

Arts

Lower Secondary
Teacher Guide



Papua New Guinea
Department of Education

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Secretary's message

This teacher guide is to be used by Arts teachers when implementing the Lower Secondary Arts syllabus throughout Papua New Guinea.

The arts are a means through which students can express and share their ideas and feelings and experiment safely with new and original ideas. This teacher guide encourages teachers to provide opportunities for students to express their creativity and engage with new and modern ideas, while still understanding and valuing the traditional art forms of Papua New Guinea.

There are many ideas and teaching and learning strategies that teachers can use to make their arts lessons more interesting, exciting and enjoyable. Teachers are encouraged to work closely with the community to maintain cultural practices and values and to develop positive attitudes and appreciation of the cultural heritage through the arts.

I commend and approve the Arts Teacher Guide for use in all schools with Grades 9 and 10 students throughout Papua New Guinea.



DR JOSEPH PAGELIO
Secretary for Education

Introduction

The purpose of this teacher guide is to help you to implement the Arts syllabus. It is designed to stimulate you to create exciting and meaningful teaching programs and lessons by enabling you to choose relevant and purposeful activities and teaching activities. It will encourage you to research and look for new and challenging ways of facilitating students' learning in Arts.

The teacher guide and the syllabus must be used side by side. The syllabus states the learning outcomes for the subject and each unit, and outlines the content and skills that students will learn, and the assessment requirements.

The teacher guide provides direction for you in using the outcomes approach in your classroom using a step by step approach. Although the syllabus provides the assessment tasks at the end of each unit, the outcomes approach requires you to consider the assessment requirements early in your planning. This is reflected in the teacher guide.

This teacher guide provides examples of teaching and learning strategies for Arts, sample programs for each unit, elaboration of suggested activities and content, detailed information on how to mark assessment tasks and the resources needed to teach Arts. The section on recording and reporting shows you how to record students' marks and how to report against the broad learning outcomes.

Teaching and learning

How students learn

What I hear I forget.

What I hear and see I remember a little.

What I hear, see and discuss I begin to understand.

What I hear, see, discuss and do, I acquire knowledge and skill.

What I teach to another, I master.

(*Active Learning Credo* statement by Silberman, 1996)

In support of this are the findings that we remember:

- 20% of what we hear
- 40% if what we see
- 90% of what we see, hear, say and do or what we discover for ourselves.

A student-centred approach to learning

Different students learn in different ways. Some students learn best by writing, others by talking and discussing, others by reading and others by listening. Most students learn by using a combination of these. All students learn skills through practicing and repetition. You need to use a variety of teaching and learning strategies to cater for the different ways your students learn.

Teaching and learning strategies

To assist and encourage students to learn, you perform certain tasks. These are referred to as teaching strategies. You need to engage students directly in learning but there are times when you have to take charge of the learning in the class and teach particular concepts or ideas.

Teaching strategies include:

- group work
- role play/drama
- skills practice
- research/inquiry
- class discussions/debates
- problem-solving activities
- teacher talk, instructions, explanations, lectures or reading aloud
- directed question and answer sessions
- audio-visual presentations
- text books or worksheets
- directed assignments

- demonstration and modelling
- guest speakers
- classroom displays.

Using groups as a teaching and learning strategy

Using groups is an important strategy in Arts as students learn from each other, not just from the teacher. Group work encourages students to participate in achieving a shared goal and collaborative learning. In deciding whether to use groups or not, you need to consider:

- your intended outcomes
- the extent to which the outcomes can be achieved by a group
- the lesson content
- the time allocated for the completion of the task
- the classroom setting
- available materials and resources
- the structure of the group based on gender, ability, cultural background and student preferences.

Groups work well when:

- the group decides upon their goal, timelines and tasks
- students realise that success depends on the achievement of the whole group, not individuals
- the task is broken into subtasks which must be completed to successfully complete the overall task
- the whole class is involved in the activity
- everyone has a role to play, e.g. performances
- membership of small groups is changed regularly to provide a variety of learning experiences for all students.

Strategies for organising and managing groups:

- mixed-ability groups—the more able learners in the group can help the others to master the work so that the teacher need not teach some parts
- same-ability groups—the teacher can leave the groups of faster learners to get on with the work on their own. She/he can give extra help to individual learners in the slower groups.
- using group leaders—some teachers appoint faster, more able learners as group leaders who can help slower learners.

