■ Investigate the who, what, when, why, where, and how of social dance gatherings in a variety of cultures (e.g., barn dances, ceilidhs, balls, corroborees). Select a particular social dance gathering and learn dances appropriate to it. Using the dance vocabulary of one of these dances, choreograph an original class dance. Present the dance to others at a school or community social dance evening.</p> | <p>UC PK DI CI</p> |
| <p>■ Explore the ways in which a simple prop (e.g., a stick, streamer, fabric) can provide an extension to the body by making shapes, lines, and pathways while the body is standing still or moving.</p> | <p>PK</p> |
| <p>■ View videos of the opening ceremonies of the Olympic and Commonwealth games. Talk about the dances in each ceremony and describe how they are used to promote the spirit of the event and to reflect the identity of the host country.</p> | <p>UC</p> |

**PK** *Developing Practical Knowledge in Dance*

Students will use elements of dance to share personal movement vocabularies and to explore the vocabularies of others.

DI *Developing Ideas in Dance*

Students will explore and use choreographic devices to give form to dance ideas.

CI *Communicating and Interpreting in Dance*

Students will present dance for a particular purpose and record responses to their own and others' dance.

UC *Understanding Dance in Context*

Students will explore and describe how dance is used for different purposes in a variety of cultures.

LEARNING EXAMPLES

- | | |
|--|--------------------|
| ■ Find out about dances used within wedding ceremonies of different cultures. Describe how the purpose and features of each dance relate to the ceremony. | UC |
| ■ Individually or in groups, explore balance, and off-balance and recovery, using different body bases and equipment. Share and combine balances with others. | PK |
| ■ Improvise movement based on contrasts (e.g., curved and angular, percussive and sustained, slow and fast). Identify and discuss personal movement preferences. | PK |
| ■ In groups, explore and use canon as a choreographic device to develop a dance based on environmental images (e.g., an avalanche, a hurricane, tumbleweeds, waves). Share the dance with others and talk about and make notes on the effect of using canon on developing the dance idea. | DI CI |
| ■ List the different nationalities represented in the class or school. Identify the national dances of each country and find out about each of them (e.g., how it is performed, its accompanying music, what is worn). Select some of the dances to learn. As a class, present the dances at a multicultural assembly and share what has been learned about them. | UC PK CI |
| ■ View examples of dance on video. Select a movement motif and explore variations of it (e.g., by changing its speed or direction or by using a different body part). Select four or five of these variations and develop a sequence of movements to present to others. | CI PK DI |
| ■ Create a movement motif based on first name and surname rhythms. Make variations on the motif and develop a movement sequence that expresses personality aspects and interests. In pairs, share, talk about, and learn each other's sequence. Develop a duet dance that includes aspects of both movement sequences as well as new movements developed together. Present the dance to others and discuss its purpose in expressing individual identities and the pair relationship. | PK DI CI |
| ■ Improvise movement based on a sports theme. Create a movement motif on this theme and notate this motif, using graphic notation. With the teacher, choreograph a class dance based on sports themes to present at a sports awards assembly. | PK DI CI |
| ■ Observe and discuss the images suggested by a visual art work (e.g., a painting, photograph, film). Develop and present movement sequences that communicate images selected from the visual work. | DI CI |
| ■ Identify and investigate Pacific dances that use movement motifs based on community activities, such as planting, gathering, and fishing (e.g., the Tongan standing paddle dance, Sāmoan sāsā). Individually improvise and develop a movement motif on the theme of "the school day". Share the motif within a group, and view and discuss others' motifs. Select a variety of motifs and choreograph a class dance that celebrates the experiences of school. Rehearse and present the dance at assembly, and write a report for the school newsletter about its development. | UC PK DI CI |



PK *Developing Practical Knowledge in Dance*

Students will explore and use selected vocabularies, practices, and technologies in dance.

DI *Developing Ideas in Dance*

Students will explore and use choreographic structures to give form to dance ideas.

CI *Communicating and Interpreting in Dance*

Students will present, interpret, and respond to dance as communication.

UC *Understanding Dance in Context*

Students will compare and contrast dances from a variety of past and present cultures.

LEARNING EXAMPLES

- | | |
|---|---------------------------|
| <p>■ Identify, compare, and contrast, from a variety of cultures, dances that use narrative structure to tell stories (e.g., Bharata Natyam, classical ballet). Choreograph a dance that uses narrative structure to show a sequence of events in the building of a waka. Use different sections of the dance to depict the events (e.g., the hui, selection and felling of the tree by the elders and tohunga, carving, blessing, launching). Present the dance to others.</p> | <p>UC DI CI</p> |
| <p>■ View a selection of live or recorded performances of gender-specific dance forms and investigate, compare, and contrast their features. Learn and perform some appropriate dances from those viewed.</p> | <p>PK UC CI</p> |
| <p>■ With a partner, improvise dance movement using the device of call and response. Develop movement motifs and structure a dance on a given theme (e.g., confrontation) using the device. Present the dance to others and seek feedback on how effectively the device was used.</p> | <p>DI CI</p> |
| <p>■ Initiate dance ideas by investigating and expressing, through movement, plaiting and weaving from different cultural traditions (e.g., making whāriki, fala [mats]; kete, 'ato [baskets]). Using the ideas developed, choreograph a dance that reflects aspects of both plaiting or weaving and the stories or symbols associated with them.</p> | <p>DI</p> |
| <p>■ Participate in a dance workshop with a visiting dance teacher from the community. Focusing on a particular dance form, explore and discuss its vocabulary, techniques, stylistic qualities, and performance protocols. Discuss and write about the similarities and differences between this dance form and one other that has been practically experienced.</p> | <p>PK UC</p> |
| <p>■ Keeping in mind techniques of safe dance practice, improvise, with a partner, movements based on stretching and contracting. Use selected movements from this improvisation to develop a warm-up sequence. Present and then teach the sequence to others.</p> | <p>PK</p> |
| <p>■ Interview parents or grandparents about the social dances they used to do as teenagers. Compare and contrast these dances with those of teenagers today. Practically explore some of the dances identified in the interviews. Select vocabulary from them, and choreograph a group dance that uses rondo form to contrast past and present social dances. Rehearse and present the dance to an invited audience that includes the people originally interviewed.</p> | <p>UC PK DI CI</p> |
| <p>■ View a live or recorded dance performance. Describe the choreographer's main thematic idea and how that idea was communicated through the choreography and the production technologies used in the performance.</p> | <p>CI PK</p> |
| <p>■ Compare the ways in which specific dances are used in different social contexts (e.g., the haka – to welcome, celebrate, challenge, protest).</p> | <p>UC</p> |
| <p>■ Select and interpret a haiku and create a dance based on its ideas, images, structure, and rhythms. Present the dance to others and seek feedback on its effectiveness. Reflect on the dance presentation and its success in communicating ideas and images from the haiku.</p> | <p>DI CI</p> |



PK *Developing Practical Knowledge in Dance*

Students will identify and contrast the vocabularies, practices, and technologies of selected dance forms.

DI *Developing Ideas in Dance*

Students will explore and use choreographic processes to give form to dance ideas.

CI *Communicating and Interpreting in Dance*

Students will apply performance skills and appropriate technologies to enhance communication through dance and will make critical responses to dance.

UC *Understanding Dance in Context*

Students will investigate dances from selected historical periods and describe the influences on their development.

LEARNING EXAMPLES

- Identify and learn popular social dances from two or three decades of the twentieth century (e.g., rock 'n' roll from the 1950s, the twist from the 1960s, the hustle from the 1970s). Discuss the similarities and differences between the vocabularies, techniques, stylistic qualities, and performance protocols of the various dances. Using these experiences, select one decade and investigate and describe the social influences that contributed to the development of its dances.

PK UC
- Investigate the content, form, and presentation features of a dance from a stage show. Use this information as a stimulus for developing movement material. In a group, choreograph and perform a reinterpretation of the original dance, setting it in a local or modern-day context.

UC DI PK CI
- As part of developing an original dance for performance, use a video camera to record work in progress. View the recording with others and discuss the strengths and limitations of both the choreography and the performance. Use the results of the discussion to assist in developing the dance and to refine performance skills.

CI
- Improvise movement related to the idea of flight and individually make a movement sequence based on this idea. Teach the movement sequence to a partner, and then together teach the two sets of material to another pair. Decide on an order and combine the material into a dance that clearly reflects the idea of flight. Perform the dance and discuss how flight is represented. Finish by reviewing the experience of using the process of collaborative group choreography.

DI CI
- Explore the vocabularies and practices of two genres of dance (e.g., jazz funk and hip hop). Identify the similarities and differences between the genres and investigate the influences on the development of each. For each genre, learn a short movement sequence choreographed by the class teacher or a visiting tutor. Video the sequences and view and discuss the results.

PK UC CI
- Improvise movement using a prop (e.g., a chair), and record and view the results. Discuss the literal and metaphorical ideas suggested by the use of the prop. Choreograph and perform a dance based on prop manipulation.

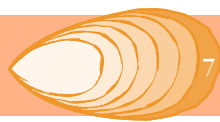
DI CI
- Use chance as a process for choreographing a dance on the theme of transformation. Throw a dice to determine movements, pathways, repetitions, and so on in the dance. Perform the dance and evaluate the effectiveness of using chance as the development process.

DI CI
- View and practically explore dances of a variety of ethnic groups that use specific objects as integral parts of the dance (e.g., a taiaha, a scarf, a fan, bamboo poles, castanets). In a group, investigate the who, what, when, why, where, and how of one of the dances and present the findings to the class.

PK UC
- Investigate one or more dances that involve a combination of voice and movement (e.g., haka, hula, musicals, ma'ulu'ulu), and examine the relationship between the movement and the text being voiced. With the teacher, choreograph and learn a dance that involves a combination of voice and movement. Present the dance to an audience, focusing on such performance skills as projection and focus.

UC PK DI CI
- Rehearse and perform a dance in a variety of school contexts (e.g., a classroom, assembly hall, outdoors), adapting it as appropriate to suit the space and the location of the audience.

CI

**PK** *Developing Practical Knowledge in Dance*

Students will extend their dance skills in the vocabulary, practice, and technology of at least one selected dance form.

DI *Developing Ideas in Dance*

Students will initiate and develop dance works that use choreographic devices, processes, and structures and appropriate technologies to express ideas.

Students will record dance to support the development and resolution of dance ideas.

CI *Communicating and Interpreting in Dance*

Students will prepare, rehearse, and perform a range of dance works.

Students will use critical analysis to inform, interpret, and respond to their own and others' dance performances and dance works.

UC *Understanding Dance in Context*

Students will research the effects of individual, social, and cultural influences on the purposes and forms of dance.

Students will research how technologies influence the production and performance of dance works in contemporary contexts.

LEARNING EXAMPLES

- Select and research traditional dances appropriate for performance at an interschool cultural festival. Extend practical knowledge of the dances by participating in a series of workshops with tutors who specialise in the dance forms. Learn the dances, and use video recordings of rehearsals to refine the performances. Research the traditional materials and the construction of the dress, props, and facial or body adornments for the dances. Investigate how alternative materials and products may be used to produce the same effect while maintaining the cultural integrity of the dance. Perform the dances at the festival and present a written or oral report on the experience, including analysis of the other dance performances viewed.

PK UC CI

- Discuss the language and approaches used by reviewers and critics in reviewing dance. View a live or recorded dance. Critically analyse the dance and present a written or oral review of both the work and the performance. Compare this review with a review of the same dance by an established dance reviewer or critic.

CI

- Investigate and discuss the effect of music videos on dance in present-day society. Analyse the ways in which dance is used in the genre, and discuss the influence on dance of the camera and editing techniques (e.g., jump cuts, time manipulation). Use an image or movement excerpt from a music video as the stimulus for developing and performing an original group dance.

UC DI CI PK

- View a live or recorded dance performance and discuss the ways in which lighting or costumes contributed to its presentation. Explore and learn about lighting or costume design appropriate for dance (e.g., the effectiveness of sidelighting versus backlighting, the use of coloured materials and different fabrics). Using this experience, identify ways in which lighting or costumes may be used to enhance the presentation of original dances being prepared for performance.

CI UC

- Identify and view live or recorded dance performances that are by New Zealand choreographers and companies and that reveal the influence of Māori or Pacific dance. Critically analyse and respond to the works viewed and discuss the influences of Māori and Pacific dance on the development of contemporary dance in New Zealand.

CI UC

- Discuss the safe ways of giving and receiving another dancer's weight. Explore the skills and technique of weight bearing with a partner and compose a dance, about harmony and conflict, that uses weight bearing as a central device. Perform the dance for others. Analyse and evaluate the dance, focusing specifically on how harmony and conflict are expressed through partnering techniques. Research the origins of contact improvisation and the influence of its key exponents on its development as a genre of contemporary dance.

PK DI CI UC

- Explore the vocabulary, practices, and technologies of a selected dance form. Choreograph a dance in the selected form and, at appropriate intervals, video work in progress to assist in refining the choreography and performance of the work. Research, identify, and incorporate appropriate production technologies to enhance the choreographic intent of the work. Perform the dance and evaluate the strengths and limitations of the performance.

PK DI UC CI

- Research the ways in which selected dance forms have evolved due to the influence of individuals (e.g., Louis XIV on ballet, Isadora Duncan on modern dance), social movements (e.g., Christianity on the dances of Polynesia), or cultural factors (e.g., martial arts on the Brazilian capoeira). Share findings in an oral presentation to the class.

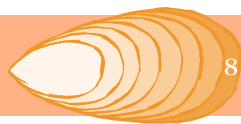
UC

- Choreograph a solo dance work on the theme of identity. Select an approach (e.g., personal autobiography, the broad concept of identity) and research and gather appropriate information (e.g., visual images, reflections, interviews, stories). Using this information, improvise and develop movement material and, within an appropriate dance form, select and use a range of choreographic devices, a suitable structure, and relevant technologies (e.g., props) to choreograph the solo dance.

PK DI

- Research the ways in which dance is recorded using codified systems (e.g., Labanotation, Benesch notation) and non-codified systems (e.g., graphic notation). Use graphic notation to assist with the development of an original dance and to record the final choreography.

UC DI

**PK** *Developing Practical Knowledge in Dance*

Students will extend their dance skills in the vocabularies, practices, and technologies of a range of dance forms.

DI *Developing Ideas in Dance*

Students will initiate and develop dance works that express a point of view on selected issues, concepts, and themes.

Students will initiate and develop dance choreography to explore the relationships between dance and other arts disciplines.

CI *Communicating and Interpreting in Dance*

Students will select, promote, and perform a programme of dance works.

Students will critically analyse, respond to, and evaluate their own and others' communication and interpretation in dance performances and dance works.

UC *Understanding Dance in Context*

Students will research the ways in which dance explores and reflects social, cultural, and historical issues.

Students will research the contribution of selected individuals or groups to dance in New Zealand.

LEARNING EXAMPLES

- Identify and research, from a variety of cultures, dance forms that have challenged traditional artistic and aesthetic boundaries (e.g., American postmodern dance, Japanese butoh). Describe the historical origins of each dance form and the ways in which it challenged the existing traditions of the period from which it emerged.

UC

- Choreograph a dance that expresses a viewpoint on an issue of importance to the local community (e.g., conservation, law and order). Incorporate it in a programme of dance for a public audience, and take responsibility for planning, rehearsing, promoting, and performing the programme. Use cycles of action and reflection to support and evaluate the rehearsal processes and the performance of the programme.

PK UC DI CI

- Contribute to a special issue of a school publication with a focus on dance in New Zealand. Research and write an article that includes a general introduction followed by a discussion of a selected choreographer, dance company, or cultural group whose contribution to dance in New Zealand has been significant. Support the article with relevant photographs or diagrams.

UC

- Research the ways in which dance is portrayed and used in print and electronic media (e.g., newspapers, magazines, television, film, the Internet). Identify, analyse, and discuss key findings and themes from the research. Develop a dance idea based on the findings (e.g., dance and advertising) and choreograph a multimedia dance work that incorporates such effects as projected images or spoken text.

UC DI

- View selected dance forms and identify and analyse their stylistic qualities (e.g., how dancers elevate, fall to and rise from the floor, use upper body movement, use gestures and facial movements). Practically explore the identified qualities to extend skills in one or more of the selected dance forms.

PK CI

- View and analyse the work of contemporary choreographers who make use of themes, images, and objects from popular culture. Choreograph a dance that uses such ideas from popular culture to communicate points of view about the human condition in the twenty-first century.

UC DI

- View one or more video dance works. Investigate the characteristics of this genre and explore practically how dance is recorded on camera. Develop dance material for a short video dance work on the theme of diversity within unity. Choreograph both the camera and the dancers and record the work. Share and evaluate the result.

PK DI CI

- Identify and research one or more works by selected New Zealand choreographers that are based on social, cultural, or historical issues. Investigate an issue relevant to youth culture and develop a dance that takes a stance on the issue. Perform the dance and seek audience responses on how effectively the issue was presented and the stance conveyed.

UC DI CI

- Research collaborative partnerships developed by modern dance choreographers, composers, and visual artists and the influences of the time on their collaborative work. Practically explore dance and its relationship to music and the visual arts (e.g., working with and against music; interpreting visual arts elements through movement). Develop dance ideas that explore and highlight the relationship between dance and music or dance and the visual arts. Using the ideas, choreograph, rehearse, perform, and evaluate a dance work.

UC PK DI CI

- View, analyse, and respond to a variety of dances that use such formations as the circle, chain, and lines as central organisational structures. Research the ways in which these formations reflect the social or cultural influences of each dance's time and place. Identify and practically explore a selection of such dances in a range of dance forms. Choreograph a dance work that involves an extended exploration of one or more of the formations studied.

CI UC PK DI

Dance: Glossary

This glossary clarifies the meaning of selected key words and concepts as they are used in this curriculum statement. Not all dance terms used in the statement are included; where a word is clearly defined in the dictionary, it has not been defined here.

American postmodern dance	a form of modern dance that emerged in the 1960s and in which choreographers experimented with concepts and forms that challenged existing dance traditions
art work	a product of art-making activity (e.g., a haka, ballet, hip hop performance)
'ato	a Sāmoan woven basket
Bharata Natyam	a form of Indian classical dance performed by females
body base	the part of the body supporting a dancer in a balanced position
butoh	an expressionistic, avant-garde dance form that originated in Japan after the Second World War
call and response	a structural device most often associated with African dance and musical forms; one soloist or group performs, and the second soloist or group performs in response to the first
canon	a choreographic device or structure in which movements introduced by one dancer are repeated exactly by subsequent dancers in turn
capoeira	a Brazilian dance form based on a type of martial arts
chance	a choreographic process in which movements are chosen at random or randomly structured to create a movement sequence or a dance
choreographic device	a specific way of manipulating movement to develop dance choreography (e.g., repetition, inversion, accumulation)
choreographic process	the method (e.g., teacher direction, group collaboration, collage, chance) by which choreography is developed
choreographic structure	the way in which movement is organised and shaped to create a dance (e.g., ABA, theme and variations, narrative)
communication	conveying or transmitting meaning within a particular context
contact improvisation	a genre of modern dance based on spontaneous movement and the exchange of weight between dancers
culture	understandings, patterns of behaviour, practices, values, and symbol systems that are acquired, preserved, and transmitted by a group of people and that can be embodied in art works
dance practices	a collective term that refers to the techniques, conventions, protocols, and principles associated with a particular dance form, genre, or style
elements of dance	the key components of movement (e.g., space, time, energy, relationships, body awareness)
fala	a Sāmoan woven mat
form	the choreographic structure or structures that shape a dance work; <i>or</i> a broad term that refers to a specific type of dance (e.g., theatre dance, folk dance); <i>or</i> a particular practice, style, or genre of dance
general space	space in the overall dance area
genre	a specific category of dance that has a tradition or history and is identifiable by specific characteristics, social functions, and cultural contexts (e.g., romantic ballet, hip hop, kapa haka)
graphic notation	notation in which movement is represented by shapes and lines

<i>idea</i>	a visual, auditory, or kinaesthetic concept, or a combination of these, within an arts discipline
<i>improvisation</i>	spontaneous movement in response to a stimulus
<i>interpretation</i>	analysis or appreciation of meaning in an art work by a viewer; <i>or</i> the particular meaning communicated by the performer of an existing art work
<i>jump cuts</i>	a film editing technique that involves moving rapidly between different images or scenes
<i>kinaesthetic signs and symbols</i>	movement, gestures, and body language
<i>locomotor movement</i>	movement in which the body travels across space (e.g., running, creeping, rolling)
<i>ma'ulu'ulu</i>	a Tongan or Sāmoan group dance
<i>meaning</i>	what an artist expresses in an art work; <i>or</i> what a viewer understands and interprets from an art work
<i>movement motif</i>	a movement or gesture that can be elaborated upon or developed in a variety of ways in the process of dance choreography
<i>movement sequence</i>	a series of movements, longer than a phrase but shorter than a section of a dance
<i>narrative structure</i>	a choreographic structure that tells a story
<i>non-locomotor movement</i>	movement in which the body remains anchored to one spot by a body part (e.g., bending, twisting)
<i>pathways</i>	patterns created in the air or on the floor by the body or body parts as a dancer moves in and through space
<i>personal movement vocabulary</i>	an individual's natural patterns of movement, which can be identified and extended through improvisation
<i>personal space</i>	the “space bubble” around the body, extending as far as the body and body parts can reach
<i>rondo form</i>	a choreographic structure (ABACAD, etc.) in which contrasting sections alternate with a recurring section
<i>sāsā</i>	a Sāmoan dance in which rows of (often seated) dancers perform rapid, synchronised movements in time to the beating of slit drums, tins, or rolled mats
<i>social text</i>	an art work that refers to the society or culture in which it is made and that reflects the dynamics within that society or culture
<i>style</i>	the recognised manner or distinguishing way in which a dance is made and communicated and according to which it is interpreted; style is often associated with a particular performer, performance group, choreographer, or period
<i>taiaha</i>	an ornately carved Māori spear, usually made of wood; <i>or</i> the art of using this weapon
<i>te reo kori</i>	a programme that develops basic movement skills using such equipment as poi, rākau, and whai
<i>technologies</i>	equipment used to help create, present, explain, document, view, interpret, analyse, or learn about dance works, including dance props (e.g., a taiaha, scarf, chair), electronic media (e.g., video, computers), and production technologies (e.g., lighting, costume, sound)
<i>text</i>	any expressive work (artistic or otherwise) that can be “read”, whether it uses words, images, or sounds
<i>tobunga</i>	a Māori expert in tribal matters who has a specific body of knowledge
<i>vocabularies</i>	steps, movements, sequences, and ways of moving, which may be personal (e.g., in creative dance) or particular to a dance form (e.g., folk dance)

Dance: Achievement Objectives

	Level 1	Level 2	Level 3	Level 4	
Developing Practical Knowledge in Dance	PK Students will explore through movement the dance elements of body awareness, space, time, energy, and relationships.	PK Students will identify and explore through movement the dance elements of body awareness, space, time, energy, and relationships.	PK Students will explore through movement, combine, and contrast the dance elements of body awareness, space, time, energy, and relationships.	PK Students will use elements of dance to share personal movement vocabularies and to explore the vocabularies of others.	
Developing Ideas in Dance	DI Students will use personal experiences and imagination to express ideas in dance.	DI Students will initiate and express dance ideas based on a variety of stimuli.	DI Students will select, combine, and use elements of dance to develop ideas.	DI Students will explore and use choreographic devices to give form to dance ideas.	
Communicating and Interpreting in Dance	CI Students will share movement through informal presentation and respond personally to their own and others' dance.	CI Students will share dance through informal presentation and describe how dance expresses ideas and feelings.	CI Students will present dance and respond to their own and others' dance works within their school communities.	CI Students will present dance for a particular purpose and record responses to their own and others' dance.	
Understanding Dance in Context	UC Students will demonstrate an awareness of dance as part of community life.	UC Students will demonstrate an awareness of dance as part of community life.	UC Students will explore and describe how dance is used for different purposes in a variety of cultures.	UC Students will explore and describe how dance is used for different purposes in a variety of cultures.	