Developing skills

Principles and procedures

Students need to develop skills to help them learn. Skills development should happen as a part of students' learning experiences and the learning

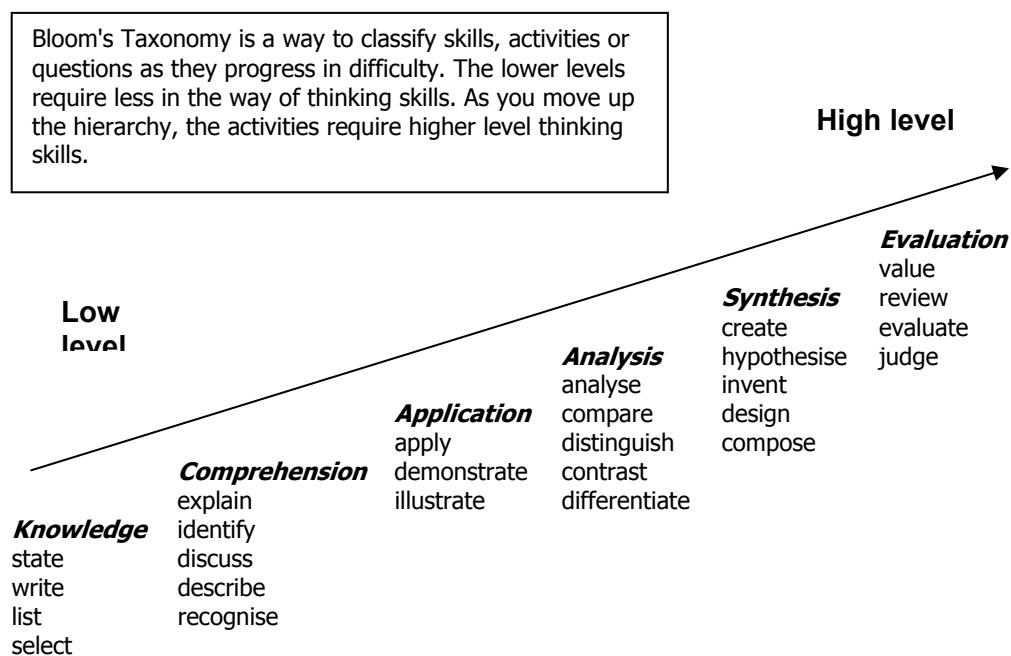
and practicing of skills needs to occur in the context of the units being taught.

Skills learning tends to be most effective when:

- students go from the known to the unknown
- students understand why it is necessary to gain mastery of specific skills
- skills are developed sequentially at increasing levels of difficulty
- students identify the components of the skill
- the whole skill and the components of the skills are demonstrated
- there are frequent opportunities for practice and immediate feedback
- the skills being taught are varied in terms of amount and type, according to the needs of students
- the skill is used in a range of contexts.

To teach skills effectively you need to include learning activities that span the range from teacher-directed to student-centred learning, use groups of different sizes ranging from the whole class to small groups and use a range of teaching strategies which use higher order skills as your students progress.

Bloom's taxonomy of skills



Language skills for Arts

Students need to learn how to speak and listen, read and write, view and observe. Students can learn oral language skills through, for example:

- discussions
- oral and written reports

- role-playing
- performances
- script reading
- singing.

Providing opportunities for students to listen is very important especially in the performing arts. Guest speakers, CDs, tapes, radio, television, stories read aloud and performances are listening resources. When students have listening experiences as a regular part of classroom activities, their ability to listen and their comprehension will improve.

Place of vernacular in Arts

Maintenance of the student's language is something that continues at Lower Secondary as stated in the Department of Education's Language policy in all schools. At times it will be appropriate to use vernacular, Motu or Tok Pisin to explain concepts or ideas. Vernacular can be used to describe and illustrate those things that do not have English translations. It would also be appropriate to use the vernacular, Motu or Tok Pisin when singing or performing plays.

Writing skills

Students must be able to choose the right word to get the message across and be able to put the words together in a way that makes sense to the reader. The ability to write well using appropriate vocabulary and Arts terms takes a lot of practice and writing skills and techniques should be emphasised in Arts.