Level 5	Level 6	Level 7	Level 8	
PK Students will explore and use selected vocabularies, practices, and technologies in dance.	PK Students will identify and contrast the vocabularies, practices, and technologies of selected dance forms.	PK Students will extend their dance skills in the vocabulary, practice, and technology of at least one selected dance form.	PK Students will extend their dance skills in the vocabularies, practices, and technologies of a range of dance forms.	Developing Practical Knowledge in Dance
DI Students will explore and use choreographic structures to give form to dance ideas.	DI Students will explore and use choreographic processes to give form to dance ideas.	DI Students will initiate and develop dance works that use choreographic devices, processes, and structures and appropriate technologies to express ideas. Students will record dance to support the development and resolution of dance ideas.	DI Students will initiate and develop dance works that express a point of view on selected issues, concepts, and themes. Students will initiate and develop dance choreography to explore the relationships between dance and other arts disciplines.	Developing Ideas in Dance
CI Students will present, interpret, and respond to dance as communication.	CI Students will apply performance skills and appropriate technologies to enhance communication through dance and will make critical responses to dance.	CI Students will prepare, rehearse, and perform a range of dance works. Students will use critical analysis to inform, interpret, and respond to their own and others' dance performances and dance works.	CI Students will select, promote, and perform a programme of dance works. Students will critically analyse, respond to, and evaluate their own and others' communication and interpretation in dance performances and dance works.	Communicating and Interpreting in Dance
UC Students will compare and contrast dances from a variety of past and present cultures.	UC Students will investigate dances from selected historical periods and describe the influences on their development.	UC Students will research the effects of individual, social, and cultural influences on the purposes and forms of dance. Students will research how technologies influence the production and performance of dance works in contemporary contexts.	UC Students will research the ways in which dance explores and reflects social, cultural, and historical issues. Students will research the contribution of selected individuals or groups to dance in New Zealand.	Understanding Dance in Context

Drama

Drama is the expression of ideas, feelings, and human experience through movement, sound, visual image, and the realisation of role. In drama, real or imagined actions and events are enacted by placing a role in a setting of time and space, where action and tension create a focus. These dramatic elements combine with contrasts between movement and stillness, sound and silence, and darkness and light to communicate meaning in drama.

In process drama, which is not intended for an audience, participants build belief in roles and situations and explore them together, negotiating, interpreting, and reflecting on role and meaning.

Drama intended for audiences may take place in formal and informal performance settings. It may be experienced as a fully developed theatre production; in such forms of live entertainment as cultural festivals and street theatre; and in works for electronic media, such as film, video, and television. Communication in drama involves performers and audiences in interpreting meanings and developing skills of critical judgment.

Drama permeates our everyday lives and serves a variety of purposes. It enables us to understand ourselves, the people around us, and the world in which we live, enriching the lives of individuals and giving voice to communities.

Drama is integral to children's play and is found in the oratory, rituals, ceremonies, and celebrations of traditional and contemporary world cultures. Drama both expresses and is defined by the culture from which it emerges. Dramatic works may be regarded as social and historical texts that make a vital contribution to individual, social, and cultural identity.

Drama in the New Zealand Curriculum

Drama in the New Zealand Curriculum enables students to link their own imaginations, thoughts, and feelings with drama practice and history in ways that give voice to the cultural diversity of New Zealand. Students become increasingly literate in drama as they work with the elements of role, time and space, action, tension, and focus and develop skills in using the techniques of voice, movement, gesture, and facial expression. They use these elements and techniques with the conventions of drama to add richer meaning and colour to their drama work.

As they participate in and interpret their own and others' drama, students develop cognitive skills and gain understandings about themselves and their wider communities. They investigate the forms, styles, and contexts of drama and recognise that it can affirm or challenge attitudes and values. They work collaboratively to develop ideas, to express feelings, to experiment with sound and action within a dramatic space, and to reflect on live and recorded drama.

Students learn about drama of all cultures as they investigate its forms and purposes in past and present contexts. In Aotearoa New Zealand, all students should have opportunities to learn about contemporary Māori drama, which draws on traditional knowledge, beliefs, and ritual forms.

Students gain knowledge about theatre and its contribution to social and cultural commentary, employment, and recreation. They appreciate that drama, whether intended for audiences or not, provides significant opportunities for expressing cultural and personal identity.

Drama: Strands, Achievement Objectives, and Learning Examples

Developing Practical Knowledge in Drama

In this strand, students use the elements, techniques, and conventions of drama to discover how meaning is shaped and communicated. They work with the elements of role, time and space, action, tension, and focus and become increasingly skilled in using techniques of voice, facial expression, gesture, and movement to explore a range of roles and situations. They use such conventions as narration, freeze-frame images, and mimed activity to extend and deepen their experience of drama.

Students use their growing understanding of elements, techniques, and conventions to interpret scripts, develop process drama, improvise stories or scenes, and explore issues. They become fluent in describing and shaping their drama practice, and they explore how different technologies contribute to the design, production, performance, and recording of dramatic forms and styles.

Developing Ideas in Drama

In this strand, students work individually and collaboratively to initiate, improvise, develop, and refine ideas in drama. In a safe and co-operative environment, they contribute stories from personal and shared experience. They express ideas and feelings, negotiate shared understandings, and explore and reflect on their own and others' perspectives.

Students develop ideas for and participate in classroom process drama. They also develop ideas for performances by interpreting existing dramatic works or devising drama based on a wide range of sources. They plan, identify problems, test solutions, and make individual and collective decisions in drama.

Communicating and Interpreting in Drama

In this strand, students rehearse and present drama to others through informal sharing of work and through structured presentations that involve increasingly sophisticated dramatic processes. They view and listen to live drama and drama on radio, film, and television, developing skills of interpretation and critical analysis.

Students reflect on their experiences of drama in a variety of ways. As performers and as responsive audience members, they interpret and respond to diverse dramatic forms and styles from their own and others' cultures. They evaluate the form, purpose, and quality of their own work, and they examine how different technologies affect communication and interpretation in both live and recorded drama.

Understanding Drama in Context

In this strand, students explore the forms and purposes of drama in both past and contemporary societies. They investigate how people use drama to express identity and to comment on personal and cultural values. They explore theatre traditions that have informed drama practice over time, and they investigate how society and culture contribute to changes in dramatic forms.

Students recognise that drama encompasses both everyday experiences and the interpretation of social and cultural histories. They appreciate how the development of contemporary theatre in New Zealand has been shaped by diverse cultural influences, especially those of Māori, Europeans, and people from Pacific nations.

PK *Developing Practical Knowledge in Drama*

Students will explore elements and techniques of drama.

DI *Developing Ideas in Drama*

Students will contribute ideas and participate in drama, using personal experiences and imagination.

CI *Communicating and Interpreting in Drama*

Students will share drama through informal presentation and respond to ways in which drama tells stories and conveys ideas.

UC *Understanding Drama in Context*

Students will identify drama as part of everyday life and recognise that it serves a variety of purposes.

LEARNING EXAMPLES

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|---|-------------|
| ■ Develop and share a scene about a personal celebration (e.g., a hākari, birthday, family gathering). Use facial expression, sounds, and body movement to express feelings in the scene. Talk about features of the scene that convey the sense of celebration. | PK DI CI UC |
| ■ Sustain a simple role in drama where the teacher is also in role (e.g., the teacher's role may be that of a person who has a problem with a pet, and the students, in role as experts in pet behaviour, may ask questions, share information, and suggest solutions). | PK DI CI |
| ■ Talk about characters from stories and then, in groups, develop and share freeze-frame images to represent specific moments from the stories. Talk about how the images convey feelings and information. | PK DI CI |
| ■ Respond to a live or recorded drama performance with questions or comments. Express ideas and feelings about the drama through drawing, waiata, movement, or writing. | CI |
| ■ Make body shapes in pairs or groups to express contrasting moods, ideas, or relationships in a competitive event (e.g., winning and losing, excitement and nervousness). Share the results as part of a class TV news show. | PK DI CI UC |
| ■ Add movement, voice, and sound effects to enhance the mood of a poem or story. | PK DI |
| ■ Select a prop or costume and work with it to take on a role it suggests. View others' roles and comment on their use of props and costumes. | PK DI CI |
| ■ Use movement and voice to explore the thoughts and feelings of a familiar storybook character responding to a variety of situations. | PK DI |
| ■ Collect, display, and label a selection of pictures that show drama occurring in a variety of situations (e.g., a theatre, local festival, puppet show, television programme). | UC |
| ■ Using the sea as a theme, create an environment using body shape and movement. In groups, move as creatures through the environment. | PK DI |



PK *Developing Practical Knowledge in Drama*

Students will explore and use elements and techniques of drama for different purposes.

DI *Developing Ideas in Drama*

Students will contribute and develop ideas in drama based on personal experience, imagination, and other stimuli.

CI *Communicating and Interpreting in Drama*

Students will share drama through informal presentation and respond to elements of drama.

UC *Understanding Drama in Context*

Students will identify drama as part of everyday life and recognise that it serves a variety of purposes.

LEARNING EXAMPLES

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| ■ Select and develop scenes for a safety campaign to highlight the importance of following safety guidelines. Share the scenes as a live performance or video infomercial. | PK DI CI UC |
| ■ Work in groups to make a drama and to plan the imagined space where it takes place. | PK DI |
| ■ Talk about the clues suggested by a found object (e.g., a bag, coat, letter, piece of paua shell). In separate groups, create and share scenes from the life of the person who might have owned this object. Talk about the differences and similarities between the groups' interpretations. | PK DI CI |
| ■ Brainstorm in groups the many ways in which drama features in communities. Collate the results of the brainstorming according to the purpose of each drama (e.g., to entertain, commemorate). | UC |
| ■ Work in pairs, using movement and facial expression, to create a conversation based on a theme (e.g., making friends). Share the "conversations" and talk about situations where non-verbal communication takes place. Make short scenes based on these situations. | PK DI CI UC |
| ■ Use process drama, in a series of lessons, to create and develop a community from another time and place. Use the drama to explore an issue that affects this community (e.g., conservation). | PK DI |
| ■ Attend a live performance and then, in groups, talk about how memorable moments were created through the use of space, action, and contrasts between movement and stillness or darkness and light. | CI |
| ■ In small groups, create a drama that uses body shapes to represent weather and its qualities, with one member of the group narrating a story that describes the moods and contrasts of weather. | PK DI |
| ■ Explore alternative endings to a story or real-life event. In groups, role-play and share these endings, and talk about why some alternatives were preferred more than others. | DI CI |
| ■ Talk about the varied ways in which an audience reacts to different situations (e.g., a meeting, assembly item, busking performance, sports event, cultural festival, television programme). | UC |

**PK** *Developing Practical Knowledge in Drama*

Students will use elements and techniques of drama to explore dramatic conventions.

DI *Developing Ideas in Drama*

Students will initiate and develop ideas with others and improvise drama in a range of situations.

CI *Communicating and Interpreting in Drama*

Students will present and respond to drama, identifying ways in which elements of drama combine with ideas to create meaning.

UC *Understanding Drama in Context*

Students will investigate the purposes of drama in past and present contexts and describe how communities express themselves through drama.

LEARNING EXAMPLES

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| <p>■ In groups, devise and share a mime that explores the tension in a situation of conflict, departure, or anticipation. Discuss the use of gesture and facial expression and record reactions to the experience of working in mime.</p> | <p>PK DI CI</p> |
| <p>■ Contribute to role on the wall to deepen understanding of and belief in a character from a story or video. Take the information gathered and use voice, gesture, and movement to portray and share the character in a situation before or after the original story.</p> | <p>PK DI CI</p> |
| <p>■ Improvise alternative solutions to a given problem in a story developed as a drama (e.g., a situation where the expectations of peers, home, and school differ).</p> | <p>PK DI</p> |
| <p>■ Explore how objects can have different significance in people's everyday lives in a variety of cultures (e.g., candles in a religious ceremony, birthday, or lantern festival).</p> | <p>UC</p> |
| <p>■ Discuss how performers use props or costumes combined with voice and gesture to convey information about the society or period depicted in a drama.</p> | <p>CI UC</p> |
| <p>■ Devise a series of scenes to convey ideas, feelings, and attitudes about a local issue and its possible outcomes. Present the scenes in the context of an interview format suitable for a young people's programme. Record and review the presentation.</p> | <p>UC PK DI CI</p> |
| <p>■ In groups, improvise dramas on a common theme. Explore how contrasting sound with silence and movement with stillness can strengthen a drama. Present each drama to the other groups and discuss the effect of contrast.</p> | <p>PK DI CI</p> |
| <p>■ Investigate how puppets have been used over time to pass on the values, stories, and news of various communities. Use puppets to explore and present a local issue.</p> | <p>UC DI CI</p> |
| <p>■ Devise and share short scenes that explore how people in contrasting roles (e.g., king and servant, grandparent and child) use voice, stance, and movement to communicate status, feelings, or information.</p> | <p>PK DI CI</p> |
| <p>■ Compare the ways in which people use dramatic techniques (e.g., voice, gesture, movement) to communicate meaning in specific community events (e.g., an opening, welcome, commemorative ceremony).</p> | <p>UC</p> |

**PK Developing Practical Knowledge in Drama**

Students will combine elements and techniques and a range of conventions to extend drama practice through a variety of activities.

DI Developing Ideas in Drama

Students will initiate ideas and make individual and collective decisions in order to plan and develop drama.

CI Communicating and Interpreting in Drama

Students will present and respond to drama and identify ways in which dramatic elements, techniques, and conventions combine to create meaning.

UC Understanding Drama in Context

Students will investigate the purposes of drama in past and present contexts and describe how communities express themselves through drama.

LEARNING EXAMPLES

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| ■ Use a variety of conventions (e.g., hot seating, speaking thoughts aloud) to develop a deeper understanding of a character's intentions or motivation. Select and use props or clothing to suggest key characteristics of the role. In a group, present and discuss a scene that marks a significant moment in the character's life. | PK DI CI |
| ■ Devise scenes using conventions (e.g., mimed activity, overheard conversations) to explain the events leading up to a current issue. Present these scenes and discuss how the use of elements (e.g., space, tension, focus) and techniques (e.g., movement, gesture, voice) contributed to the effectiveness of the conventions used. | PK DI CI |
| ■ In groups, select one or more conventions to create short dramas that celebrate a local success in the school or community. Present the items as a live performance or a radio documentary. | PK DI CI UC |
| ■ Experiment with and discuss the positioning of people and objects in a performance space to focus audience attention. | PK |
| ■ In a group, plan and develop a drama, making collective decisions. Use flashback and flashforward conventions in the drama to examine turning-points or major decisions in a person's life. | PK DI |
| ■ Create a group soundscape to build tension in a scene. | PK DI |
| ■ Using as a starting-point an art work, photograph, or everyday object from another historical period, improvise group dramas that document or comment on an aspect of that period. View each others' dramas and discuss how well they extended understanding of the period. | DI CI UC |
| ■ Interview a person involved in drama or theatre in the community (e.g., a local actor, director, kaumātua of a theatre group, playwright, designer) about the value they place on theatre as part of their own lives and the life of the community. | UC |
| ■ Give and receive constructive feedback on ways in which space, gesture, and voice are used to communicate within a dramatic piece. Use this feedback to refine the drama. | PK CI DI |
| ■ Develop and present drama for a specific purpose or context (e.g., a street, marae, shopping mall, small recording studio), selecting techniques and conventions that best serve the purpose or context. | PK DI CI UC |
| ■ Compare how the director of a play and the director of a film may use body positioning and sound to focus the attention of the audience. | CI |

**PK** *Developing Practical Knowledge in Drama*

Students will select and use dramatic elements, techniques, and conventions for specific purposes and explore the use of relevant technologies.

DI *Developing Ideas in Drama*

Students will initiate ideas and individually and collectively develop and refine drama for specific purposes.

CI *Communicating and Interpreting in Drama*

Students will present and respond to drama and describe how dramatic elements, techniques, conventions, and technologies combine to create form and meaning.

UC *Understanding Drama in Context*

Students will investigate and compare the treatment of similar themes in drama of past and present cultures.

LEARNING EXAMPLES

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| ■ Develop a group drama, using techniques and conventions (e.g., conversations, mapping, role on the wall) to create an imagined community. | PK DI |
| ■ Investigate and describe how different cultures make use of symbols in ritual and ceremony. Create a symbol that represents a theme or issue and use it in a devised ritual or ceremony, incorporating sound and movement. Present the ritual or ceremony and discuss the effectiveness of the symbol in the performance. | UC PK DI CI |
| ■ Devise, rehearse, and make an audio recording of a soundscape to accompany, and reinforce ideas and feelings in, a mimed sequence. View the mime with its accompaniment and discuss how the use of sound enhanced meaning in the mime. | PK DI CI |
| ■ Develop a series of freeze-frame images to highlight key moments from a historical event. Record the images for analysis and to develop them into a scripted drama. Rehearse the drama to refine the use of space and focus and to build the tension of the historical event. | PK DI |
| ■ Compare the treatment of themes (e.g., family relationships, friendships) in scenes from two or more plays with contrasting social or cultural settings and from different periods. | UC |
| ■ Experiment with voice, gesture, facial expression, and body movement to refine characterisation in drama work. Reflect on how effectively these techniques are used. | PK |
| ■ Review a live performance, evaluating how lighting and other technologies were used to transform time or space, create tension, or focus audience attention. | CI |
| ■ Use personal experiences as a starting point for developing and narrating a group story. Develop and present the story within a selected style (e.g., science fiction, melodrama, kōrero paki), paying attention to conventions and techniques that enhance the style. | PK DI CI |
| ■ Using the convention of chorus, storytelling, or mimed activity, highlight and compare similar themes in excerpts from plays that originate from contrasting cultural or social contexts. Combine the excerpts into a montage and present them to another class. | PK DI UC CI |
| ■ In a group, negotiate to create a rounded character with a rich history. Gather and create objects that reveal aspects of the character's life. Display the objects to the rest of the class, who work as detectives to piece together a detailed picture of the character and present a scene based on their findings. Compare the detectives' conclusions with the originating group's idea. | DI CI |



PK *Developing Practical Knowledge in Drama*

Students will select and use elements, techniques, conventions, and technologies in a range of dramatic forms.

DI *Developing Ideas in Drama*

Students will initiate and develop ideas individually and collectively in selected dramatic forms.

CI *Communicating and Interpreting in Drama*

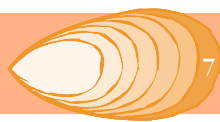
Students will perform and respond to drama and make critical judgments about the use of elements, techniques, conventions, and technologies to create form and meaning.

UC *Understanding Drama in Context*

Students will investigate the forms and purposes of drama in different historical or contemporary contexts.

LEARNING EXAMPLES

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| ■ Research the use of mask and chorus in Greek theatre. Create and present a contemporary piece that uses mask and chorus to convey a warning, and compare their use in this piece with their use in Greek theatre. | UC PK DI CI |
| ■ Use journal entries to document, reflect on, and critically evaluate the development processes of an individual or group work. | CI |
| ■ View, discuss, and critique one or more dramatic works (e.g., fale'aitu, satirical sketches, Māori theatre) that are intended to raise social or political awareness. | CI UC |
| ■ Participate in process drama to create a community from a particular cultural or historical setting. Within the drama, examine events and issues that affect people in that community. | DI |
| ■ Devise and rehearse a dramatic piece for radio. Record the piece and critique the ways in which elements, techniques, and conventions were adapted for the medium. | PK DI CI |
| ■ Rehearse and present a scripted piece of theatre. Incorporate technical roles (e.g., lighting, make-up, stage management) to support the presentation. | PK CI |
| ■ Identify and investigate styles of mime from a range of cultural or historical settings (e.g., the style of Marcel Marceau, Charlie Chaplin, Mr Bean). Explore the techniques of movement, facial expression, and gesture in mime, and create, present, and critique a number of short pieces that reflect the identified styles. | UC PK DI CI |
| ■ In workshop activities, experiment with ways of using voice to show the age, status, mood, or nationality of a character in such dramatic styles as pantomime, shadow puppetry, or cartoons. | PK |
| ■ Identify and comment critically on examples of live or television drama intended to influence the audience's thinking or change their behaviour. | CI UC |
| ■ Discuss how drama can be used to question social conventions. Devise a drama with a social message for a specific audience. Use drama practice and appropriate technologies in a live, recorded, or multimedia presentation of the work. | UC DI PK CI |

**PK** *Developing Practical Knowledge in Drama*

Students will select and integrate elements, techniques, conventions, and technologies in specific dramatic forms.

DI *Developing Ideas in Drama*

Students will initiate, develop, and refine ideas individually and collectively in a range of dramatic forms.

CI *Communicating and Interpreting in Drama*

Students will rehearse and perform works in a range of dramatic forms.

Students will respond to and make critical judgments about rehearsal processes and performances.

UC *Understanding Drama in Context*

Students will research the production, performance, and purpose of drama in a range of contexts.

LEARNING EXAMPLES

■ Adapt and rehearse a children's story, and present it to an audience of young children.	PK DI CI
■ Research an aspect of theatre production or performance from a specific context. Prepare, learn, rehearse, and perform a monologue that presents the research findings.	UC PK DI CI
■ Make a written critical judgment of selected aspects of a live performance (e.g., a touring play, excerpts from a cultural festival).	CI
■ Identify and compare the stereotypical attributes of characters in commedia dell'arte with those in a television sitcom. Use the identified features to develop and present dramatic pieces in one or both styles.	UC PK DI CI
■ Adapt and present a New Zealand short story as a piece of drama, retaining the story's integrity.	PK DI CI
■ Research what is involved in adapting a stage play for film. Then choose an episode from a scripted drama that has also been filmed and compare and contrast the drama script with the film-maker's interpretation.	UC CI
■ Use a range of research techniques (e.g., conducting interviews, using libraries, using the Internet) to investigate a selected aspect of drama and its association with the other arts in New Zealand.	UC
■ Workshop crowd scenes to develop an understanding of their purposes and characteristics. Explore and refine the skills of bringing focus, energy, and credibility to character identification, group positioning, and group interaction in crowd scenes.	PK DI
■ Research conventions of stage make-up in a range of theatre styles (e.g., melodrama, clowning, street theatre). Explore one or more make-up applications in practice, with a view towards using them in performance.	UC PK
■ Workshop stage combat skills. Apply these skills in a scene from a Shakespearian play or in a devised dramatic piece. Video and evaluate the results.	PK DI CI

**PK** *Developing Practical Knowledge in Drama*

Students will select and adapt elements, techniques, conventions, and technologies in various dramatic forms for a range of purposes.

DI *Developing Ideas in Drama*

Students will initiate, develop, and refine original drama and drama based on existing works.

CI *Communicating and Interpreting in Drama*

Students will rehearse and perform works in a range of dramatic forms, assuming diverse artistic or technical responsibilities.

Students will reflect on and critically evaluate a wide range of works and performances.

UC *Understanding Drama in Context*

Students will research and analyse how drama interprets and records social and cultural history.

Students will investigate the forms and styles of contemporary New Zealand drama and how they reflect our growing cultural diversity.

LEARNING EXAMPLES

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| ■ Apply knowledge of drama practice to direct a group of students in a scene from an existing work for presentation. As director, record and reflect on the development of the scene and on the group's progress. | PK CI |
| ■ Compare and contrast two scripts from a playwright in New Zealand, focusing on the forms and styles used and the ideas that are central to the playwright's work. | CI UC |
| ■ Devise and present a multimedia performance piece that reflects the cultural identities of the students in the class. Use the disciplines of dance, music, and the visual arts to enrich the presentation. | PK DI CI UC |
| ■ Analyse scriptwriting skills. Experiment with improvisation as a means of developing scripts, and use the process to devise a work and record it as a script. | PK DI |
| ■ Study a particular historical period of theatre. Give an interactive presentation that focuses on the forms and themes of the selected period and that includes a performance demonstrating its features. | UC CI |
| ■ Create, from a children's storybook, an audiotape suitable for a junior classroom. Include appropriate use of voice and sound effects. Present the recording to a junior class and seek feedback on its effectiveness. Use this information to refine ideas for future work aimed at young audiences. | PK DI CI |
| ■ Take practical responsibility for a technical aspect of a production (e.g., set design, stage management, lighting). Keep planning notes and journal reflections to record a working understanding of the responsibilities undertaken. Document also the understandings demonstrated by the other technical personnel. | PK CI |
| ■ Experiment with a range of street theatre activities (e.g., clowning, juggling, mime, stilts). Devise a piece in a chosen activity for street performance in the local community. | PK DI CI |
| ■ Study scripts from New Zealand in order to develop scriptwriting skills. Integrate knowledge of the scriptwriting process, of dramatic styles, and of drama practice to devise a scripted drama and to present it as a piece of contemporary theatre. | UC PK DI CI |
| ■ Compile a portfolio that may form part of a CV. In the portfolio, include a summary of the drama programme completed, and describe and reflect on personal development in drama. Provide documentary evidence of involvement and achievement using photographs, reviews, and statements from teachers and peers. | CI |

Drama: Glossary

This glossary clarifies the meaning of selected key words and concepts as they are used in this curriculum statement. Not all drama terms used in the statement are included; where a word is clearly defined in the dictionary, it has not been defined here.

art work	a product of art-making activity (e.g., a devised drama, play script, comedy sketch)
chorus	a convention in which individuals or groups provide spoken explanation or commentary on the main action of a drama
commedia dell'arte	an improvised style of comedy popular during the sixteenth to the eighteenth century, originating in Italy and involving stock characters and the use of masks
communication	conveying or transmitting meaning within a particular context
conventions	established ways of working in drama (e.g., hot seating, role on the wall, freeze-frame images) that explore meaning or deepen understanding; <i>or</i> established practices in theatre (e.g., the soliloquy, aside)
culture	understandings, patterns of behaviour, practices, values, and symbol systems that are acquired, preserved, and transmitted by a group of people and that can be embodied in art works
devised drama	drama that is developed for performance without originating from a script, although a script may be developed as part of the process
elements of drama	the key ingredients of drama (e.g., role, time, space, action, tension, focus)
fale'aitu	traditional Sāmoan comic theatre, usually addressing social issues or problems
flashback or flashforward	a convention that involves shifting backwards or forwards in time so that participants or the audience can experience or investigate action or context from another perspective
focus	an element of drama in which a particular moment in time or position in space captures the essence of the dramatic action; <i>or</i> a theme, character, or other aspect that gives purpose or impetus to a drama
form	the compositional structure or structures that shape a dramatic work; <i>or</i> a broad category of drama, which may include within it a number of styles (e.g., puppetry is a form, and glove puppets, marionettes, and shadow puppets are styles)
freeze-frame image	a convention in which the members of a group use their bodies to make an image or tableau capturing an idea, theme, or moment in time; also called a group sculpture or tableau
bākari	a Māori celebratory meal or feast
hot seating	a convention in which class members question or interview someone who is in role (e.g., as a character from a play, a person from history) to bring out additional information, ideas, and attitudes about the role
idea	a visual, auditory, or kinaesthetic concept, or a combination of these, within an arts discipline
improvisation	spontaneous invention and development of drama without use of scripts or preparation
interpretation	analysis or appreciation of meaning in an art work by a viewer or listener; <i>or</i> the particular meaning communicated by the performer of an existing art work

<i>kaumātua</i>	a Māori elder
<i>kōrero paki</i>	storytelling and riddles
<i>mapping</i>	a convention in which maps or diagrams are made in order to develop or reflect on drama
<i>meaning</i>	what an artist expresses in an art work; <i>or</i> what a viewer or listener understands and interprets from an art work
<i>mime</i>	a form of theatre performance in which action and character are suggested using gesture, movement, and facial expression without words or sounds
<i>narration</i>	a convention in which a person narrates the action that occurs within a drama
<i>overheard conversation</i>	a convention in which a conversation that would not normally be overheard by others is disclosed in order to add tension or provide information
<i>process drama</i>	a form of drama in which the purpose is to participate in learning, inquiry, or discovery rather than to present drama to an audience
<i>role on the wall</i>	a convention in which an important role is represented in picture form “on the wall” (usually on a large sheet of paper) so that information can be collectively read or added to as a drama progresses
<i>role-playing</i>	using the imagination to identify with someone else in order to explore and represent experience from their perspective or viewpoint; also called being in role
<i>social text</i>	an art work that refers to the society or culture in which it is made and that reflects the dynamics within that society or culture
<i>soundscape</i>	a sequence of sounds shaped to enhance action and mood in a drama
<i>speaking thoughts aloud</i>	a convention in which the action freezes and a character speaks his or her thoughts aloud in order to add tension, provide information, and so on
<i>storytelling</i>	a dramatic convention in which a story is presented through action, dialogue, and narration (by an external narrator or by characters within the drama)
<i>style</i>	a specialised type of drama within a broader form (e.g., <i>commedia dell’arte</i> is a style within the form of mask comedy); <i>or</i> the recognised manner or distinguishing way in which a particular type of drama is created and presented and according to which it is interpreted; style often relates to a particular historical period, movement, writer, or performer
<i>teacher in role</i>	a teaching strategy where the teacher manages a class from within a drama by taking a role to deepen and extend students’ inquiry and learning
<i>technique</i>	a particular method or procedure used to achieve a specific purpose; in drama, the term relates to the use of voice, facial expression, gesture, and movement
<i>technologies</i>	equipment that helps to create, present, explain, document, analyse, view, interpret, or learn about dramatic work (e.g., puppets, masks, lighting, props, sounds, costumes, recording equipment)
<i>tension</i>	an element of drama in which mental pressure or emotional intensity is used to provoke a response, focus attention, or heighten involvement
<i>text</i>	any expressive work (artistic or otherwise) that can be “read”, whether it uses words, images, or sounds

Drama: Achievement Objectives

	Level 1	Level 2	Level 3	Level 4	
Developing Practical Knowledge in Drama	PK Students will explore elements and techniques of drama.	PK Students will explore and use elements and techniques of drama for different purposes.	PK Students will use elements and techniques of drama to explore dramatic conventions.	PK Students will combine elements and techniques and a range of conventions to extend drama practice through a variety of activities.	
Developing Ideas in Drama	DI Students will contribute ideas and participate in drama, using personal experiences and imagination.	DI Students will contribute and develop ideas in drama based on personal experience, imagination, and other stimuli.	DI Students will initiate and develop ideas with others and improvise drama in a range of situations.	DI Students will initiate ideas and make individual and collective decisions in order to plan and develop drama.	
Communicating and Interpreting in Drama	CI Students will share drama through informal presentation and respond to ways in which drama tells stories and conveys ideas.	CI Students will share drama through informal presentation and respond to elements of drama.	CI Students will present and respond to drama, identifying ways in which elements of drama combine with ideas to create meaning.	CI Students will present and respond to drama and identify ways in which dramatic elements, techniques, and conventions combine to create meaning.	
Understanding Drama in Context	UC Students will identify drama as part of everyday life and recognise that it serves a variety of purposes.	UC Students will identify drama as part of everyday life and recognise that it serves a variety of purposes.	UC Students will investigate the purposes of drama in past and present contexts and describe how communities express themselves through drama.	UC Students will investigate the purposes of drama in past and present contexts and describe how communities express themselves through drama.	

Level 5	Level 6	Level 7	Level 8	
PK Students will select and use dramatic elements, techniques, and conventions for specific purposes and explore the use of relevant technologies.	PK Students will select and use elements, techniques, conventions, and technologies in a range of dramatic forms.	PK Students will select and integrate elements, techniques, conventions, and technologies in specific dramatic forms.	PK Students will select and adapt elements, techniques, conventions, and technologies in various dramatic forms for a range of purposes.	Developing Practical Knowledge in Drama
DI Students will initiate ideas and individually and collectively develop and refine drama for specific purposes.	DI Students will initiate and develop ideas individually and collectively in selected dramatic forms.	DI Students will initiate, develop, and refine ideas individually and collectively in a range of dramatic forms.	DI Students will initiate, develop, and refine original drama and drama based on existing works.	Developing Ideas in Drama
CI Students will present and respond to drama and describe how dramatic elements, techniques, conventions, and technologies combine to create form and meaning.	CI Students will perform and respond to drama and make critical judgments about the use of elements, techniques, conventions, and technologies to create form and meaning.	CI Students will rehearse and perform works in a range of dramatic forms. Students will respond to and make critical judgments about rehearsal processes and performances.	CI Students will rehearse and perform works in a range of dramatic forms, assuming diverse artistic or technical responsibilities. Students will reflect on and critically evaluate a wide range of works and performances.	Communicating and Interpreting in Drama
UC Students will investigate and compare the treatment of similar themes in drama of past and present cultures.	UC Students will investigate the forms and purposes of drama in different historical or contemporary contexts.	UC Students will research the production, performance, and purpose of drama in a range of contexts.	UC Students will research and analyse how drama interprets and records social and cultural history. Students will investigate the forms and styles of contemporary New Zealand drama and how they reflect our growing cultural diversity.	Understanding Drama in Context

Music

Music is a unique way of organising and making sense of sound. It is a way of knowing that influences how we see the world, express our views of the world, and come to know the world.

In music, emotion, intellect, and imagination are articulated through sound. Music allows us to express our feelings and ideas about ourselves and our place in the world. It can directly evoke emotional responses and capture the elusive essence of who and what we are.

Music encompasses a wide range of sounds, from natural and found sounds through to those generated by conventional musical instruments and electronic technologies. We organise these sounds by manipulating pitch, rhythm, dynamics, harmony, timbre, texture, and form to develop musical ideas and create musical works.

Music is a fundamental form of both personal and cultural expression. As social and historical texts, musical works use a range of traditional and alternative signs and symbols, both heard and seen. Through music, we can appreciate and understand our diverse New Zealand heritage as well as that of other cultures.

Music in the New Zealand Curriculum

Music education provides students with many opportunities for self-expression and assists them to develop to their full potential. It helps students to make sense of sound and to appreciate the aesthetic qualities in the sounds of natural and technological environments. Students also learn unique approaches to problem solving through the active and reflective processes of both listening to and making music.

Literacy in music involves the development of knowledge and skills relating to styles, genres, technologies, and musical structures. It implies an appreciation of the conventions that relate to creating, to performing, and to critically evaluating musical compositions and performances.

The development of aural skills is intrinsic to all music learning. As students listen to music, they develop understandings about music history, biography, and theory. They are actively listening and developing aural sensitivity while composing and performing, and they enhance their understandings of the world through listening to music within and from diverse musical contexts.

Music in the New Zealand Curriculum promotes the musical heritages of New Zealand's many diverse cultures. In particular, students should have opportunities to learn about the genres and styles of traditional and contemporary Māori music.

Music education enables all students to contribute to the cultural life of their schools, families, and communities through making and sharing music. It also makes available to students a wide range of future opportunities in arts-related employment.

Music: Strands, Achievement Objectives, and Learning Examples

Developing Practical Knowledge in Music

In this strand, students explore and respond to the elements and expressive qualities of music through such activities as listening, moving, singing, and playing. They develop a vocabulary in music by learning and using symbols and systems for representing sound, and they use focused listening to develop aural skills and sensitivity.

Students investigate ways of creating sounds, using conventional and unconventional sound sources. They experiment with the elements of music and discover structural devices for shaping sound into music. They recall and transcribe increasingly complex rhythm patterns, melodies, and harmonies, and they explore techniques for creating sound with instruments and voices.

Developing Ideas in Music

In this strand, students draw on their experiences and perspectives to develop and refine musical ideas. They develop an awareness of different sounds and the potential of sound for resourcing and generating ideas and for communicating feelings. They use aural skills, imagination, and a developing knowledge of structural devices, musical instruments, technologies, and the elements of music to improvise, compose, and notate music with increasing sophistication and refinement.

Students draw on their developing knowledge to inform their compositions, arrangements, and improvisations. They manipulate materials within particular styles, genres, conventions, and cultural forms, and they compose and arrange music for specific purposes.

Communicating and Interpreting in Music

In this strand, students develop fluency, musicianship, and technical control as they rehearse and present individual and group performances. They play and sing individually and in groups, using appropriate techniques and performance practices. They reflect on and evaluate their own performances and make critical judgments about the interpretation of music in others' performances.

Students prepare, rehearse, refine, present, and direct musical works. They listen to, read, and interpret music, and they develop understandings of composers' and arrangers' intentions and of cultural protocols. They explore how technologies contribute to performance, and they record their own and others' performances.

Understanding Music in Context

In this strand, students develop knowledge and understanding of music in past and present contexts. They share the music of their homes and communities, and they investigate musical works as social texts that deepen our understandings about people and environments.

Students recognise music's contribution to, and significance in, contemporary cultures. They associate music with particular events, times, places, and feelings. They compare and contrast styles and genres of music in relation to past and present contexts, and they investigate and celebrate traditional Māori music and the multicultural musical heritage of New Zealand.

PK *Developing Practical Knowledge in Music*

Students will explore and respond to the musical elements of beat, rhythm, pitch, tempo, dynamics, and tone colour.

DI *Developing Ideas in Music*

Students will select and organise sounds and express ideas, drawing on personal experience and imagination.

CI *Communicating and Interpreting in Music*

Students will share music making with others through informal presentation and respond to live or recorded music.

UC *Understanding Music in Context*

Students will identify music as part of everyday life and recognise that it serves a variety of purposes.

LEARNING EXAMPLES

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| ■ Listen to and identify contrasting sounds in the local environment and respond imaginatively to these sounds (e.g., by moving, vocalising, imitating, talking about the sounds). | PK UC |
| ■ Listen to music that has a wide range of sounds (e.g., loud and soft, fast and slow, high and low, long and short) and move in ways that reflect these sounds. | PK |
| ■ Imitate rhythmic and melodic patterns. Then improvise responses to these patterns and share these responses with others. | PK DI CI |
| ■ Use a variety of sounds and movements to enhance a story, pakiwaitara, poem, or song. | DI UC |
| ■ Create different sounds from a single sound source (e.g., striking, blowing, and rolling a plastic tube) and describe the sounds. Represent the sounds in drawings and share these responses with others. | PK DI CI |
| ■ Make patterns from a high sound and a low sound, using everyday objects, voice, tuned percussion (e.g., two notes on a glockenspiel), or untuned percussion (e.g., two-tone wood blocks). Share these patterns with others. | PK DI CI |
| ■ Sing, from memory, action songs and chants from different cultures. Adapt an existing song or chant to create or shape new ideas (e.g., by changing the tempo, dynamics, mood). Create an original chant, drawing on personal experience and imagination. | CI UC PK DI |
| ■ Use voices to explore contrasts between sounds (e.g., loud and soft, high and low, long and short, fast and slow). Use the results to create sound pictures inspired by environmental features of the local area. | PK DI |
| ■ Listen to and talk about one or more musical works for a special occasion (e.g., a school welcome, community festival, family celebration). Create and share a piece of music suitable for such an occasion. | UC CI DI |
| ■ Listen and respond to several pieces of recorded or live music that are performed by musicians from within the local community or are part of the everyday environment. | UC CI |



PK *Developing Practical Knowledge in Music*

Students will identify through focused listening, and explore, the musical elements of beat, rhythm, pitch, tempo, dynamics, and tone colour.