Thinking and questioning skills

Arts assists students to analyse and think critically about the information they come across. By processing information rather than rote learning, students are more likely to understand and retain what they have learnt. Students must be involved in the process of thinking instead of simply accepting the end products of someone else's thoughts. The ability to think critically can be taught effectively by asking the types of questions listed below:

- what do you notice/see/find?
- what difference do you ...?
- what similarities do you ...?
- which ones belong together? why?
- why don't these belong to this group ...?
- what could have happened if ...?
- what would ... be like if ...?
- how would you ...?
- what explanation would you give for ...?
- is this always so?
- does evidence of ... change the original explanation?

- how can this be tested/checked?
- suppose ...what would happen?
- what makes you think this would happen?
- what would be needed for that to happen?
- is there a different explanation?
- if ... happened, what would happen next?

Teaching and learning strategies for Arts

Here are teaching and learning strategies which can be used to make learning more meaningful and interesting in Arts. You should vary your lessons by using different teaching strategies, making sure that the ones you use for the lesson are suitable for your lesson outcomes. Many of these strategies work together, for example using *class discussions* about *open-ended stories* helps students with ideas and *decisions* for drama scripts.

Artefacts

Artefacts are objects made by humans. They can be from the past or present. By examining these students are able to gain an insight into the culture and lifestyles of people from particular cultural groups or times. Artefacts such as traditional instruments, masks or bilas can be used when looking at traditional arts.

Brainstorming

This is a technique in which a class or group meets to record all the information already known on a topic, to develop new ideas or to stimulate creative thinking. Participants 'let the ideas come into their heads', write them down, sort them and decide which require further research. Brainstorming is a useful way of determining and activating prior knowledge of a topic. This strategy could be used in units 9.1, 9.2 and 10.3

Classroom displays

Classroom displays of art works provides a focus for the unit being taught. They can stimulate learning by providing a record of the art work that has been completed as well as encouraging students to evaluate and to respond to art works.

Charts

Helping students use charts to organise information in various groupings under different headings, is valuable. It not only helps them to make sense out of a previously unrelated mass of data, but it is a crucial step in the process of developing a store of concepts to use in making sense of their experiences. Charts (for example, on topics such as musical notation) are a powerful teaching aid and of considerable help in getting students to think about and organise information.

Diagrams

Diagrams are employed in a variety of situations. They may be used to illustrate processes such as making a mono-print. They can show how something complex like a kiln operates. They can show the stages in the creation of a particular design. The best diagrams are clear, with all the necessary details and labels to identify features and explain processes

Flow charts

A flow chart is a diagram showing a series of step-by-step operations which make up a particular process. The main elements of the process are shown in picture form and are linked by arrows to indicate how one operation leads to the next. A flow chart can be used in Arts for example to show stages in the development of a mono-print or graphic design.

Cultural activities

Through participation in cultural activities, students are provided with a variety of opportunities that give them insight into their own culture or that of others. Programming should take into account local cultural events as well as national events. This strategy could be used, for example, in the integrated unit when students develop music and costumes for a cultural event.

Evaluation

The evaluation process in the arts often requires students to make decisions about the value or quality of art works. Evaluation of ones own art works helps students improve future work. For example, as part of the design process students evaluate their draft designs to select and make their final product.

Discussions

Discussions provide opportunities to express ideas and feelings and listen to others, to look at issues from other perspectives. However they are not practical with more than 20 students. If class discussions are going to be used in a large class, the class should be divided into two or more groups.

Guest speaker or visitor

A guest speaker or visitor is a person who is invited to share his/her knowledge and skills with the students. This may be a local artist, a teacher from another class, a parent, a member of the local community or a representative from a group or organisation.

Investigating issues

Issues can be drawn from any field eg society, environment, beliefs, or culture. It must be stressed that the essence of an issue is that there are different, often opposing views, most of which are based on reason.

Here are some examples of possible discussion questions to decide on a performance about an issue.

- What would happen if ...?
- What is 'good' and 'bad' about ..., 'right' and 'wrong' about ..., 'fair' and 'unfair' about ..., 'just' and 'unjust' about ... ?
- What should those with authority and power do about ...?

This strategy could be used in the enrichment option in unit 9.1.

Learning games

Learning games such as warm- up activities for performing arts involve students in simulated experiences to develop concepts and understandings. Learning games can be made up by teachers or students.

Models

Models provide demonstration of a concept in concrete form. Models can include items made from dough or clay, mobiles, murals, dioramas.