DI *Developing Ideas in Music*

Students will invent and represent musical ideas, drawing on imagination and responding to sources of motivation.

CI *Communicating and Interpreting in Music*

Students will share music making with others, using basic performance skills and techniques, and respond to live or recorded music.

UC *Understanding Music in Context*

Students will identify music as part of everyday life and recognise that it serves a variety of purposes.

LEARNING EXAMPLES

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| ■ Use focused listening to distinguish between different sound sources or instruments, both live and recorded. Identify how each sound is produced and describe its distinguishing features. | PK |
| ■ Respond through movement to music that includes a variety of tone colours, metres, tempos, and contrasting sounds. Use appropriate words and symbols to describe and compare the sounds (e.g., the “brushing” on a drum, the “rush” of fine shingle in a rainmaker). | PK CI |
| ■ Use a range of untuned and tuned percussion to play back musical phrases and to create rhythmic and melodic ostinati to accompany them. | PK DI |
| ■ Listen to a story, poem, play, song, or pakiwaitara that suggests a range of ideas for accompanying sounds. Talk about, create, and share responses in music to this source of motivation. | DI CI |
| ■ Use body percussion to make sounds in response to given sources of motivation (e.g., rhythmic answers to rhythmic questions, imitating a range of dynamics, matching changes of tempo). | PK DI |
| ■ Invent short ideas in music, using a variety of stimuli (e.g., a picture, the classroom aquarium). Draw shapes, lines, and patterns to represent these ideas and share them with others. | DI CI |
| ■ Learn and present a chant from a culture represented in the class, paying attention to keeping in time, phrasing, tempo, and dynamics. | CI UC |
| ■ Sing a variety of unison songs that relate to everyday life, controlling breathing, pitch, rhythm, and dynamics. | CI UC |
| ■ With control over tempo, dynamics, rhythm, and physical co-ordination, play on instruments to create simple tunes and rhythmic patterns based on musical ideas sourced from the local community. Share these tunes and patterns with others. | PK DI UC CI |
| ■ Listen to and identify the purposes of several different kinds of live or recorded music (e.g., oriori, waiata-ā-ringā, sacred and celebratory music, television and film themes, music of computer games, songs and chants of playground games). | UC |

**PK** *Developing Practical Knowledge in Music*

Students will identify through focused listening, and experiment with, contrasts within musical elements.

DI *Developing Ideas in Music*

Students will invent and represent musical ideas to express mood, using shape and contrast.

CI *Communicating and Interpreting in Music*

Students will prepare and present music, using basic performance skills and techniques, and respond to live or recorded music performances.

UC *Understanding Music in Context*

Students will identify and investigate characteristics of music associated with particular contexts, purposes, and styles in past and present cultures.

LEARNING EXAMPLES

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| ■ Experiment with contrast by manipulating a range of found, vocal, instrumental, and electronic sounds. Listen to others' experiments and identify how the sounds are made, altered, and combined. | PK |
| ■ Listen to, discuss, and present a traditional waiata or haka, following the leader's cues and directions closely. | CI UC |
| ■ Imitate contrasting rhythmic phrases in simple metres (e.g., 2/4, 4/4). Improvise with these phrases over an ostinato pattern, and use the resulting ideas as a musical accompaniment to the presentation of a story, poem, or song. | PK DI CI |
| ■ Listen to two styles of music represented in the school or the wider community and identify and discuss their particular characteristics (e.g., rhythmic patterns, instruments or voices used, purposes). | PK UC |
| ■ Read, interpret, and play from symbolic representations of sounds (e.g., beat charts graphic notation). Create and present a short, atmospheric piece, using appropriate symbolic representation to illustrate variations in pitch and dynamics. | CI DI PK |
| ■ Create and present musical ideas, using instruments and found sounds, to illustrate moods or feelings expressed in a picture, poem, story, or legend. Record the ideas, using simple symbolic representations of the sounds. | DI CI PK |
| ■ Prepare and present performances of several different styles of music (e.g., rap, rhythm and blues). View and discuss the performances, and compare the styles to identify their differences in purpose, structure, and tone colour. | CI UC |
| ■ Improvise melodic phrases while playing or singing over an ostinato that uses selected pitches (e.g., a pentatonic scale, two chords). Experiment with contrasting tempos and dynamics to represent different emotions. | DI PK |
| ■ Learn and present from memory a number of unison and two- or three-part songs. Focus on listening carefully for pitch, balance, and expression, on using appropriate posture, and on following the conductor's gestures. | CI |
| ■ Learn and present a song from a previous era. Investigate its origins and discuss and make links between how the music may have been performed in the past and how it might be performed now. | CI UC |

**PK** *Developing Practical Knowledge in Music*

Students will identify through focused listening, and experiment with, a range of patterns, effects, sound qualities, and structural devices.

DI *Developing Ideas in Music*

Students will use musical elements, instruments, and technologies to improvise and compose simple musical pieces.

CI *Communicating and Interpreting in Music*

Students will prepare, rehearse, present, and evaluate brief music performances.

UC *Understanding Music in Context*

Students will identify and investigate characteristics of music associated with particular contexts, purposes, and styles in past and present cultures.

LEARNING EXAMPLES

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| ■ Experiment with making different sounds on a single sound source and create a brief piece that incorporates the sounds. Devise symbolic representations of the sounds so that others can then interpret them and can play the piece in a class presentation. | PK DI |
| ■ Listen to a simple chord progression that uses two chords (e.g., D and A7, C and G) and identify when the chords change. Select two different chords and make a simple progression. Share this with others, who play back what they hear. | PK |
| ■ Listen to a piece of music that uses contrast. Sketch out a structural chart of the sounds heard, and use the chart as the basis for a group composition. Share the composition with others. | PK DI CI |
| ■ Listen to and describe a selection of live or recorded music from diverse New Zealand cultures. Develop and present a group composition based on elements of the shared music (e.g., the pitches of a waiata, the rhythms of a haka or sāsā). | UC PK DI CI |
| ■ Rehearse and present a song or brief instrumental piece. Identify and discuss the performance skills and techniques that were necessary to interpret the music effectively. | CI |
| ■ Sing a two- or three-chord song and make up simple harmonic and rhythmic accompaniments. Record these accompaniments, and then improvise over the recording. | DI PK |
| ■ Prepare a selection of vocal works for solo or group performance and present them to an audience. View or listen to recordings of the performance and evaluate it. | CI |
| ■ Make a musical statement (e.g., a rap, advertising jingle) about a topical issue or current event and present the statement to others. Evaluate the outcome and share ideas with others about the statement's purpose and development. | DI CI UC |
| ■ Working from either memory or music notation, prepare and rehearse a small selection of instrumental works for solo or group performance. Present the works to an audience and seek feedback to assist in a review of the performance. | CI |
| ■ Discuss and describe the uses of music in radio, television, and computers. Create and share brief examples of media music for specific purposes (e.g., station identification, advertising jingles, computer games). | UC DI |
| ■ Listen, in Pacific music, to the call and response effect in particular songs or to various log drums that provide signals to singers and dancers. Investigate and discuss the influence of traditional customs and practices on the music. | UC |

**PK** *Developing Practical Knowledge in Music*

Students will use focused listening to identify, transcribe, and manipulate musical elements and structural devices and will use instruments and technologies to transpose and notate music.

DI *Developing Ideas in Music*

Students will use musical elements, instruments, and technologies to create structured compositions and improvisations.

CI *Communicating and Interpreting in Music*

Students will prepare, rehearse, present, and evaluate a range of musical pieces for a variety of purposes.

UC *Understanding Music in Context*

Students will identify and compare musical styles and genres in relation to social and historical contexts.

LEARNING EXAMPLES

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| ■ Listen to, and identify chord progressions in, songs that use primary chords (e.g., twelve-bar blues, waiata, folk songs, pop songs). Compose a song using these progressions. Share the composition with others and evaluate its effect. | PK DI CI |
| ■ Listen to, transcribe, and play back short musical phrases composed and performed by others. | PK |
| ■ Experiment with the structural devices of motif, sequence, repetition, and variation and use them to relate phrases to one another. Find examples of music that use such structural devices, and then use and identify the devices in a brief, original composition. | PK DI |
| ■ Adapt an existing piece of music by changing its feel, style, or underlying harmony or by adding another part. Prepare and present a performance of the changed music. Evaluate the performance and the effects of the changes. | DI CI |
| ■ Listen to a specific form, style, or genre of music (e.g., waiata, folk songs, sea shanties, national anthems) in both the original and a contemporary style of performance. Describe how the performance conventions in the music have changed over time. Develop and present a contemporary interpretation of a traditional piece of music. | UC CI |
| ■ Sing or play a variety of short, known pieces, both by ear and from notation. Rehearse a selection from the pieces for performance within the school. | CI |
| ■ Rehearse a musical work for an ensemble, focusing on co-operation and listening for balance and intonation. Refine the interpretation by considering such criteria as clarity, fluency, musical effect, and style. Present the performance and evaluate its effectiveness. | CI |
| ■ Discuss and describe the use of music in different media over time (e.g., in television themes, radio advertising jingles). Write and present a variety of short pieces that describe or promote the same product or event in different musical ways. | UC DI CI |
| ■ Listen to examples of music that use ostinati (e.g., gamelan music, minimalist pieces) and discuss their effect in relation to the music's social or cultural context. Create a rhythmic or melodic hook or an ostinato and add layers of sound over the pattern as it repeats, varying the texture to create an atmospheric or mood piece to accompany a film clip or sequence of images. Present the composition and discuss how it evolved. | UC DI PK CI |
| ■ Compare different performances of a single musical work (e.g., a contemporary song, waiata), paying particular attention to historical or cultural context, musical elements (e.g., tempo, timbre, dynamics), and musical effect. | PK UC |



PK *Developing Practical Knowledge in Music*

Students will use focused listening, practical activities, instruments, and technologies to explore and describe musical structures and devices and to transcribe, transpose, and notate music in a range of styles.

DI *Developing Ideas in Music*

Students will use musical elements, structural devices, instruments, and technologies to improvise, arrange, and compose music for specific purposes.

Students will notate and record original music.

CI *Communicating and Interpreting in Music*

Students will prepare, rehearse, present, record, and evaluate individual and group performances of contrasting pieces, in keeping with the composers' intentions and in style.

UC *Understanding Music in Context*

Students will compare and contrast a range of musical styles and genres in relation to past and present contexts.

Students will investigate the purposes and significance of music in contemporary contexts.

LEARNING EXAMPLES

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| ■ Listen to selected instruments (including the voice) and discuss their sonorities, ranges, and strengths and limitations in performance. Compose and notate an original piece of music that shows the performance capabilities of a specified instrument. Present and record the piece and evaluate its effectiveness. | DI PK CI |
| ■ Listen to a range of songs (e.g., waiata, lieder, contemporary songs) and identify specific vocal techniques and styles. Describe the social and cultural contexts of the songs and their significance for the intended audiences. Select a text and set it to original music. Notate, present, and record the piece, and refine it in response to feedback. | UC DI CI |
| ■ Select one genre of media music (e.g., film, muzak, advertising jingles) and research and describe its purpose, musical derivations, and ideas. Compose a piece in that genre for a specific purpose, with appropriate character and structure. Notate, present, record, and evaluate the composition. | UC DI CI |
| ■ Compare and contrast works by two or more New Zealand composers. Use listening, background reading, and studying scores (where appropriate) to explain and describe differences and similarities in the works. | UC |
| ■ Listen to, transcribe, and play back rhythms and melodies and aurally identify performance directions (e.g., articulation, phrasing, tempo) in a contemporary New Zealand work. | PK |
| ■ Compare and contrast the use of MIDI applications (e.g., with drum machines, sequencing software) in a range of contemporary works. Use a MIDI application to create and present an original work. | UC PK DI CI |
| ■ Prepare and rehearse for group performance a five-minute programme of works in a range of styles. Present and record the programme, and critique the recording with reference to fluency, musicianship, style, and the composers' intentions. | CI |
| ■ Make a study of a contemporary musical style. Listen to a range of examples within it, analyse its structures and use of musical devices, and describe the influence of other styles on it (e.g., the influence of world music, jazz, reggae; the fusion of jazz and rock; the influence of traditional Māori music on contemporary New Zealand music). | PK UC |
| ■ Listen to a range of songs and instrumental pieces that use a simple, repeated chord structure (e.g., twelve-bar blues, three-chord pop songs). Select two or three songs or pieces, analyse their harmonic structures, and play arrangements of them. In a group, devise an original repeated chord structure and improvise over it. | PK DI |

**PK** *Developing Practical Knowledge in Music*

Students will use focused listening, practical activities, instruments, and technologies to analyse and describe musical structures and devices and to transcribe, transpose, and notate music from a range of styles and genres.

DI *Developing Ideas in Music*

Students will improvise music.

Students will combine musical elements, structural devices, and the use of technologies to compose and arrange music for specific purposes and in particular styles.

Students will notate, edit, and record original compositions and arrangements.

CI *Communicating and Interpreting in Music*

Students will prepare, rehearse, refine, present, record, and evaluate individual and group performances of a range of pieces in contrasting styles, in keeping with the composers' intentions and in style.

Students will analyse and investigate ways in which communications media and technology influence sound and meaning in music.

Students will use critical analysis to inform and evaluate performances.

UC *Understanding Music in Context*

Students will describe, analyse, compare, and contrast a range of musical styles and genres in relation to past and present contexts.

Students will investigate the production and performance of music in contemporary contexts.

LEARNING EXAMPLES

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| <p>■ Practise, present, record, and self-assess performances of two or more musical works in different styles, genres, or moods, as either a soloist or a member of a group. Research and analyse the structures, styles, and backgrounds of the works and present the results as CD cover notes or a web page.</p> | <p>CI PK UC</p> |
| <p>■ Compose and notate music for two or more specified instruments or voices, focusing on cohesion in structure, style, and development of ideas. Rehearse, share, and discuss the composition and those of others. Refine the composition where necessary and then perform and record it. Complete a self-assessment.</p> | <p>DI PK CI</p> |
| <p>■ Compare and contrast works that are similar in period, style, or purpose by two or more composers from different countries. Transcribe parts of the works, and use these transcriptions to describe and explain similarities and differences in the use of musical elements and devices.</p> | <p>UC PK</p> |
| <p>■ Evaluate a live or recorded performance by others, paying particular attention to clarity, balance, fluency, and musical effect. Use these same criteria to compare and evaluate different performances of a single music work (e.g., a symphonic movement, pop song, waiata).</p> | <p>CI</p> |
| <p>■ Select a work from the eighteenth or nineteenth century. Use a score, several hearings, and background reading to investigate and describe its style, genre, and historical and social context. Identify and explain performance directions within the score. Illustrate with diagrams the structure and textures of the work, and describe the use of elements and devices that are typical of the genre or the composer's style.</p> | <p>UC PK</p> |
| <p>■ Improvise on a given melodic or rhythmic motif, chord sequence, or opening phrase. Record the improvisation and evaluate it in terms of fluency, style, and cohesive use of the initial motif, sequence, or phrase. Repeat the activity, incorporating ideas and improvements from the evaluation.</p> | <p>DI CI</p> |
| <p>■ Compare and analyse versions of the same work from different times (e.g., a 1950s version and a contemporary version of a pop song; early and recent recordings of a work). Find and compare reviews of each version, discussing possible reasons for the stance each review takes (e.g., different performance emphases in past times). Write an original contemporary review of each version for a nominated newspaper or magazine.</p> | <p>UC CI</p> |

- Investigate music in advertising, reading articles on its use and listening to a range of examples (e.g., from television, radio, and cinema advertisements). Select a particular advertisement and analyse the role music plays in supporting the message and promoting the product. Write an original jingle or brief piece for use in a new advertisement for the product, and record and evaluate the results.

UC CI DI

- Investigate the influence of processing effects (e.g., distortion, reinforced bass and treble frequencies, reverb, compression) on recording. Select two contrasting recordings and evaluate the use and effectiveness of such effects within them.

CI UC

Level 8



PK *Developing Practical Knowledge in Music*

Students will use focused listening, practical activities, instruments, and technologies to manipulate, analyse, and describe musical structures and devices and to transcribe, transpose, notate, describe, and evaluate music from a wide range of styles and genres.

DI *Developing Ideas in Music*

Students will improvise music in performance settings.

Students will compose and arrange music for specific purposes in particular forms, styles, and genres.

Students will notate, edit, record, and direct original compositions and arrangements.

CI *Communicating and Interpreting in Music*

Students will prepare, rehearse, refine, present or direct, record, and evaluate individual and group performances of a selection of extended pieces in contrasting styles, including a programme of works selected for performance.

Students will use critical analysis to inform and evaluate a wide range of performances.

UC *Understanding Music in Context*

Students will investigate the purposes and significance of music in society and research a range of styles and genres of music in relation to past and present contexts.

Students will research the ways in which technology mediates between the composer or performer and the audience in contemporary contexts.

LEARNING EXAMPLES

- Select and set a text to original music, using advanced effects and performance techniques for expressive purposes (e.g., word painting, hocket, falsetto). Notate, present, record, and evaluate the composition. Maintain a comprehensive portfolio of such compositions, arrangements, and workings, including commentaries about their evolution, purposes, and structures.

PK DI CI

- Compare a range of recordings of similar groups and identify and describe the different engineering approaches behind their particular sounds (e.g., miking and processing of drums, EQ and reverb on vocals, close miking and EQ on strings). Debate why particular production decisions were made and suggest alternatives.

UC CI

- Prepare and rehearse an extended piece for possible inclusion in a programme of performance works. Present and record the piece and evaluate the performance in relation to technical skills, fluency, style, and expression. Maintain a portfolio containing notes on and recordings of such performances, demonstrating knowledge of performance practices and conventions and the background and key features of the music.

CI UC

- Add vocal or instrumental lines to an existing work, arranging the piece for three or more parts and developing the ideas to form a cohesive work that is in style. Notate and perform the resulting composition and record and evaluate the outcome.

PK DI CI

- From a range of media sources, study and compare past and present reviews of concert performances. Develop criteria for evaluating a specific, public music performance in relation to its setting and audience, and use these criteria to complete an in-depth review of that performance.

CI UC

- Critically analyse two or more scores (including New Zealand music) from different genres and eras and, in a presentation, describe in depth the influence of historical and social contexts on each work. Include discussion of the composer's (and, if appropriate, performers') intentions, the purposes of the music, the social customs and conventions of the time, and the use of structural devices.

UC PK

- View or listen to a performance, live or recorded, and critically evaluate it. Then analyse, compare, and account for differences found in a range of reviews, in different media, of the performance.

CI

- Listen to and transcribe a two- or three-part piece, showing its tonality and harmony (using either Roman numerals or jazz terminology) and adding performance directions.

PK

- Arrange a familiar song or tune for a vocal or instrumental chamber group, aiming for harmonic or contrapuntal interest. Rehearse and direct a performance of the arrangement, and seek feedback from classmates on its effectiveness.

DI PK CI

- Investigate sound-reinforcement systems in a range of venues. Experiment with techniques and equipment identified during the investigation, and use them to enhance a school performance.

UC

Music: Glossary

This glossary clarifies the meaning of selected key words and concepts as they are used in this curriculum statement. Not all music terms used in the statement are included; where a word is clearly defined in the dictionary, it has not been defined here.

art work	a product of art-making activity (e.g., a song, symphony, rap, jazz performance)
balance	the blend and positioning of voices, instruments, or other sounds in a musical work or performance
beat chart	a grid in which each square represents a beat of a rhythm or of a musical phrase
body percussion	sounds made using parts of the body (e.g., foot stamping, thigh slapping)
call and response	a structural device that derives from the work songs of Afro-American slaves; a soloist sings or plays, and a group or second soloist replies
chord	two or more notes sounding simultaneously
chord progression	a series of chords sounding one after another
communication	conveying or transmitting meaning within a particular context
compression	an electronic sound-processing effect used in recording, mixing, or broadcasting to reduce the dynamic range of the music
conventions	established procedures in creating, performing, and interpreting musical works
culture	understandings, patterns of behaviour, practices, values, and symbol systems that are acquired, preserved, and transmitted by a group of people and that can be embodied in art works
dynamics	the varying levels of loudness and softness in music; <i>or</i> the signs used to indicate such levels
elements of music	the key ingredients of music (e.g., beat, rhythm, pitch, tempo, tone colour or timbre, dynamics)
EQ	equalisation – an electronic sound-processing effect in recording in which certain frequency ranges (e.g., bass, mid-range, treble) are enhanced to achieve a particular sound or tone for an instrument or voice; treble and bass controls and graphic equalisers are crude EQ devices
feel	how a performer places notes in relation to the beat (e.g., on the beat for a “straight” feel; slightly before or behind the beat for a jazz feel)
form	the compositional structure or structures that shape a musical work or section of a work; <i>or</i> a particular genre of music (e.g., the symphony)
found sounds	sounds created from everyday objects (e.g., sticks, stones, hubcaps)
genre	a broad category of music (e.g., rock, jazz, choral music); <i>or</i> a particular type of music that has a tradition or history and is identifiable by specific characteristics (e.g., the sonata, rock opera)
graphic notation	notation in which sound or music is represented by shapes and lines
harmony	the structure, progression, and interrelationship of chords
hook	a memorable melodic or rhythmic motif, repeated several times; the device is common in rock music
idea	a visual, auditory, or kinaesthetic concept, or a combination of these, within an arts discipline

improvisation	spontaneous or semi-spontaneous musical creation; in jazz, improvisation is often based on the melody and harmony of an existing song or work
interpretation	analysis or appreciation of meaning in an art work by a viewer or listener; <i>or</i> the particular meaning communicated by the performer of an existing art work
intonation	the degree to which a performer sings or plays in tune; accuracy of pitch in musical performance
meaning	what an artist expresses in an art work; <i>or</i> what a viewer or listener understands and interprets from an art work
metre	the grouping of beats, usually in twos, threes, or fours; metre is usually indicated by a time signature (a fractionlike figure placed at the beginning of a piece of music)
MIDI	Musical Instrument Digital Interface – an international standard that allows electronic instruments and computers to interconnect and operate together
mōteatea	Māori songs or chants written to lament people who have died; <i>or</i> traditional Māori chants and waiata
motif	a brief, identifiable musical idea that may be repeated or developed throughout a work; a famous motif is the opening “da-da-da-dum” of Beethoven’s fifth symphony
musical devices	see structural devices
notation	the writing down of a piece of music; <i>or</i> the written form itself
oriori	waiata for children that tell stories of journeys, tribal genealogies, the creation, and so on; Māori lullabies
ostinato	a repeated accompaniment pattern that can be rhythmic or melodic and that is maintained throughout a section or piece
pakiwaitara	a Māori story; <i>or</i> the Māori art of storytelling
pentatonic scale	a five-note scale common to many cultures and open to several variations; the most commonly used pentatonic scale equates to the black notes on the piano
performance practice	the performance conventions that are associated with a particular style of music and that affect how a musical work is interpreted and presented
phrase	a group of notes forming a distinct unit or segment of a melody; the four-bar phrase is a common length in music
pitch	the degree of highness or lowness of a note
representation	using some form of notation to convey musical ideas or compositional intent
reverb	an electronic sound-processing effect used in recording to create a sense that a sound is being made in a particular space; a large amount of reverb can give the impression of a performance in a huge cathedral, whereas a little amount may give the impression of a small nightclub
sāsā	a Sāmoan dance in which rows of (often seated) dancers perform rapid, synchronised movements in time to the beating of slit drums, tins, or rolled mats

<i>sequence</i>	the repetition of a musical phrase at a higher or lower pitch
<i>social text</i>	an art work that refers to the society or culture in which it is made and that reflects the dynamics within that society or culture
<i>sound qualities</i>	characteristics of sounds (e.g., muted, harsh, mellow)
<i>sound source</i>	the means by which a sound is produced (e.g., an instrument, voice, environmental object, electronic device)
<i>structural devices</i>	devices used in constructing a piece of music (e.g., motif, phrase, sequence, repetition, variation, cadence)
<i>structure</i>	the way in which the parts of a musical work, or of a section of a work, are arranged (e.g., in rondo form; as theme and variations; as a verse-and-chorus pop song)
<i>style</i>	the recognised manner in which one or more composers organise the elements of music according to specific conventions; style determines how a work is performed or interpreted; it often relates to a historical period (e.g., baroque, bebop) or composer (e.g., in the style of Mozart)
<i>technologies</i>	equipment used to help create, present, explain, document, listen to or view, interpret, analyse, or learn about musical works, including electronic media (e.g., video, computers) and production technologies (e.g., mixing desks)
<i>tempo</i>	the speed of the beat in music
<i>text</i>	any expressive work (artistic or otherwise) that can be “read”, whether it uses words, images, or sounds
<i>texture</i>	a piece of music’s “density” of sound, which may range from thin (e.g., a single strand or instrumental line) to thick (e.g., several strands or instrumental lines)
<i>timbre</i>	see tone colour
<i>tone colour</i>	the specific tone or sound quality of a musical instrument, combination of instruments, or sound source (e.g., a saxophone and a trumpet playing the same note each has its own distinctive sound); also called timbre
<i>transcription</i>	notating music by listening to it and writing down what is heard
<i>transposition</i>	notating or playing a melody, section of a piece, or complete work in a different key to that of the original
<i>tuned percussion</i>	percussion instruments on which sounds of definite pitch can be played (e.g., the timpani, xylophone)
<i>unison</i>	singing or playing at the same pitch or exactly an octave apart
<i>untuned percussion</i>	percussion instruments on which only sounds of indefinite pitch can be played (e.g., the snare drum, wood block)
<i>waiata</i>	a Māori song; more specifically, laments for the dead (waiata tangi) or love songs (waiata aroha or waiata whaiāipo); modern action songs may be called waiata-ā-ringa (literally “hand” songs) or waiata kori, and their tunes are not necessarily Māori in origin

Music: Achievement Objectives

	Level 1	Level 2	Level 3	Level 4
Developing Practical Knowledge in Music	PK Students will explore and respond to the musical elements of beat, rhythm, pitch, tempo, dynamics, and tone colour.	PK Students will identify through focused listening, and explore, the musical elements of beat, rhythm, pitch, tempo, dynamics, and tone colour.	PK Students will identify through focused listening, and experiment with, contrasts within musical elements.	PK Students will identify through focused listening, and experiment with, a range of patterns, effects, sound qualities, and structural devices.
Developing Ideas in Music	DI Students will select and organise sounds and express ideas, drawing on personal experience and imagination.	DI Students will invent and represent musical ideas, drawing on imagination and responding to sources of motivation.	DI Students will invent and represent musical ideas to express mood, using shape and contrast.	DI Students will use musical elements, instruments, and technologies to improvise and compose simple musical pieces.
Communicating and Interpreting in Music	CI Students will share music making with others through informal presentation and respond to live or recorded music.	CI Students will share music making with others, using basic performance skills and techniques, and respond to live or recorded music.	CI Students will prepare and present music, using basic performance skills and techniques, and respond to live or recorded music performances.	CI Students will prepare, rehearse, present, and evaluate brief music performances.
Understanding Music in Context	UC Students will identify music as part of everyday life and recognise that it serves a variety of purposes.	UC Students will identify music as part of everyday life and recognise that it serves a variety of purposes.	UC Students will identify and investigate characteristics of music associated with particular contexts, purposes, and styles in past and present cultures.	UC Students will identify and investigate characteristics of music associated with particular contexts, purposes, and styles in past and present cultures.

	Level 5	Level 6	Level 7	Level 8	
	PK Students will use focused listening to identify, transcribe, and manipulate musical elements and structural devices and will use instruments and technologies to transpose and notate music.	PK Students will use focused listening, practical activities, instruments, and technologies to explore and describe musical structures and devices and to transcribe, transpose, and notate music in a range of styles.	PK Students will use focused listening, practical activities, instruments, and technologies to analyse and describe musical structures and devices and to transcribe, transpose, and notate music from a range of styles and genres.	PK Students will use focused listening, practical activities, instruments, and technologies to manipulate, analyse, and describe musical structures and devices and to transcribe, transpose, notate, describe, and evaluate music from a wide range of styles and genres.	Developing Practical Knowledge in Music
	DI Students will use musical elements, instruments, and technologies to create structured compositions and improvisations.	DI Students will use musical elements, structural devices, instruments, and technologies to improvise, arrange, and compose music for specific purposes. Students will notate and record original music.	DI Students will improvise music. Students will combine musical elements, structural devices, and the use of technologies to compose and arrange music for specific purposes and in particular styles. Students will notate, edit, and record original compositions and arrangements.	DI Students will improvise music in performance settings. Students will compose and arrange music for specific purposes in particular forms, styles, and genres. Students will notate, edit, record, and direct original compositions and arrangements.	Developing Ideas in Music
	CI Students will prepare, rehearse, present, and evaluate a range of musical pieces for a variety of purposes.	CI Students will prepare, rehearse, present, record, and evaluate individual and group performances of contrasting pieces, in keeping with the composers' intentions and in style.	CI Students will prepare, rehearse, refine, present, record, and evaluate individual and group performances of a range of pieces in contrasting styles, in keeping with the composers' intentions and in style. Students will analyse and investigate ways in which communications media and technology influence sound and meaning in music. Students will use critical analysis to inform and evaluate performances.	CI Students will prepare, rehearse, refine, present or direct, record, and evaluate individual and group performances of a selection of extended pieces in contrasting styles, including a programme of works selected for performance. Students will use critical analysis to inform and evaluate a wide range of performances.	Communicating and Interpreting in Music
	UC Students will identify and compare musical styles and genres in relation to social and historical contexts.	UC Students will compare and contrast a range of musical styles and genres in relation to past and present contexts. Students will investigate the purposes and significance of music in contemporary contexts.	UC Students will describe, analyse, compare, and contrast a range of musical styles and genres in relation to past and present contexts. Students will investigate the production and performance of music in contemporary contexts.	UC Students will investigate the purposes and significance of music in society and research a range of styles and genres of music in relation to past and present contexts. Students will research the ways in which technology mediates between the composer or performer and the audience in contemporary contexts.	Understanding Music in Context

The Visual Arts

The visual arts comprise a broad range of conceptual, material, and dimensional forms through which we communicate, learn about ourselves, and make meaning of the world. They involve people in making objects and images through which ideas, experiences, and feelings are made tangible. The visual arts link social, cultural, and spiritual action and belief and inform our relationships with other people and our environment.

Much of our experience of the world is visual. Visual experiences promote a variety of ways of describing and responding to the world and involve people in investigating, making, and interpreting art. People use the visual arts for particular aesthetic, spiritual, and practical purposes – for example, to construct and decorate their environments and to comment on their beliefs and values.

The visual arts stimulate our thinking and feeling. They are characterised by established conventions and methods of inquiry that are founded on the traditions of the past. They can also reflect the innovations of contemporary times by communicating information, promoting inquiry, expressing ideas, and presenting us with challenges to evolve new art forms and technologies.

Painting, sculpture, printmaking, design, photography, film and video, computer-generated art, performance art, and combinations of these forms are some of the visual arts that reflect the traditions and modern-day expressions of cultures and societies. Their forms and processes enable us to tell stories about ourselves, to express our personal and collective identities, and to participate in the local and global community.

The Visual Arts in the New Zealand Curriculum

The visual arts in the New Zealand Curriculum constitute a wide range of fields, including sculpture, painting, printmaking, photography, design, electronic media and film, and the history of art. Students become increasingly literate in the visual arts as they learn from example, practise ways of working, and explore and reflect on the conceptual, perceptual, and practical processes of two-dimensional, three-dimensional, and time-based art.

Students learn in, through, and about the various forms and processes of the visual arts. Through practical work and a study of others' art, they learn to make objects and images, to source and develop ideas, and to communicate and interpret meaning. They come to understand visual art works as social and historical texts as they investigate the contexts in which the visual arts are made, used, and valued.

Education in the visual arts may include the art forms of all cultures, past and present. In Aotearoa New Zealand, all students should have opportunities to learn about traditional and contemporary Māori art forms.

As makers and viewers, students gain knowledge about the content, structure, and meaning of art works and develop visual literacy in their representation and “reading” of the visual world. They develop appropriate critical skills and understandings as they analyse and question the parameters of visual arts practice.

The Visual Arts: Strands, Achievement Objectives, and Learning Examples

Developing Practical Knowledge in the Visual Arts

In this strand, students make objects and images using the processes and procedures of the visual arts. They develop practical knowledge of visual art processes through experiences in a variety of two-dimensional, three-dimensional, and time-based media. They identify, select, and structure visual elements to communicate ideas and solve problems in the making of visual art works.

Students explore the relationships between elements and principles, and they use art-making conventions and techniques to organise and arrange their ideas. They develop skills in a range of techniques, investigate the properties of materials, and use appropriate tools and technologies.

Developing Ideas in the Visual Arts

In this strand, students develop ideas through observation, imagination, and invention with materials. They also develop ideas in response to experiences and feelings and as they reflect on their own art making. They source ideas from a variety of motivations and extend and organise them in ways that communicate their intentions.

Students use selected methods to explore and develop their ideas. They conceptualise their ideas and express them through a range of materials. They reflect on, test, clarify, and regenerate ideas as they solve problems, individually and collaboratively, in making objects and images.

Communicating and Interpreting in the Visual Arts

In this strand, students interpret, and respond to meanings and intentions communicated through, the various forms of the visual arts. They investigate how meaning in the visual arts is mediated through art works and the ways in which these works are presented and viewed.

Students engage with a range of visual texts. They learn how art works are structured and ideas conveyed and the ways in which this informs art making. They develop skills in analysing, interpreting, and evaluating meaning in the objects and images created by others. They interpret individual and communal sign and symbol systems used to make meaning and communicate ideas, and they use appropriate terminology to articulate ideas through a variety of practical and theoretical studies in the visual arts.

Understanding the Visual Arts in Context

In this strand, students identify the purposes and contexts of the visual arts in society. They develop knowledge about the visual arts in public and private settings, and they investigate the objects and images and visual arts styles and genres of past and present cultures. Through practical and theoretical studies in the various media and forms of the visual arts, they examine the significance of the visual arts for individuals, for communities, and for societies.

Students identify contexts in which objects and images are made, viewed, and valued. They investigate the ways in which art works and traditions are maintained, adapted, or appropriated. They understand that visual culture reflects and is shaped by the beliefs, technologies, needs, and values of society.

PK *Developing Practical Knowledge in the Visual Arts*

Students will explore elements and principles of the visual arts, using a variety of techniques, tools, materials, processes, and procedures.

DI *Developing Ideas in the Visual Arts*

Students will express visual ideas in response to a variety of motivations, using imagination, observation, and invention with materials.

CI *Communicating and Interpreting in the Visual Arts*

Students will express ideas about their own work and respond to objects and images made by others.

UC *Understanding the Visual Arts in Context*

Students will identify objects and images in everyday life and recognise that they serve a variety of purposes.

LEARNING EXAMPLES

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| ■ Drawing on personal and shared experiences, talk about the people, places, and occasions or events that were involved. Develop one or more compositions, using colour, shapes, and lines, that best describe ideas about the selected experiences. Share ideas about the compositions and respond to the work of others in the class. | PK DI CI |
| ■ Use imagination to create drawings and paintings in response to a story heard. Explore and use the elements of line and shape in expressive ways and select and mix colours to represent characters and moods in the story. | PK DI |
| ■ Make sketches of a living creature brought into the classroom. Explore the properties of plastic materials (e.g., dough, clay) and ways of manipulating these materials to create models based on the sketches. Use various methods to impress or apply appropriate textures. Share ideas about the finished work and respond to the work of others in the class. | PK DI CI |
| ■ Describe a selection of art objects and images brought into the classroom. Talk about why these objects and images are thought to be important and who they are important to. | UC |
| ■ Experiment with a range of wet and dry media and found materials to create lines and marks that have different qualities. Describe the lines and marks used by class members and suggest the feelings that these lines and marks might express. | PK DI CI |
| ■ Explore various methods of applying paint to different paper surfaces, including layering, mixing colour, and sgraffito. Talk about the effects produced and how they might be used in future works. Look at the ways different artists have used similar effects and techniques. | PK CI |
| ■ Talk about the content of illustrations in a selection of picture books. Describe how media are used in the illustrations. Talk about how elements (e.g., colour, line, shape) are used to communicate meaning and reflect the ideas in the story. | UC CI |
| ■ Observe colours, shapes, textures, and patterns of leaves while on an autumn walk. Exploring the elements of line, shape, and pattern, make drawings and rubbings from collected natural materials. Follow simple steps to create a card block for printmaking, or develop ideas for a collage, using torn or cut paper. Talk about the ideas in the finished works and respond to the work of others in the class. | PK DI CI |
| ■ View and talk about the works of artists who use found materials to create art works in the natural environment. In an outside setting and in groups, arrange collected natural materials to make designs and pictures, exploring elements (e.g., shape, line, colour, texture) and principles (e.g., repetition). Record outcomes, using appropriate technologies (e.g., a digital or video camera). | CI PK DI |
| ■ Explore the details of own facial features through touch. Using mirrors and photographs, make observation-based line drawings to produce a self-portrait. | PK DI |



PK *Developing Practical Knowledge in the Visual Arts*

Students will identify and explore elements and principles of the visual arts, using a variety of techniques, tools, materials, processes, and procedures.

DI *Developing Ideas in the Visual Arts*

Students will develop visual ideas in response to a variety of motivations, using imagination, observation, and invention with materials.

CI *Communicating and Interpreting in the Visual Arts*

Students will describe ways in which objects and images can communicate stories and ideas.

UC *Understanding the Visual Arts in Context*

Students will identify objects and images in everyday life and recognise that they serve a variety of purposes.

LEARNING EXAMPLES

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| ■ View and talk about a two-dimensional art work presented in the classroom. Describe pictorial devices (e.g., foreground, background, overlapping) in the work. Make an art work using these devices. | CI DI |
| ■ View a public art work (e.g., a sculpture, mural) that tells a story about the community. Talk about and share possible meanings in the art work. | UC CI |
| ■ Study, and make drawings of, sea creatures or crustaceans to develop ideas for a relief print. Using cut card and such materials as string or wool, explore how to compose shape, colour, lines, and textures to express ideas in the print. | DI PK |
| ■ Make drawings of parts or all of a still life set up in the classroom. Use a variety of lines and tones to describe the surface textures and forms of objects. Consider composition when overlapping foreground and background forms and describing large and small objects in space. | PK |
| ■ Look at and talk about a variety of untuned percussion instruments (e.g., shakers, maracas). Design, make, and test a hollow instrument, using clay shaped around a papier mâché or card mould. Talk about the properties of clay and use appropriate methods of working. Use a variety of methods to apply surface decorations. | UC PK DI |
| ■ View examples of contemporary Aboriginal paintings. Talk about the artists' methods and the motifs and symbols used to tell stories in the works. Design personal motifs and symbols, using line, pattern, and a limited colour range. Make a painting that uses the motifs and symbols to tell a personal story. | UC CI PK DI |
| ■ Look at a variety of woven objects (e.g., kete, mats, cloaks) and talk about their purpose, their significance, and ways they were made. Use paper to experiment with weaving methods, and select a variety of papers to weave a personalised mat for sitting on in the classroom. | UC CI PK DI |
| ■ Describe the forms, lines, and textures of a selected flower or plant. Make observational line drawings of the plant's botanical features from the "point of view" of an ant or bumble bee. | PK DI |
| ■ View an exhibition of wearable art and talk about the themes, materials, construction methods, and designs of the garments. Develop designs for a wearable art item based on a class topic or theme. Use recycled and natural materials and appropriate construction methods to make the garment, keeping in mind safe and appropriate use of tools and equipment. | UC CI DI PK |
| ■ Design and make a paper or card mask based on imaginary or mythical creatures, using either a story or visual images as a stimulus. Explore ideas of exaggeration, distortion, and expression and find inventive ways to use cutting, scoring, shaping, and joining techniques. | DI PK |

**PK** *Developing Practical Knowledge in the Visual Arts*

Students will apply knowledge of elements and principles to make objects and images and explore art-making conventions, using a variety of techniques, tools, materials, processes, and procedures.

DI *Developing Ideas in the Visual Arts*

Students will generate and develop visual ideas in response to a variety of motivations, using imagination, observation, and invention with materials.

CI *Communicating and Interpreting in the Visual Arts*

Students will describe how selected objects and images communicate different kinds of ideas.

UC *Understanding the Visual Arts in Context*

Students will investigate the purposes of objects and images in past and present cultures and identify contexts in which they were or are made, viewed, and valued.

LEARNING EXAMPLES

- Investigate examples of traditional tivaevae and the ways in which such quilts are made and valued within a community. Explore and discuss the significance of traditional patterns, symbols, and colours used in tivaevae quilts. Work in groups to develop motifs and symbols that use the local natural environment as subject matter. Work collaboratively with textile materials and methods to make appliqué squares for use in a tivaevae. UC CI DI PK
- View several television advertisements and discuss their purpose, sequence of ideas, and images. Investigate a given theme to develop ideas for an original advertisement. Work collaboratively to develop a storyboard for a short video based on the theme. UC CI DI
- In response to a design brief, use a computer program to develop a personal logo. DI PK
- In the context of a visit to a local museum, gallery, or marae, discuss why some objects and images have particular value for certain groups of people. UC
- View masks (e.g., images, a collection) and discuss their purposes and how they are or were used. On the basis of this knowledge, develop a design for a mask on a particular theme. Make the mask, using a variety of natural materials and appropriate binding and construction methods. UC CI DI PK
- Investigate the form and purpose of traditional poupou and how the motifs and designs used on them represent the characters of the figures in them. Design and make a two- or three-dimensional poupou and create and apply motifs and designs to reflect the identity of its figure or figures. UC CI DI PK
- Use photographs, photocopies, images, and selected opaque and transparent materials to create a composite, mixed-media image reflecting personal identity or self-concept. Look at and compare how artists have expressed ideas about themselves in still life and portrait paintings and in photographs. PK DI CI
- In response to a design brief, develop a series of symmetrical, repeated patterns based on natural forms. Use an appropriate printmaking or appliqué method to transfer or apply the patterns to a textile article (e.g., a garment). DI PK
- Discuss how different groups of people use clothing and personal adornment to express their identity, role, or status in society. Observe, and make drawings or paintings of, a peer in dress-up or a community member dressed in role. View and discuss a selection of group or individual portraits that reflect social and cultural identity. UC PK DI CI
- Talk about stories told in comic-strip format (e.g., comics, graphic novels) and the ways in which viewpoints and sequence are used to convey the narrative. Develop a series of line drawings in wet and dry media to tell a story based on a family or peer group experience. CI PK DI



PK *Developing Practical Knowledge in the Visual Arts*

Students will apply knowledge of elements and principles to make objects and images, using art-making conventions and a variety of techniques, tools, materials, processes, and procedures.