Open-ended stories

Open-ended stories may be used effectively in Arts eg to tell a story where the students act out the ending.

Photographs and pictures

Photographs and pictures are visual texts. They can be used to develop numerous skills such as observing, classifying, grouping, comparing and contrasting. Photographs allow art work to be recorded for a later date. Students can take/use photographs as a means of gathering and recording information. Computer technology enables photographs to be stored and reproduced in various ways.

Problem solving

A particularly relevant teaching and learning strategy for Arts topics is problem solving. Students can be involved in identifying and working towards solutions to design problems.

The purpose of learning through the application of problem solving skills is to link conceptual understandings with practical experiences. It is important that students be given opportunities to apply problem solving techniques to a range of contexts.

The teacher's role is to:

- assist students identify problems that are relevant and solvable
- organise learning that develops skills in problem solving
- choose learning activities which encourage responsible actions.

Reflective learning

Reflection is the act of thinking about what has been learnt or done.

It often involves putting learning into a new context, interpreting what has been said or done for different applications or a new situation. Teachers need to provide time both during and at the end of any learning experience for students to contemplate the content and processes in which they have engaged. This time needs to allow for individual, small group and whole class reflection. As a result of reflective learning students may develop flexibility and creativity.

Research

One of the best ways to learn about any subject is to think of the questions you want answered or what you want to know and inquire about the things which interest you. This means doing your own research to find the answers. The same applies to your students.

There are a number of steps involved in doing research and the best results are achieved if students do things in the right order and ask the following questions.

Defining

- What do I want to find out?
- What is my purpose?
- What are the key words and ideas of this task?
- What do I need to do the task?

Locating

- Where can I find the information I need
- What do I already know?
- What do I still need to find out?

Selecting

- What information do I really need?
- What can I leave out?
- How relevant is the information I have found?
- How reliable is the information I have found?
- How will I record all the information?

Organising

- How can I best use this information?

- Do I need to use all the information?
- How can I best combine information from different sources?

Presenting

- How can I present this information?
- With whom will I share this information?
- How does the audience affect my presentation?

Assessing

- What did I learn from all this?
- Did I achieve what I set out to achieve?
- How did I go with each step of the information process?
- How did I go with presenting my information?
- Where do I go from here?

Role-play

Role-play involves taking on and acting out roles of real or imaginary individuals in varied, non-threatening simulated situations in order to clarify values and develop empathy with other people. Role-play is possible with most arts topics in the study of arts issues.

- Explain the role-play to the whole class so that they begin from a common understanding of the situation
- Cast beginning students with learners who are competent and relaxed. Acceptance of the role-play by some will give others more confidence.
- Avoid placing students in their usual life role as this can be self-defeating and will limit possible experiences for the students
- Be prepared to intervene where necessary
- Stop the drama after main behaviours and points have been observed
- Debrief role-play participants. This is an essential step as it helps players out of their roles. They must be disassociated from the role, both in their own eyes and the eyes of other students.

Task cards

Task cards are teacher-defined activities or pieces of research work presented in a written form and assigned to individual students or groups. They are a method of directing student learning. Teachers can devise task cards to direct activities on an aspect of a topic.

Using the internet for investigations

The Internet encompasses a number of facilities including the World Wide Web and electronic mail (e-mail). It is both a useful source of information on many topics and a means of communicating with people in other places. Specific skills are required to access information on the Internet and more importantly to critically evaluate and validate such information.

Assessing Arts

Assessment is an important part of teaching and learning. It is used to:

- evaluate and improve teaching and learning
- report achievement
- provide feedback to students on their progress.

Assessment in Arts measures students' achievements of the unit learning outcomes described in the syllabus. It is an ongoing process of identifying, gathering and interpreting information about students' achievement of the learning outcomes and can be integrated into the students' normal learning activities.

Assessment for learning

Assessment for learning is often called formative assessment and is assessment that gathers data and evidence about student learning during the learning process. It enables you to see where students are having problems and to give immediate feedback which will help your students learn better. It also helps you plan your program to make student learning, and your teaching more effective. Often it is informal and students can mark their own work or their friends. An example is a quick class quiz to see if students remember the important points of the previous lesson.

Assessment of learning

Assessment of learning is often called summative assessment. It is used to obtain evidence and data that shows how much learning has occurred, usually at the end of the term or unit. End of year examinations are examples of summative assessment. It is usually done for formal recording and reporting purposes.