DI *Developing Ideas in the Visual Arts*

Students will generate and develop visual ideas in response to a variety of motivations, using imagination, observation, and a study of artists' works.

CI *Communicating and Interpreting in the Visual Arts*

Students will explore and describe how different media influence the communication and interpretation of ideas in their own and others' work.

UC *Understanding the Visual Arts in Context*

Students will investigate the purposes of objects and images in past and present cultures and identify contexts in which they were or are made, viewed, and valued.

LEARNING EXAMPLES

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| <p>■ Investigate how present-day painters working within particular cultural traditions use specific subject matter. Describe and discuss the ideas communicated in a selected artist's work, and use these and relevant subject matter as the basis for developing personal ideas on a theme. Make an individual or collaborative work, using appropriate painting techniques and conventions.</p> | <p>UC DI PK</p> |
| <p>■ Experiment with assuming body positions that use weight, balance, tension, or movement to express various moods (e.g., surprise, composure, dejection). Look at and discuss sculptures or images of people that express similar emotions in these ways. Use building (e.g., with coils, slabs) or carving techniques with clay to make one or more figures that express an emotion through body position or gesture.</p> | <p>CI DI PK</p> |
| <p>■ View a range of silk-screen-printed designs and discuss their elements (e.g., colour, shape, pattern). Use drawing to generate ideas for such designs, using aspects of the natural environment as a source of motivation. Manipulate cut or torn paper shapes to design a repeated pattern suitable for screen printing. Print the pattern, using appropriate silk-screen processes and procedures.</p> | <p>CI DI PK</p> |
| <p>■ Use selected wet and dry media to make a series of drawings of objects with reflective or textured surfaces. Use a variety of viewpoints to describe the objects and their surfaces.</p> | <p>PK DI</p> |
| <p>■ Use drawing to make a study of a building of a particular architectural style or period. Use lines to describe structural shape and perspective, and use light and dark tones and colour to describe three-dimensional form. Discuss ways in which the style and features of the building reflect its period, significance, or purpose.</p> | <p>PK DI UC</p> |
| <p>■ Investigate selected symbols and motifs that are unique to class members' cultural heritages. Make drawings that integrate such images into a design for an item of personal adornment that expresses cultural identity (e.g., an item of jewellery, a mask).</p> | <p>UC DI</p> |
| <p>■ Use the local neighbourhood as the subject matter for a mural. Make drawings and take photographs of houses and architecture to plan a collaborative work. Discuss the ways artists have used shallow-relief methods and conventions and the different materials they have employed. Work in groups to develop, in card and paper, shallow-relief constructions that reflect the shapes and patterns found in the subject matter. Negotiate designs with other members of the group to resolve techniques, ideas, and composition.</p> | <p>PK CI DI</p> |
| <p>■ Investigate basic aspects of the history and science of photography and the ways in which it is used to capture and modify images. Use light-sensitive papers and darkroom chemicals to make and develop a series of images from selected subject matter, employing a pinhole camera.</p> | <p>CI PK</p> |
| <p>■ Find and talk about specific, computer-generated motifs and images. Create a new work by using a computer program to manipulate images made in other media. Experiment with rotation, repetition, overlapping, and cropping. Select one manipulation technique to demonstrate understanding of the program's capability.</p> | <p>CI PK DI</p> |
| <p>■ Explore the design conventions used in posters on a particular theme. Discuss the use of image and text, the relationship between them, and the ways they are used to communicate ideas. Design a poster to convey ideas on the same theme, using appropriate layout considerations to organise the text and images.</p> | <p>CI PK DI</p> |

**PK** *Developing Practical Knowledge in the Visual Arts*

Students will apply knowledge of elements and principles for a range of art-making purposes, using conventions and a variety of techniques, tools, materials, processes, and procedures.

DI *Developing Ideas in the Visual Arts*

Students will generate, develop, and refine visual ideas in response to a variety of motivations and a study of selected artists' works.

CI *Communicating and Interpreting in the Visual Arts*

Students will describe and evaluate how ideas and art-making processes are used to communicate meaning in selected objects and images.

UC *Understanding the Visual Arts in Context*

Students will investigate the relationship between the production of art works and their social context.

LEARNING EXAMPLES

- Look at and discuss the painting techniques and conventions used in the work of a contemporary New Zealand artist whose work deals with colonialism and post-colonialism. Observe and record visual information from local examples of architecture, landscape, or still life subject matter. Use this information in a series of paintings that explores the techniques, conventions, and ideas found in the works of the artist studied. CI UC PK DI
- Investigate the motivations, materials, and construction methods used in the making of traditional Māori kites. Use this information to develop drawing ideas and plans for the design and construction of such a kite. Select and use natural construction materials according to their size, weight, and structural qualities. Make a prototype using appropriate lashing, binding, and joining techniques. UC DI PK
- Record information from a classroom still-life arrangement in preparation for a painting project. Develop ideas, skills, and techniques through a series of drawings using wet and dry media. PK DI
- Observe classmates posed to represent different emotional or physical states. Record them in a series of drawings made from several viewpoints. Use different types of line to emphasise the contour, weight, balance, and position of the figures in space. DI PK
- View and discuss the work of a variety of printmakers, looking at the different techniques used by the artists and at how these techniques influence ways of presenting subject matter. Select one printmaking technique and make a small edition of prints, based on given subject matter. CI PK DI
- Investigate and discuss images from popular culture that are derived from electronic or print media or from the imagery of an urban subculture. With such images in mind, develop ideas using drawing methods that explore combinations of image, text, and symbol to convey meaning. Use techniques of cut and paste, layering, and collage in a series of mixed media works. UC CI DI PK
- Investigate and discuss the compositions and techniques of one or more artists from New Zealand who use the landscape as their subject matter. Analyse and comment on the ideas and concepts expressed in the works studied. CI
- Using oil or acrylic paint, make an enlargement of a section of a painting by a selected portrait artist. Analyse the painting techniques used by the artist and apply knowledge of these techniques to extend ideas in a self-portrait painting. CI PK DI
- Investigate the ideas and techniques in the work of a designer who uses electronic media to make art works. In response to a design brief, generate and manipulate selected images using a computer program. Use the techniques of the artist studied to refine ideas in finishing an art work. CI PK DI
- Investigate and discuss examples of traditional face painting, decoration, and adornment, examining their cultural significance and design features. Using this knowledge and a study of ritual, motif, and symbol from a variety of cultures, develop designs on the theme of personal identity. Considering the purpose of mask in ritual and the form and shape of the head and face, construct a papier mâché mask on which to apply the design. UC PK DI



PK *Developing Practical Knowledge in the Visual Arts*

Students will apply knowledge of elements and principles for particular art-making purposes, using a range of established conventions.

Students will extend skills with techniques, tools, and materials for particular art-making purposes, using appropriate processes and procedures.

DI *Developing Ideas in the Visual Arts*

Students will generate, develop, and refine visual ideas in a body of work in response to two-dimensional, three-dimensional, and design problems.

Students will sequence and link ideas in a body of work, using imagination, observation, and invention with materials.

CI *Communicating and Interpreting in the Visual Arts*

Students will identify and analyse the processes, procedures, and art-making traditions that influence selected artists' ways of working.

Students will analyse and describe how art-making processes and procedures clarify meaning and intentions in their own and others' work.

UC *Understanding the Visual Arts in Context*

Students will investigate the purposes and significance of contemporary art works in a variety of contexts.

Students will investigate ways in which communities value objects and images from their past.

LEARNING EXAMPLES

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| ■ Make a study of a contemporary painter and explore the art-making traditions that may have influenced their work. Use wet and dry media to make notes and drawings that describe the techniques, significance of subject matter, and particular conventions used in the artist's work. Make a study of similar subject matter to develop ideas for compositions that reflect knowledge and understanding of the artist's way of working. | CI PK DI |
| ■ Identify a range of national icons in New Zealand art and explore the meanings associated with them. Use selected examples in designing a tourist brochure aimed at the overseas market. | UC DI |
| ■ Research the work of a contemporary artist of Pacific origin. Analyse how traditional methods and use of imagery are combined with significant personal motifs in this artist's work. Use the study of the artist's work and ideas to develop compositions for resolution in a one- or two-colour relief print. | CI UC DI PK |
| ■ Gather objects and images that may be considered as art. Analyse their materials, methods of making, purpose, and meanings to consider their value as art. Discuss their relative value over time and place. | CI UC |
| ■ Locate a figuratively based sculpture or memorial in the community and record information about its form, scale, and narrative. Research a work by a contemporary sculptor that contrasts with the sculpture or memorial. Develop drawings that explore ways of combining the styles and forms of the contrasting works. | CI DI PK |
| ■ Research the purpose and significance of selected taonga in preparation for a class visit to a local museum or marae. During the visit, make observational drawings of the taonga and record details of their surface design, form, and construction. Use this information to develop ideas for a painting or printmaking study. | UC PK DI |
| ■ Research and make a study of the work of a selected contemporary woman artist. Explain how her work relates to her culture, her time, her gender, and the society in which she lives. Discuss how such factors have influenced her work. | UC |
| ■ In response to a given design brief, research a problem that focuses on a social issue or campaign. Gather relevant visual information on the problem and develop a series of drawings to extend and refine ideas for a solution. Select one idea for development and test and clarify it in relation to the brief. | PK DI |
| ■ Research the art works of a selected contemporary artist who uses images from popular culture. Discuss how the artist uses text, images, and media to convey ideas. Explore ways in which ideas can be communicated through the use of techniques (e.g., layering, glazing) and pictorial arrangement (e.g., a grid). | UC CI PK |

- Study examples of traditional methods of lashing and binding used in three-dimensional works from selected cultures. Design and build a structure using materials from the natural environment. Select appropriate themes to determine the design and nature of the work. Focus on linear materials and the ways they are used to construct, to connect, and to divide space within and around the work.

DI PK

Level 7



PK *Developing Practical Knowledge in the Visual Arts*

Students will apply knowledge of elements and principles to solve particular art-making problems, using selected conventions.

Students will extend skills with techniques, tools, and materials in selected fields of the visual arts (e.g., design, painting, photography, printmaking, electronic media and film, sculpture), using appropriate processes and procedures.

DI *Developing Ideas in the Visual Arts*

Students will generate, analyse, and clarify ideas in a body of work in response to two-dimensional, three-dimensional, and design problems.

Students will use a systematic approach to develop ideas in a body of work.

CI *Communicating and Interpreting in the Visual Arts*

Students will research and analyse how art works are organised and presented to communicate meaning.

Students will investigate and analyse how electronic media can modify ideas.

Students will use critical analysis to inform, interpret, and respond to art works.

UC *Understanding the Visual Arts in Context*

Students will research how evolving technologies have influenced the development of art-making techniques and practices in past and present contexts.

Students will investigate how social and cultural contexts affect the nature and production of art works.

LEARNING EXAMPLES

- Research information about wāhi tūturu and make a study of the conventions used in a selected artist's work that includes this subject matter. Analyse the artist's approaches to technique, composition, and the use of ideas. Record information from a chosen site and use a variety of drawing media and photographs to develop a series of preparatory works that sequence and link particular ideas. Reflect on the subject in a variety of ways and describe its significance in relation to wāhi tūturu.

UC CI DI PK

- Analyse similar imagery used in both moving and static media. Evaluate the effect the different media have on the meaning of the imagery and on the viewer's reception of it. Examine the influence of the circumstances or site (e.g., a movie theatre, art gallery) in which the different media are viewed.

CI UC

- Make a study of selected contemporary and past still-life painters and photographers to establish ideas about approaches to working with light. Employ a variety of camera functions to create a series of frames that record the shifting influence of artificial light on subject matter and that explore texture, depth of field, and concepts of time. Use appropriate darkroom techniques and chemical processes to produce a sequence of black and white prints.

CI UC PK DI

- Research, and record through a series of drawings, the space existing within and between structures in an urban environment. Make a study of an artist, focusing on issues relating to geometric abstraction and considering processes and pictorial devices used to represent space. Analyse and reorganise positive and negative space through a sequence of colour drawings and paintings, using wet and dry media.

PK CI DI

- Examine and compare selected art works from two cultures or periods. Investigate the impact of social and cultural contexts on the imagery, style, and art-making processes used.

UC

- Investigate the significance and treatment of selected images obtained from popular culture and used in film or video. Using preparatory drawings, plan and develop a storyboard sequence of fifteen frames for a music video, employing established processes and conventions (e.g., close-ups, soft focus). UC CI DI PK

- Using wet and dry drawing media, record the effect of light on the landscape and changes that take place over time. Use tonal drawing techniques to record ideas in a series of plein-air observational drawings. PK DI

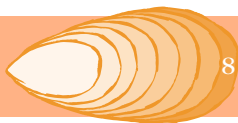
- Research an early twentieth century art movement that adopted a new technology, art-making method, or way of depicting space and form. Document and discuss the methodologies and approaches used in the work of an artist from the movement. Use appropriate media and picture-making conventions to create one or more works in the style of that artist. UC CI PK

- In response to a brief to design a structure or set for an outdoor event or theatre performance, research examples of architectural and spatial design. Develop scale drawings, colour studies, elevation plans, and models of an appropriate structure for the performance or event. Present a final scale model of the structure and site as a proposed solution. CI PK DI

- Select art works by five artists on a similar theme or subject matter. Examine how each artist has treated the subject matter within their particular context and style. Compare the formal properties, underlying ideas, and contexts to identify similarities and differences in personal, regional, or period styles. CI UC

- Select objects used for ritual in a variety of contemporary and past contexts. Explore the relationships between the purpose, form, and significance of the objects in their particular cultural contexts. Generate ideas to design an object that will be central to a particular ritual in a selected culture. Make the object, using appropriate carving, construction, or casting materials and techniques. UC DI PK

Level 8



PK *Developing Practical Knowledge in the Visual Arts*

Students will apply knowledge of elements, principles, and conventions in a selected field of the visual arts (e.g., design, painting, photography, printmaking, electronic media and film, sculpture).

Students will extend and refine skills with techniques, tools, and materials to produce a body of work in a selected field of the visual arts, using appropriate processes and procedures.

DI *Developing Ideas in the Visual Arts*

Students will generate, analyse, clarify, and regenerate ideas in a body of work in a selected field of the visual arts.

Students will use both recent and established practice in a selected field of the visual arts as the basis of study.

Students will use a systematic approach to develop and refine ideas in a body of work in a selected field of the visual arts.

CI *Communicating and Interpreting in the Visual Arts*

Students will research and analyse approaches and theories related to contemporary visual arts practice.

Students will critically reflect on, respond to, and evaluate their own and others' practice and work in the visual arts.

UC *Understanding the Visual Arts in Context*

Students will research how contemporary communications technologies affect the production, viewing, and valuing of art works.

Students will research the ways in which art works and art-making traditions are maintained, adapted, or appropriated.

LEARNING EXAMPLES

- | | |
|---|-------------|
| ■ Consider how the images used in the art works of a particular artist or culture pose questions about identity, place, authenticity, and ownership. Research the ways in which artists have appropriated imagery and explored social and cultural issues to inform their work. | CI UC |
| ■ Research the subject matter and ideas used in the works of a contemporary New Zealand photographer and those of a photographer from another time or place. Investigate and compare how photographic methods and technologies influence the ways in which each photographer treats their subject matter. Create a series of photographic works that explores concepts of time and place and that combines images, ideas, and technologies derived from the work of the two photographers studied. | UC CI PK DI |
| ■ Research the development of selected artists (e.g., pop artists) to explore how they incorporate contemporary communications technologies in their art. Consider how mass media have affected how art works are viewed and valued, and evaluate their significance in promoting artists and presenting them to a wider audience. | UC |
| ■ Make a study of selected figurative artists working within a particular painting tradition. Analyse the style, the techniques, and the treatment of subject matter in the works studied, and make observational drawings from selected, similar subject matter. In a series of new drawings, identify and analyse pictorial problems for further investigation. Develop a new series of colour studies that are based on the analysis of the works studied and that explore the pictorial problems being investigated. | CI PK DI |
| ■ Investigate two or more art works that have been made for a specific setting and examine how they relate to their environment. Investigate two or more art works that have been altered or removed from their original setting to establish the reasons for the alterations or changed setting. Evaluate the impact of any changes on the way in which the works are viewed. Consider the ethical issues raised when an art work created for a specific site is moved. | UC |
| ■ Generate ideas for an installation work for a public place. Base ideas on a study of contemporary sculptors' installation works that explore the characteristics of scale, void, and mass. Use appropriate graphic media and three-dimensional materials to develop ideas and maquettes for a series of solutions. | CI DI PK |
| ■ Critically review an art exhibition to analyse key concepts and stylistic characteristics that distinguish personal styles. Assuming the role of an art critic, present to others responses to selected works in the exhibition. | CI |
| ■ Discuss and analyse the production processes and social significance of art works generated through electronic media. Use such media to manipulate and sequence images for use in a television advertising campaign. Demonstrate ways in which ideas expressed through electronic or time-based media can explore issues or a selected theme. | CI UC PK DI |
| ■ Research the work of a contemporary artist and describe the ways in which it documents ideas about the human condition. Use drawing processes and procedures to record information and identify pictorial ideas from the artist's work and to develop and clarify intentions for future work. Make a series of two-dimensional works (e.g., prints, photographs, paintings) based on the works of the artist studied and informed by other artists working with the same subject matter and in the same field. | CI PK DI |
| ■ Research a theory on contemporary visual arts practice and summarise its key ideas. Assess the significance of the theory in relation to the work of a selected artist. | CI |
| ■ Research the ways in which traditional printmaking techniques are used in a particular culture. Investigate how subject matter is treated in the resulting prints. Use similar subject matter to explore picture-making ideas, employing contemporary techniques to illustrate traditional themes. Produce a series of images to develop as prints. | UC CI DI PK |
| ■ Investigate the typographical references, traditions, and methods of designers who use text as the major element in their work. Working from a design brief, investigate the relationship between the meanings of selected words and the visual forms of their letters. Use digital media to develop and manipulate a selected typeface in terms of scale, face, weight, slant, and case. Use distortion, repetition, and spacing to organise the layout of the modified typeface, and produce a finished black and white composition that interprets one or more chosen words. | CI DI PK |

The Visual Arts: Glossary

This glossary clarifies the meaning of selected key words and concepts as they are used in this curriculum statement. Not all visual arts terms used in the statement are included; where a word is clearly defined in the dictionary, it has not been defined here.