Assessing Arts units

In the Arts Syllabus, the unit outcomes, which link to the broad learning outcomes, are assessed through specified assessment tasks using a range of assessment methods. Assessment criteria for each unit outcome provide clear indications of how, and to what extent, the achievement of the learning outcomes may be demonstrated. Performance standards, marking guides and assessment criteria help with the marking process and ensure that assessment is consistent across schools.

Students must complete the assessment tasks for the unit. You will expand each task and provide clear guidelines to students for how the task will be completed and how the criteria will be applied.

When you set a task make sure that:

- the requirements of the task are made as clear as possible to the student

- the assessment criteria and performance standards or marking guides are provided to the student so that they know what it is that they have to do
- any sources or stimulus material used are clear and appropriate to the task
- instructions are clear and concise
- the language level is appropriate for the grade
- it does not contain gender, cultural or any other bias
- materials and equipment needed are available to students
- adequate time is allowed for completion of the task.

Feedback

When you assess the task, remember that feedback will help the student understand why he/she received the result and how to do better next time.

Feedback should be:

- constructive so that students feel encouraged and motivated to improve
- timely so that students can use it for subsequent learning
- prompt so that students can remember what they did and thought at the time
- focused on achievement, not effort. The work should be assessed, not the student
- specific to the unit learning outcomes so that assessment is clearly linked to learning.

Feedback can be:

- informal or indirect – such as verbal feedback in the classroom to the whole class, or person to person
- formal or direct – in writing, such as checklists or written commentary to individual student either in written or verbal form
- formative – given during the topic with the purpose of helping the student know how to improve
- summative – given at the end of the topic with the purpose of letting the students know what they have achieved.

Tests

A test is a formal and structured assessment of student achievement and progress which the teacher administers to the class.

Tests are an important aspect of the teaching and learning process if they are integrated into the regular class routine and not treated merely as a summative strategy. They allow students to monitor their progress and provide valuable information for you in planning further teaching and learning activities.

Tests will assist student learning if they are clearly linked to the outcomes. Evidence has shown that several short tests are more effective for student progress than one long test. It is extremely important that tests are marked and that students are given feedback on their performance.

There are many different types of tests. Tests should be designed to find out what students know and about the development of thinking processes and skills. Open questions provide more detailed information about achievement than a question to which there is only one answer.

Principles of designing classroom tests

Tests allow a wide variety of ways for students to demonstrate what they know and can do. Therefore:

- students need to understand the purpose and value of the test
- the test must assess intended outcomes
- clear directions must be given for each section of the test
- the questions should vary from simple to complex
- marks should be awarded for each section
- the question types (true/false, fill-in-the-blank, multiple choice, extended response, short answer, matching) should be varied.

Tests should:

- be easy to read (and have space between questions to facilitate reading and writing)
- reflect an appropriate reading level
- involve a variety of tasks
- make allowance for students with special needs
- give students some choice in the questions they select
- vary the levels of questions to include gathering, processing and applying information
- provide sufficient time for all students to finish.

Who assesses?

Teacher assessment

Assessment is a continuous process. You should:

- always ask questions that are relevant to the outcomes and content
- use frequent formative tests or quizzes
- check understanding of the previous lesson at the beginning of the next lesson through questions or a short quiz
- constantly mark/check the students' written exercises, class tests, homework activities
- use appropriate assessment methods to assess the tasks.

Frequency of assessment

You should schedule the specified assessment tasks to fit in with the teaching of the content of the unit that is being assessed. Some assessment

tasks might be programmed to be undertaken early in the unit, others at the end of the unit. You should take care not to overload classes with assessment tasks at the end of the term.

Judging student performance

Student achievement is recorded and reported against standards. You must use the performance standards or marking guides provided in each unit of this teacher guide when making a decision about the achievement of your students in relation to the unit learning outcomes. The performance standards describe the level at which the student has to be working to achieve a particular standard or mark.

Students should always have access to a copy of the assessment criteria and the performance standards so that they know what it is they have to know and be able to do to get a good mark in a particular task. The performance standards will help you in your marking and will help your students improve their performance in the future. They are useful when providing feedback to students as they explain what it is the student needs to do to improve.