<i>appliqué</i>	a method of decoration in which fabric is cut and attached to the surface of another material to make pictures or patterns
<i>appropriation</i>	taking or copying images or ideas, generally to make new works or to present the images or ideas as one's own and usually without permission from the original work's creator
<i>art work</i>	a product of art-making activity (e.g., a painting, sculpture, photograph, drawing)
<i>bas-relief</i>	a composition in shallow relief on a flat or curved surface (e.g., on a coin)
<i>body of work</i>	a collection of developed and assembled works (usually by one artist) that represents an investigation or study
<i>communication</i>	conveying or transmitting meaning within a particular context
<i>composition</i>	an art work; <i>or</i> the arrangement of elements (e.g., shapes, lines, colours) in an art work
<i>conventions</i>	established procedures, in making art works, that use particular techniques or processes to represent, organise, or interpret ideas
<i>cropping</i>	cutting off or masking out an unwanted area of an image
<i>culture</i>	understandings, patterns of behaviour, practices, values, and symbol systems that are acquired, preserved, and transmitted by a group of people and that can be embodied in art works
<i>design brief</i>	a given or negotiated task that clearly identifies a design problem for investigation and resolution, often in accordance with required specifications
<i>drawing</i>	a sketch, plan, photograph, computer-generated image, diagram, or model created in order to develop an idea or as an end in itself
<i>electronic media</i>	media (e.g., computers, digital cameras) in which images are created and manipulated electronically
<i>elements of the visual arts</i>	the basic qualities of two-dimensional, three-dimensional, and time-based compositions (e.g., line, point, tone, texture, colour, form or mass, shape, space)
<i>form</i>	a particular field or genre within the visual arts (e.g., painting, printmaking); <i>or</i> the compositional structure of an art work, determined by the organisation of and relationships between the visual arts elements within the work; <i>or</i> the physical shape and dimension of an object within an art work
<i>found materials</i>	objects found in the environment and used as tools or media in making art works
<i>genre</i>	a type of art work that has a tradition or history and is identifiable by specific characteristics (e.g., portrait, landscape, still life, abstract painting)
<i>geometric abstraction</i>	an approach in non-representational art in which observed forms are converted into geometric shapes
<i>icon</i>	a symbol, image, motif, emblem, or object that is generally recognised as representative of a person, place, era, or culture
<i>idea</i>	a visual, auditory, or kinaesthetic concept, or a combination of these, within an arts discipline
<i>installation</i>	a two-dimensional, three-dimensional, or time-based art work (or a combination of these) made specifically for a chosen site or environment and often involving interaction between itself, its audience, and the site

<i>interpretation</i>	analysis or appreciation of meaning in an art work by a viewer
<i>kōwhaiwhai</i>	painted rafter patterns associated with the Māori meeting house
<i>layering</i>	applying one layer of opaque or transparent material (e.g., tissue papers, paint, glazes) on top of another
<i>layout</i>	the arrangement and positioning in a design of text, illustrations, photographs, diagrams, and so on
<i>maquette</i>	a preliminary model in wax, card, wire, or clay, made in preparation for a larger three-dimensional work
<i>materials</i>	any physical substances used to make art works, including media (e.g., wax, crayons, oil paint, modelling clay) and found objects (e.g., leaves, shells, wire)
<i>meaning</i>	what an artist expresses in an art work; <i>or</i> what a viewer understands and interprets from an art work
<i>media</i>	material or materials commonly used to make art works; they include two-dimensional media (e.g., graphite, ink, paint, photographic paper, canvas), three-dimensional media (e.g., fibres, clay, wood, metal, glass, bone, plastics), and time-based media (e.g., film, videotape)
<i>motif</i>	a distinct, often repeated idea or feature within a two-dimensional, three-dimensional, or time-based art work
<i>pictorial device</i>	a technique in which a visual strategy or an aspect of design is used for a particular picture-making purpose (e.g., using linear perspective and tonal devices to give the illusion of space in a drawing)
<i>plein air</i>	painted out of doors in the “open air”
<i>popular culture</i>	contemporary culture as defined by the objects, images, artefacts, literature, music, and so on of “ordinary” people
<i>poupou</i>	the carved, upright, wooden slabs on the inner walls of a Māori meeting house
<i>principles of the visual arts</i>	concepts such as balance, harmony, rhythm, tension, and contrast, achieved in an art work by organising and arranging visual arts elements
<i>procedure</i>	a particular way of carrying out an art-making process; for example, the procedures involved in the process of etching include applying the ink to the etching plate, rubbing off the excess, and taking an impression
<i>process</i>	a specific art-making method; for example, etching is one of several printmaking processes
<i>relief print</i>	any method of printmaking where the surface to be inked is raised or in relief
<i>sequence</i>	a series of images, drawings, or art works that shows the development of an idea or storyline
<i>sgraffito</i>	a technique that involves scratching through one layer to reveal another
<i>shallow relief construction</i>	see bas-relief

<i>silk-screen printing</i>	a method of printmaking in which ink is forced through a fine-mesh screen onto a textile or paper surface; images are transferred using a stencil supported by the screen
<i>social text</i>	an art work that refers to the society or culture in which it is made and that reflects the dynamics within that society or culture
<i>storyboard</i>	a sequence of images or drawings that describes the planned content of a film or video
<i>style</i>	the distinguishing characteristics of a particular period, movement, or school of painting, sculpture, design, and so on; <i>or</i> the distinctive personal mannerisms or traits of a particular artist as evidenced in their work
<i>symbol</i>	a recognised sign, object, or image that represents something other than itself within a particular cultural context
<i>tapa</i>	a cloth that is made in Pacific nations from pounded bark and that has distinctive designs
<i>technique</i>	a particular way or method of using a tool or materials to achieve a specific effect (e.g., using the point of a pencil to create a fine line; using a pencil sideways to create light and dark tones)
<i>technologies</i>	equipment used to help create, present, explain, document, view, interpret, analyse, or learn about visual arts works, including tools (e.g., chisels, palette knives), materials (e.g., paper, fabric, clay, ink), and film and electronic media (e.g., video, computers)
<i>text</i>	any expressive work (artistic or otherwise) that can be “read”, whether it uses words, images, or sounds
<i>time-based art</i>	art works that are sequenced through time, that change as we view them, and that may be ephemeral (e.g., video, kinetic sculpture, performance works)
<i>tivaevae</i>	appliquéd quilts from the Cook Islands
<i>viewpoint</i>	a compositional device used in depicting space and objects in space (e.g., high and low viewpoints, side-on views, close-ups, distant viewpoints)
<i>wāhi tūturu</i>	traditional places of cultural or spiritual significance for Māori
<i>wet and dry media</i>	art-making media with wet properties (e.g., paint, ink, dyes, washes) or dry properties (e.g., pencil, charcoal, conté, crayon)
<i>whare whakairo</i>	carved Māori meeting houses

The Visual Arts: Achievement Objectives

	Level 1	Level 2	Level 3	Level 4	
Developing Practical Knowledge in the Visual Arts	PK Students will explore elements and principles of the visual arts, using a variety of techniques, tools, materials, processes, and procedures.	PK Students will identify and explore elements and principles of the visual arts, using a variety of techniques, tools, materials, processes, and procedures.	PK Students will apply knowledge of elements and principles to make objects and images and explore art-making conventions, using a variety of techniques, tools, materials, processes, and procedures.	PK Students will apply knowledge of elements and principles to make objects and images, using art-making conventions and a variety of techniques, tools, materials, processes, and procedures.	
Developing Ideas in the Visual Arts	DI Students will express visual ideas in response to a variety of motivations, using imagination, observation, and invention with materials.	DI Students will develop visual ideas in response to a variety of motivations, using imagination, observation, and invention with materials.	DI Students will generate and develop visual ideas in response to a variety of motivations, using imagination, observation, and invention with materials.	DI Students will generate and develop visual ideas in response to a variety of motivations, using imagination, observation, and a study of artists' works.	
Communicating and Interpreting in the Visual Arts	CI Students will express ideas about their own work and respond to objects and images made by others.	CI Students will describe ways in which objects and images can communicate stories and ideas.	CI Students will describe how selected objects and images communicate different kinds of ideas.	CI Students will explore and describe how different media influence the communication and interpretation of ideas in their own and others' work.	
Understanding the Visual Arts in Context	UC Students will identify objects and images in everyday life and recognise that they serve a variety of purposes.	UC Students will identify objects and images in everyday life and recognise that they serve a variety of purposes.	UC Students will investigate the purposes of objects and images in past and present cultures and identify contexts in which they were or are made, viewed, and valued.	UC Students will investigate the purposes of objects and images in past and present cultures and identify contexts in which they were or are made, viewed, and valued.	

Level 5	Level 6	Level 7	Level 8	
<p>PK Students will apply knowledge of elements and principles for a range of art-making purposes, using conventions and a variety of techniques, tools, materials, processes, and procedures.</p>	<p>PK Students will apply knowledge of elements and principles for particular art-making purposes, using a range of established conventions.</p> <p>Students will extend skills with techniques, tools, and materials for particular art-making purposes, using appropriate processes and procedures.</p>	<p>PK Students will apply knowledge of elements and principles to solve particular art-making problems, using selected conventions.</p> <p>Students will extend skills with techniques, tools, and materials in selected fields of the visual arts (e.g., design, painting, photography, printmaking, electronic media and film, sculpture), using appropriate processes and procedures.</p>	<p>PK Students will apply knowledge of elements, principles, and conventions in a selected field of the visual arts (e.g., design, painting, photography, printmaking, electronic media and film, sculpture).</p> <p>Students will extend and refine skills with techniques, tools, and materials to produce a body of work in a selected field of the visual arts, using appropriate processes and procedures.</p>	Developing Practical Knowledge in the Visual Arts
<p>DI Students will generate, develop, and refine visual ideas in response to a variety of motivations and a study of selected artists' works.</p>	<p>DI Students will generate, develop, and refine visual ideas in a body of work in response to two-dimensional, three-dimensional, and design problems.</p> <p>Students will sequence and link ideas in a body of work, using imagination, observation, and invention with materials.</p>	<p>DI Students will generate, analyse, and clarify ideas in a body of work in response to two-dimensional, three-dimensional, and design problems.</p> <p>Students will use a systematic approach to develop ideas in a body of work.</p>	<p>DI Students will generate, analyse, clarify, and regenerate ideas in a body of work in a selected field of the visual arts.</p> <p>Students will use both recent and established practice in a selected field of the visual arts as the basis of study.</p> <p>Students will use a systematic approach to develop and refine ideas in a body of work in a selected field of the visual arts.</p>	Developing Ideas in the Visual Arts
<p>CI Students will describe and evaluate how ideas and art-making processes are used to communicate meaning in selected objects and images.</p>	<p>CI Students will identify and analyse the processes, procedures, and art-making traditions that influence selected artists' ways of working.</p> <p>Students will analyse and describe how art-making processes and procedures clarify meaning and intentions in their own and others' work.</p>	<p>CI Students will research and analyse how art works are organised and presented to communicate meaning.</p> <p>Students will investigate and analyse how electronic media can modify ideas.</p> <p>Students will use critical analysis to inform, interpret, and respond to art works.</p>	<p>CI Students will research and analyse approaches and theories related to contemporary visual arts practice.</p> <p>Students will critically reflect on, respond to, and evaluate their own and others' practice and work in the visual arts.</p>	Communicating and Interpreting in the Visual Arts
<p>UC Students will investigate the relationship between the production of art works and their social context.</p>	<p>UC Students will investigate the purposes and significance of contemporary art works in a variety of contexts.</p> <p>Students will investigate ways in which communities value objects and images from their past.</p>	<p>UC Students will research how evolving technologies have influenced the development of art-making techniques and practices in past and present contexts.</p> <p>Students will investigate how social and cultural contexts affect the nature and production of art works.</p>	<p>UC Students will research how contemporary communications technologies affect the production, viewing, and valuing of art works.</p> <p>Students will research the ways in which art works and art-making traditions are maintained, adapted, or appropriated.</p>	Understanding the Visual Arts in Context

Implementing Programmes in the Arts

Action and Reflection



*Tēnā te ngaru whati,
tēnā te ngaru puku.*

*There is a wave that breaks,
there is a wave that swells.*

The cycle of action and reflection is a dynamic process that unites theory and practice. It is common to most learning and teaching situations and fundamental to this curriculum. It is evident, for example, when students:

- develop practical knowledge by exploring and using the elements, processes, techniques, and technologies of the arts disciplines and considering the results of their explorations;
- develop and evaluate ideas as they make art works;
- present art works and review the effectiveness of communication in doing so;
- investigate and reflect upon the social context of their own and others' art works.

For teaching and learning in and across the strands of this curriculum, action and reflection are integral to making, presenting, and evaluating individual art works. Action and reflection also help students understand how their work relates to other practices and art works within the broader social context of the arts – for example, whether it conforms to, confronts, or extends contemporary practice and cultural traditions.

Reflection is both a result of action and a prompt for further action. As they work within and across the strands, students will increasingly evaluate their progress and make informed plans for future learning. Students who document and record their processes of action and reflection discover that reworking and refining are central to making art works and that such works exist within the wider context of the arts in society.

Planning School Programmes

The Arts in the New Zealand Curriculum provides the basis for schools to develop programmes in each discipline that accommodate the diverse interests, abilities, needs, and values of all students, regardless of their cultural background or socio-economic circumstances. Such programmes will provide students with opportunities to learn about art forms from overseas and from within New Zealand, including those of Māori, the tangata whenua.

Students will:

- contribute actively to dance, drama, music, and the visual arts within their schools and communities by making, presenting, and responding to art works;
- learn how the arts operate in and contribute to societies and cultures within local and overseas contexts;
- appreciate the significance and value of toi Māori in different contexts, developing understandings of the ideas and messages expressed in the traditional art forms and contemporary developments of toi Māori – for example, in the words of waiata, the images of kōwhaiwhai, and the actions of waiata-ā-ringā;
- investigate how technological advances have impacted on the ways in which art works are researched, planned, designed, and made, including how print media, electronic media, and other technologies influence communication and interpretation in the arts.

Programmes in the arts disciplines will provide learning opportunities in each of the four strands. The overlapping nature of the strands encourages integrated planning and ensures that, in a given project or unit of work, students will generally learn in more than one strand at the same time. Also, at certain times, selected strands may receive more or less emphasis, depending on the ages and learning needs of students.

Programmes should also recognise the spiral nature of students' learning and of their progression through the eight levels of the curriculum. As they engage with concepts and inquiry processes, over time students will demonstrate greater sophistication and depth of understanding in each arts discipline. Revisiting and building on existing skills, knowledge, and understanding reinforces important skills and concepts and ensures that students' learning is relevant, in-depth, and meaningful.

In years 1–8, students must study, and have opportunities to meet achievement objectives in, all four disciplines. Schools will fulfil this requirement by using a variety of approaches. For example, they may provide separate opportunities for learning in each discipline. This approach ensures that learning programmes in the arts have appropriate status, coherence, and focus. It also ensures that content and objectives are not confused with those of other learning areas and that time is set aside for each discipline.

Alternatively, schools may combine learning in two or more arts disciplines or link the arts disciplines to other essential learning areas. These approaches need careful planning to ensure that students experience a coherent programme that meets the achievement objectives of each arts discipline.

While students must study in all four disciplines, schools have flexibility in determining the weighting they will give to individual disciplines at each level of schooling, according to the needs of their students.

Over the two-year period of years 9–10, students should study, and have opportunities to meet achievement objectives in, all four disciplines. As a minimum requirement, students must study at least two disciplines, with opportunities to meet achievement objectives up to level 5 in one of them by the end of year 10.

Schools will fulfil these requirements by using a variety of approaches. For example, they may provide students with programmes in all four disciplines in year 9, with one or more to be selected for more specialised study in year 10.

Alternatively, schools may provide students with opportunities to study two disciplines in year 9, with at least one to be selected for year 10, or students may continuously study two disciplines over the two-year period.

In years 11–13, *The Arts in the New Zealand Curriculum* provides the basis for specialist teaching and learning programmes in the arts disciplines. It may also support study in specialist film and media courses in the senior secondary school.

Assessment

Assessment is integral to learning and achieving in the arts. Effective assessment promotes students' learning, raises standards, and reduces disparity of achievement. Classroom practice and school-wide arts programmes should use assessment for these purposes rather than as a means of comparing or ranking students' achievement.

The achievement objectives describe learning that takes place in the strands of *The Arts in the New Zealand Curriculum* and indicate the expected progression of skills, knowledge, and understanding for students. In any given learning experience or unit of work, students may be working towards achievement objectives from several strands. Teachers will use achievement objectives selectively to report on students' achievement and on their progress over time. They should not be viewed as a checklist for assessment.

Along with the needs and interests of individual students and groups, school assessment policies and practices relating to the arts should take account of local tikanga and community knowledge and resources.

Gathering, Analysing, and Using Assessment Information

Learning experiences in dance, drama, music, and the visual arts provide rich opportunities for gathering assessment information, which may be recorded on individual occasions or over a period of time. In deciding what information to gather and how to obtain it, teachers should consider the context and purpose of the assessment and determine the information that will best fulfil this purpose. They also need to select the most appropriate approaches for the particular arts discipline or disciplines in which the assessment is to take place.

Forms in which assessment information may be gathered include:

- observations of students involved in individual or group activities for which there will be no finished product;
- teachers' and students' notes on exhibitions and live performances;
- audio and video recordings of art works or performances;
- art works, such as paintings, original scripts, and musical compositions;
- photographs of completed works or works in progress;
- portfolios, practical workbooks, and visual diaries;
- students' journals containing ongoing reflections and self-assessments;
- written assignments and assessment activities.

Assessment information may be collected over time. It may be in diverse forms and relate to the progress of students working both as individuals and as group members. When analysing assessment information gathered in the arts, teachers should:

- actively involve students in reviewing and reflecting on assessment information that relates to them;
- distinguish between students' progress throughout a learning experience and their achievement at its conclusion;
- base conclusions on multiple or extended judgments rather than on single experiences;
- ensure that when specific tasks are used as the basis for making judgments, they are sufficiently "rich" to allow general inferences about students' achievement to be made;
- consider interclass or interschool moderation strategies to ensure that comparable judgments are made;
- take into account cultural differences in relation to learners and the learning context.

Assessment is gathered for many purposes but, at all times, teachers should have in mind the overall aim of using assessment to promote learning, raise standards, and reduce disparity of achievement. Specifically, assessment may be used to:

- provide focused feedback and guidance that assists students in the arts to identify the standards they are aiming for, assess their progress, and recognise their next learning steps and how to take them;
- identify special initiatives that will improve learning for individuals or groups of students underachieving in particular areas of the arts;
- assist teachers to review and adjust classroom arts programmes to better meet students' needs and interests;
- provide parents and whānau with feedback that helps them to recognise and value their children's learning and achievement in the arts disciplines and encourages them to celebrate successes in the arts;
- evaluate the effectiveness of school-wide arts programmes in meeting student and community needs;
- determine future directions for arts programmes in order to reduce disparity and raise achievement.

The Arts in Collaboration

As well as functioning as distinct disciplines, dance, drama, music, and the visual arts can operate together. For example, music and dance are integral parts of waiata-ā-ringā, and forms of the visual arts are often essential components of productions in dance, drama, or music.

Collaborative arts projects give students opportunities to extend their knowledge, skills, and experience within more than one arts discipline. They can be multimedia or multi-disciplinary projects or such school-wide events as festivals, productions, or cultural celebrations.

In assessing student learning within collaborative arts projects, teachers should identify the different forms of learning that occur and monitor students' progress and achievement in each arts discipline.

Learning Examples

Drama and Music

- Explore ideas for storytelling that include both drama and music. Create and present a work in which musicians interact with actors or storytellers so that music is as much a part of the storytelling as speaking, movement, gesture, and the use of props.
-

Dance and Music

- Develop and present hip hop routines to the accompaniment of a record manipulated on a DJ turntable.
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Drama and the Visual Arts

- Explore and describe how dramatic elements (e.g., role, tension, mood) are used in computer games. Using computer graphics, create characters and animate them to develop a dramatised scene or story.
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Dance, Music, and the Visual Arts

- Create and produce a music video that combines choreography, music performance, and video production effects and techniques.
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Drama, Music, and the Visual Arts

- Design and make puppets and develop characters for them. Create and present a puppet show, using musical underscoring and sound effects.
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Dance, Music, and the Visual Arts

- Create a sound sculpture that is made from found materials and uses wind to make sound. Improvise dance in response to the sound or to the sculpture itself.
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Dance, Drama, and Music

- Experiment with different ways in which computer-generated sounds and lighting can combine with dance and mimed activity. Work collaboratively to develop and present a work that integrates computer-generated sounds and lighting, dance, and mimed activity.
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Dance, Drama, Music, and the Visual Arts

- Plan and prepare an appropriate welcome or farewell ceremony for special visitors to the school or class. Use dance, drama, music, and the visual arts to create a presentation that reflects the particular character or history of the school or community.
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The Arts and Other Essential Learning Areas

Students' learning across the curriculum can be significantly enhanced through learning experiences that make appropriate and meaningful links between the arts and other learning areas. Such links will tend to be made more frequently in primary and intermediate school classrooms, where teachers often incorporate one or more arts disciplines in units based on topics, themes, or student inquiries. Careful planning is necessary to ensure that programmes allow students to meet the achievement objectives of particular arts disciplines as well as those of other essential learning areas.

The following section provides examples of ways in which students' learning in the disciplines of *The Arts in the New Zealand Curriculum* can be linked to learning in other essential learning areas.

Dance

Social Sciences

Students:

- investigate traditional and contemporary dance from different social and cultural contexts
- explore how time, place, and environment influence the nature of dance

Language and Languages

Students:

- extend their oral and written language skills as they describe, respond to, and interpret live or recorded dance works
- may develop ideas for dance choreography based on written and oral language texts

Science

Students:

- investigate the mechanics of the human body
- relate biomechanical principles, anatomy, and physiology to the static and moving body

Technology

Students:

- may use video technologies to create a dance work on film
- use production technologies (e.g., costumes, sound, lighting) to enhance dance performances

Health and Physical Well-being

Students:

- develop movement concepts, motor skills, and positive attitudes to physical activity through practical dance activities
- understand the significance of cultural practices in physical activity as they learn a variety of dances

Mathematics

Students:

- investigate and explore patterns, relationships, symmetry, and transformations in choreographing and performing dance works

Drama

Social Sciences

Students:

- use role-play to investigate the values, beliefs, and attitudes of others
- develop an understanding of how different societies use and value different forms of drama

Language and Languages

Students:

- produce scenes from dramatic texts
- develop oral and written language skills through role-play, script development, and improvisation
- use appropriate terminology to interpret and comment on performances

Science

Students:

- may explore science-related issues (e.g., pollution, the ethics of scientific discovery) using process drama

Technology

Students:

- may explore particular technological problems or issues (e.g., the environmental impact of using different forms of energy) using process drama
- may devise and adapt production technologies for multimedia performance pieces

Health and Physical Well-being

Students:

- use role-play in a safe environment to explore attitudes and feelings
- extend their knowledge of relaxation techniques and the safe use of voice and body in dramatic performance
- may use dramatic conventions to explore issues that relate to making informed and health-enhancing decisions

Mathematics

Students:

- measure and calculate spatial dimensions when staging a production
- manage and plan the budget for those aspects of a production for which they have responsibility

Music

Social Sciences

Students:

- examine the nature and place of music in particular cultures and societies
- develop an understanding of how music changes over time and as a result of its social context

Science

Students:

- may use scientific inquiry to explore musical phenomena (e.g., the nature of sound, the harmonic series, how contrasting sounds are made and produced)
- may investigate how the environment in which sounds are created affects the nature and acoustic properties of these sounds

Language and Languages

Students:

- create works that combine verbal elements and sound
- extend their oral and written language skills as they describe and compare sounds

Technology

Students:

- may explore changes and adaptations in instruments over time
- make their own instruments
- use and adapt a range of electronic technologies associated with music

Health and Physical Well-being

Students:

- develop fine-motor skills and disciplined practice routines while playing an instrument
- use warming-up and warming-down routines before and after performances

Mathematics

Students:

- use patterns, sequence, number, and permutation as essential components of musical compositions and improvisations

Language and Languages

Students:

- use static and moving images to communicate ideas
- analyse and interpret texts that combine images and words
- use appropriate terminology to analyse and describe visual images

Social Sciences

Students:

- investigate how the visual arts contribute to culture and heritage
- explore how people in societies relate to objects and images they make, use, and value

Science

Students:

- may investigate the physical properties of materials and media
- may examine how materials and media are manipulated and changed through chemical or electronic processes

The Visual Arts

Technology

Students:

- select and use appropriate materials and technologies to solve design and art-making problems
- use techniques in computer graphics to develop and communicate solutions to design problems

Mathematics

Students:

- calculate measurement, consider proportion, and use symmetry, pattern repetition, and rotation in making visual art works

Health and Physical Well-being

Students:

- explore cultural identity through making and responding to visual art works
- enhance their emotional well-being and sense of self-worth through personal expression in the visual arts

The Arts and the Essential Skills

The Arts in the New Zealand Curriculum engages students in learning that contributes to developing the essential skills described in *The New Zealand Curriculum Framework*. It also provides opportunities for students to apply and reinforce skills developed in other essential learning areas.

Communication Skills

As students engage in the arts disciplines, they develop skills in a range of visual, auditory, and kinaesthetic forms of communication. For example, they:

- communicate ideas, feelings, experiences, and beliefs in ways that are culturally meaningful for them;
- explore symbols and notation systems used to communicate meaning in a range of cultures and contexts;
- use communications technology and electronic media;
- choreograph dance, script drama, compose music, and make objects and images as forms of personal and cultural expression;
- interpret and present their own or others' works to a range of audiences;
- articulate critical views and judgments;
- formulate, present, and argue their positions on ideas and issues.

Social and Co-operative Skills

As students engage in the arts disciplines, their sense of cultural identity is reinforced, and they develop social and co-operative skills that are fundamental to their current experience and future adult life. For example, they:

- negotiate with others to reach agreement or consensus;
- develop audience skills, such as listening and viewing responsively;
- collaborate with others in arts activities for enjoyment, recreation, and cultural expression;
- assume a range of responsibilities in practical arts activities;
- understand the purposes of the arts within their own and others' cultures and communities;
- contribute to the cultural life and well-being of their school, whānau, marae, or community;
- consider others' cultural beliefs, protocols, and practices;
- evaluate the different roles of artists in society, such as to entertain, provoke debate, or challenge ideas and perceptions.

Problem-solving Skills

As students engage in the arts disciplines, they develop and use a wide range of problem-solving skills. For example, they:

- exercise imagination, initiative, flexibility, and judgment as they explore ideas and make, interpret, and present works;
- recognise and value other cultural groups' approaches to problem-solving;
- experiment with innovative ideas and forms to develop their own solutions to problems;
- plan strategies to meet challenges and resolve problems;
- recognise that there may be multiple solutions to any given problem;
- explore ambiguities and contradictions when developing ideas and seeking solutions;
- recognise the significance of cultural context when developing solutions to problems.

Self-management and Competitive Skills

As students engage in the arts disciplines, they develop self-management skills that will be of lifelong importance. For example, they:

- set and achieve realistic goals, individually and in groups;
- evaluate their achievements as individuals or as group members;
- identify and manage stresses that they may experience in making or presenting art works;
- develop constructive attitudes and approaches to personal challenges;
- demonstrate commitment, perseverance, and responsibility in contributing to projects and activities;
- adapt to new ideas, situations, and technologies;
- develop skills of self-appraisal and self-advocacy.

Physical Skills

As students engage in the arts disciplines, they develop a wide variety of physical skills. For example, they:

- improve co-ordination, flexibility, agility, strength, and endurance;
- develop awareness and control of locomotor, non-locomotor, and manipulative actions;
- use body and voice as effective instruments for artistic expression and everyday communication;
- develop fine-motor skills through such activities as learning an instrument or working with visual arts media and technologies;
- practise appropriate techniques for body care, such as relaxation activities, warming up, and warming down;
- develop movement skills by exploring and participating in te reo kori.

Information Skills

As students engage in the arts disciplines, they develop and apply a wide range of information skills. For example, they:

- locate and retrieve information and ideas from various sources;
- develop respect for cultural and intellectual property as they access material;
- recognise the validity and integrity of traditional knowledge systems;
- process and make decisions about information for particular purposes;
- organise and present information effectively and accurately;
- analyse and synthesise information.

Numeracy Skills

As students engage in the arts disciplines, they develop and practise a range of mathematical skills necessary for everyday life. For example, they:

- use a variety of approaches to measurement in designing and making art works;
- recognise and use rhythms, patterns, permutations, and relationships in time and space;
- use and interpret graphs, charts, and tables to plan and undertake activities;
- identify and explore divisions of time and space in making art works;
- use repetition, sequence, and variation in art works.

Work and Study Skills

As students engage in the arts disciplines, they develop sound work and study habits while recognising and building on their individual learning preferences. For example, they:

- take increasing responsibility for their own learning;
- organise time and meet deadlines;
- develop efficient and effective work habits as independent learners and in group work;
- develop skills and motivation for lifelong learning;
- make career choices on the basis of accurate information and realistic self-appraisal.

Attitudes and Values

The arts provide ways in which individuals and societies look at themselves and their cultures, consider their origins, and project their visions for the future. Learning in the arts enables students to:

- affirm their cultural identities and understand their origins and histories;
- clarify and reflect on their attitudes, beliefs, and values in relation to the arts of their own and others' cultures;
- understand and value the contribution they can make through the arts to their school, whānau, community, or iwi;
- value the contribution of the arts to their lives, their communities, and the society in which they live;
- reflect on the beliefs, values, and attitudes of others and how they may differ from their own;
- develop understanding about how people express their beliefs, ideas, and feelings about the world;
- understand how societies value art works in a variety of contexts.

The New Zealand Curriculum Framework identifies values that are collectively held within our democratic society. Learning in the arts enables students to develop:

- integrity, reliability, and commitment;
- tolerance and open-mindedness towards others and their work;
- non-discriminatory behaviours and practices;
- respect for others who hold and express beliefs and values different from their own.

Links with Artists in the Community

The Arts in the New Zealand Curriculum provides rich opportunities for schools, artists, and arts organisations to collaborate in learning experiences for students. Although some teachers of the arts are practising artists, students will also benefit from opportunities to interact with and learn from artists and others outside schools with local cultural knowledge, arts sector experience, and arts-related skills.

As part of their learning in the four strands of each arts discipline, students may, for example:

- participate in skills-based workshops or demonstrations with artists from the local community;
- seek advice and feedback from practising artists when planning and undertaking new projects;
- take part in community projects with an arts component;
- view, listen to, and respond to live performances or presentations;
- participate in partnerships between their school and community agencies involved in the arts;
- interview artists about social and cultural influences and other references in their work.

Teachers may invite artists into their classrooms or arrange for students to visit them in their own environments. Artists may also participate in residency projects, where they work with a school or cluster of schools for an extended period. In such situations, schools should ensure that expectations are reasonable and agreed in advance.

Artists or arts organisations may approach schools directly, offering performances, workshops, or other activities. These opportunities may help schools meet curriculum requirements in the arts and in other areas, such as English or social studies. Touring artists provide opportunities for students outside main centres to experience exhibitions and live performances. Schools should require such programmes and activities to demonstrate high artistic and educational standards, to suit the age groups for which they are intended, and to take account of the gender, cultural backgrounds, and special needs of students.

In working with students, visiting artists have different roles and responsibilities to those of teachers. These artists should be viewed not as substitutes for classroom teachers but as specialists, whose abilities, knowledge, and experience complement those of teachers. Schools may wish to develop arts policies that include a rationale for involving artists in classroom and wider school activities and the procedures and protocols for doing so.

Students' learning is enhanced through interactions with artists who demonstrate high artistic standards in their work. Partnerships between schools and the arts community provide students with insights into possible career options and can strengthen infrastructures in the arts.

Important Considerations when Implementing Programmes

Using Appropriate Terminology

Dance, drama, music, and the visual arts each use particular terms to describe their concepts and practice. For example, in the arts, the term “technologies” refers not only to electronic technologies and equipment but also to the tools, materials, media, and production equipment used in making art works.

In the arts disciplines themselves, traditions, applications, or associations can result in different meanings for the same term. For example, the terms “dynamics” and “texture” have different applications in each of the four disciplines. It is important that teachers and students learn about and use the terminology of each arts discipline.

Culturally Inclusive Programmes

The arts are a source of cultural experience and a vehicle for cultural expression, shaping and shaped by our strong sense of place and identity in Aotearoa New Zealand. *The Arts in the New Zealand Curriculum* places emphasis on all students having opportunities to learn about the indigenous heritage of Māori and the diverse traditions of the European, Pacific, and other cultures that make up our nation. Arts education must embrace these diverse traditions and the heritage of the tangata whenua, respecting and responding to the many ways in which students experience and express their own sense of identity.

Culturally inclusive programmes in the arts will:

- recognise that te reo Māori, toi Māori, and tikanga Māori have an important place in the arts education of all students in New Zealand;
- provide students with an understanding and safe environment in which to develop and express their identity;
- use language, and teaching and learning approaches, that include all students;
- incorporate high expectations of all students;
- encourage positive attitudes towards cultural diversity;
- recognise the diversity of individual students within particular cultures;
- recognise that cultural practices are always changing and that contemporary cultures are in a continual state of development;
- recognise that knowledge bases can be culturally diverse;
- link with cultures in the local community as sources of knowledge and appropriate practice.

The Arts in the New Zealand Curriculum recognises that arts and culture are inextricably interconnected. It aims to enable teachers to respond positively and imaginatively, with innovative programmes, to the cultural diversity that will increasingly mark schools and society in the twenty-first century.

Gender Issues

Within each arts discipline, there are gender issues relating to the presence and participation of females and males as practitioners, viewers, and listeners. Students should come to understand the effect of different cultural and social attitudes on the participation of men and women in the arts, today and in the past. They should examine how gender stereotypes may be reinforced or challenged in arts practice and in art works and how histories of the arts disciplines can be selective and discriminatory in recording the contributions made by women and men.

In their classrooms, teachers should ensure that male and female students have equitable access to learning experiences and opportunities to achieve. This involves:

- using inclusive language;
- providing equal opportunities for students to gain skills and show leadership in using specialist materials and equipment, such as electronic technology;
- discouraging stereotyped attitudes towards abilities and interests in particular art forms, activities, or ways of learning;
- arranging for learning experiences with both male and female artists from outside the classroom;
- fostering an atmosphere of tolerance and respect for others' responses to art works, regardless of their gender.

Gifted and Talented Students

Programmes should extend and challenge students who are gifted or talented in the arts disciplines. Students may, for example, work towards achievement objectives at higher levels or take part in more complex and challenging learning experiences than their peers.

Gifted and talented students may demonstrate exceptional abilities in a wide range of art forms, many of which have not traditionally received recognition. Schools should seek to identify such students as early as possible in their development, provide them with supportive learning experiences and environments, and devise assessment methodologies appropriate to their learning. The Ministry of Education publication *Gifted and Talented Students: Meeting Their Needs in New Zealand Schools* provides information to assist in this process.

Students with Special Education Needs

Education in the arts disciplines provides all students, whatever their abilities, with opportunities for cognitive and emotional development. Dance, drama, music, and the visual arts enable ideas and emotions to be expressed in ways alternative to conventional means of communication. Through involvement in the arts disciplines, all students can develop ideas, initiate interactions, and express and share their feelings.

Students with special education needs include those with physical and intellectual disabilities, sensory impairments, communication difficulties, medical and related conditions, and learning and behavioural difficulties. Although special education needs may affect students' ability to learn in particular areas of the school curriculum, they may still achieve highly in one or more of the arts disciplines. Schools should aim to identify such students as early as possible and to consult with parents, other teachers, and specialist educators in order to ensure that planning and assessment approaches take account of their particular needs and circumstances.

Whatever their capabilities, students with special education needs should have opportunities to progress and achieve in the arts disciplines. This may require individualised programmes and specialised materials or equipment.

Health and Safety

In developing programmes in the arts, schools must provide safe physical and emotional environments for students and staff. Schools need to ensure that:

- all equipment, tools, and materials are appropriately maintained and adequately labelled and stored;
- teachers and students follow appropriate procedures and use equipment, tools, and materials safely;
- students are made aware that they are responsible for their own and others' safety during practical activities.

Schools must observe the mandatory requirements of the Health and Safety in Employment Act 1992 and its corresponding regulations (1995), and they must adhere to the requirements set out in the Ministry of Education's *Health and Safety Code of Practice for State Primary, Composite, and Secondary Schools* (revised edition, 1998).

Copyright Law and Ethical Issues

Copyright law protects the livelihoods of the creators of materials (such as choreographers, dramatists, visual artists, and composers) and of the producers, publishers, and broadcasters of such materials. The Copyright Act 1994 has major implications for the use of copyright materials in schools. For example, it affects:

- the copying of films, static images, and sound recordings;
- dramatic, musical, artistic, or typographical arrangements of published texts;
- the performance of literary, dramatic, dance, and musical works.

All students should be expected to respect and value the integrity of the ideas and original work produced by others. This includes situations where information, text, sounds, and images are appropriated from the Internet, CD-ROM, computer applications, or clip art programmes.

When accessing or using ideas and material from particular cultures, teachers and students should ensure that they recognise and respect cultural and intellectual property rights and that programmes and activities take account of cultural practices and protocols.

Information on the requirements of the Copyright Act 1994 was published in the *New Zealand Education Gazette*, 1 July 1996. Further copies of this information are available from the Ministry of Education.

Levels 1–4: Achievement Objectives

Level 1	Dance	Drama	Music	The Visual Arts	
	PK Students will explore through movement the dance elements of body awareness, space, time, energy, and relationships.	PK Students will explore elements and techniques of drama.	PK Students will explore and respond to the musical elements of beat, rhythm, pitch, tempo, dynamics, and tone colour.	PK Students will explore elements and principles of the visual arts, using a variety of techniques, tools, materials, processes, and procedures.	Developing Practical Knowledge in the Arts
	DI Students will use personal experiences and imagination to express ideas in dance.	DI Students will contribute ideas and participate in drama, using personal experiences and imagination.	DI Students will select and organise sounds and express ideas, drawing on personal experience and imagination.	DI Students will express visual ideas in response to a variety of motivations, using imagination, observation, and invention with materials.	Developing Ideas in the Arts
	CI Students will share movement through informal presentation and respond personally to their own and others' dance.	CI Students will share drama through informal presentation and respond to ways in which drama tells stories and conveys ideas.	CI Students will share music making with others through informal presentation and respond to live or recorded music.	CI Students will express ideas about their own work and respond to objects and images made by others.	Communicating and Interpreting in the Arts
	UC Students will demonstrate an awareness of dance as part of community life.	UC Students will identify drama as part of everyday life and recognise that it serves a variety of purposes.	UC Students will identify music as part of everyday life and recognise that it serves a variety of purposes.	UC Students will identify objects and images in everyday life and recognise that they serve a variety of purposes.	Understanding the Arts in Context

Level 2	Dance	Drama	Music	The Visual Arts	
	PK Students will identify and explore through movement the dance elements of body awareness, space, time, energy, and relationships.	PK Students will explore and use elements and techniques of drama for different purposes.	PK Students will identify through focused listening, and explore, the musical elements of beat, rhythm, pitch, tempo, dynamics, and tone colour.	PK Students will identify and explore elements and principles of the visual arts, using a variety of techniques, tools, materials, processes, and procedures.	Developing Practical Knowledge in the Arts
	DI Students will initiate and express dance ideas based on a variety of stimuli.	DI Students will contribute and develop ideas in drama based on personal experience, imagination, and other stimuli.	DI Students will invent and represent musical ideas, drawing on imagination and responding to sources of motivation.	DI Students will develop visual ideas in response to a variety of motivations, using imagination, observation, and invention with materials.	Developing Ideas in the Arts
	CI Students will share dance through informal presentation and describe how dance expresses ideas and feelings.	CI Students will share drama through informal presentation and respond to elements of drama.	CI Students will share music making with others, using basic performance skills and techniques, and respond to live or recorded music.	CI Students will describe ways in which objects and images can communicate stories and ideas.	Communicating and Interpreting in the Arts
	UC Students will demonstrate an awareness of dance as part of community life.	UC Students will identify drama as part of everyday life and recognise that it serves a variety of purposes.	UC Students will identify music as part of everyday life and recognise that it serves a variety of purposes.	UC Students will identify objects and images in everyday life and recognise that they serve a variety of purposes.	Understanding the Arts in Context

Level 3

Dance	Drama	Music	The Visual Arts	
PK Students will explore through movement, combine, and contrast the dance elements of body awareness, space, time, energy, and relationships.	PK Students will use elements and techniques of drama to explore dramatic conventions.	PK Students will identify through focused listening, and experiment with, contrasts within musical elements.	PK Students will apply knowledge of elements and principles to make objects and images and explore art-making conventions, using a variety of techniques, tools, materials, processes, and procedures.	Developing Practical Knowledge in the Arts
DI Students will select, combine, and use elements of dance to develop ideas.	DI Students will initiate and develop ideas with others and improvise drama in a range of situations.	DI Students will invent and represent musical ideas to express mood, using shape and contrast.	DI Students will generate and develop visual ideas in response to a variety of motivations, using imagination, observation, and invention with materials.	Developing Ideas in the Arts
CI Students will present dance and respond to their own and others' dance works within their school communities.	CI Students will present and respond to drama, identifying ways in which elements of drama combine with ideas to create meaning.	CI Students will prepare and present music, using basic performance skills and techniques, and respond to live or recorded music performances.	CI Students will describe how selected objects and images communicate different kinds of ideas.	Communicating and Interpreting in the Arts
UC Students will explore and describe how dance is used for different purposes in a variety of cultures.	UC Students will investigate the purposes of drama in past and present contexts and describe how communities express themselves through drama.	UC Students will identify and investigate characteristics of music associated with particular contexts, purposes, and styles in past and present cultures.	UC Students will investigate the purposes of objects and images in past and present cultures and identify contexts in which they were or are made, viewed, and valued.	Understanding the Arts in Context

Level 4

Dance	Drama	Music	The Visual Arts	
PK Students will use elements of dance to share personal movement vocabularies and to explore the vocabularies of others.	PK Students will combine elements and techniques and a range of conventions to extend drama practice through a variety of activities.	PK Students will identify through focused listening, and experiment with, a range of patterns, effects, sound qualities, and structural devices.	PK Students will apply knowledge of elements and principles to make objects and images, using art-making conventions and a variety of techniques, tools, materials, processes, and procedures.	Developing Practical Knowledge in the Arts
DI Students will explore and use choreographic devices to give form to dance ideas.	DI Students will initiate ideas and make individual and collective decisions in order to plan and develop drama.	DI Students will use musical elements, instruments, and technologies to improvise and compose simple musical pieces.	DI Students will generate and develop visual ideas in response to a variety of motivations, using imagination, observation, and a study of artists' works.	Developing Ideas in the Arts
CI Students will present dance for a particular purpose and record responses to their own and others' dance.	CI Students will present and respond to drama and identify ways in which dramatic elements, techniques, and conventions combine to create meaning.	CI Students will prepare, rehearse, present, and evaluate brief music performances.	CI Students will explore and describe how different media influence the communication and interpretation of ideas in their own and others' work.	Communicating and Interpreting in the Arts
UC Students will explore and describe how dance is used for different purposes in a variety of cultures.	UC Students will investigate the purposes of drama in past and present contexts and describe how communities express themselves through drama.	UC Students will identify and investigate characteristics of music associated with particular contexts, purposes, and styles in past and present cultures.	UC Students will investigate the purposes of objects and images in past and present cultures and identify contexts in which they were or are made, viewed, and valued.	Understanding the Arts in Context