Moderation

To ensure that you are interpreting the performance standards correctly when assessing your students, it is important to undertake subject moderation of student work within your school and with teachers of nearby schools.

To moderate student work, a common assessment task must be used and a marking scheme developed so that all students complete the same task under the same conditions, and all teachers use the same marking scheme. Teachers can then compare (moderate) the students' work and come to a common understanding of the performance standards and the requirements for a particular mark or level of achievement.

Moderation enables you to be sure that your understanding of the required standards for levels of achievement is similar to the understanding of other teachers and that you are assessing students at the appropriate level.

Self assessment and peer assessment

Self and peer assessment helps students to understand more about how to learn. Students should be provided with opportunities to assess their own learning (self assessment) and the learning of others (peer assessment) according to set criteria.

Self and peer assessment:

- continues the learning cycle by making assessment part of learning
- shows students their strengths and areas where they need to improve
- engages them actively in the assessment process
- enables them to be responsible for the learning
- helps to build self-esteem through a realistic view of their abilities
- helps students understand the assessment criteria and performance standards.

Managing assessment tasks for Arts

Usually, the marking of assessment tasks is done by the teacher.

To reduce the amount of work it is necessary to develop a strategic approach to assessment and develop efficiencies in marking.

In Arts there are a number of assessment tasks that may be new to teachers and students. Below are suggestions on how to manage some of these tasks to minimise marking or presentation time.

Develop efficiency in marking

Clarify assessment criteria: Plan the assessment task carefully, and ensure that all students are informed of the criteria before they begin. Discuss the performance or visual arts task and its criteria in class, giving examples of what is required. Distribute a written copy of the instructions and the criteria, or put them on the board. Making the assessment criteria explicit speeds marking and simplifies feedback.

Supply guidelines on what is required for the task: This reduces the amount of time wasted evaluating student work that is irrelevant.

Use attachment sheets such as marking guides: An assignment attachment sheet, which is returned with the assessed work, rates aspects of the task with a brief comment. Such a system enables each student's work to be marked systematically and quickly. This strategy can be applied to posters, presentations and performances.

Assess in class. Use class time to carry out and to assess tasks.

Performances or art works, marked by you or the students, enables instant developmental evaluation and feedback. Brief assessments of projects, stages of the design process, or practical work take less time to mark and are useful because they give immediate feedback to students on their progress and allow you to mark the project in stages with minimum effort.

Feedback to the whole class. Feedback to the whole class can cut down on the amount of individual feedback required. On returning assessed work, emphasise the criteria for judging the work, discuss the characteristics of good and bad answers, and highlight common strengths and weaknesses.

Set group-work alternatives. Assess one performance per group. The student's mark is the group mark, but may include a component based on the contribution of the individual. A strategy for allocating an individual mark includes each member of the group using criteria to evaluate the relative contributions of individuals, with the marks averaged for the individual.

Set clear deadlines. Set aside a time for marking. Be careful about extending this period through allowing students to hand in work late.

Shift the responsibility

Introduce self and peer assessment. Develop in students the skills to evaluate their own work and that of their peers. With the students, use the assessment criteria against which work is judged, highlighting strengths and

weaknesses. Self-assessment increases the amount of feedback students get. It can supplement or replace teacher assessment.

Treat each task differently

Every piece of work need not be evaluated to the same degree; a mark need not be the outcome in every case; and every piece of student work need not contribute to the final grade. Assessment is designed to enhance the teaching and learning experience for the teacher and the learner, not just to give marks.

Presentations and performances

Presentations and performances are very important in dance, drama, and music, and presentations or displays of art works are important in the visual arts. They provide opportunities for students to develop skills and confidence when performing or presenting to an audience. When presentations and performances are used for assessment purposes how the students present or perform is as important as what they present.

Performances and presentations can be formal or informal. Class or group performances must be timed and the purpose clearly defined. All participants in the performance have a task to perform however, as part of teaching and learning or formative assessment all members should have an opportunity to perform different roles throughout the year. Group presentations can be shared among members thus allowing all members a turn at talking or performing.

Group and individual oral presentations and performances can be very time consuming both in their use of valuable lesson time and in marking. Too often these presentations are repetitive and boring and the rest of the class is not required to be actively involved in listening and responding to the presentations.

The best approach is to allocate or allow students to choose from a variety of topics, to develop clear criteria for presentations, and to require the rest of the class (audience) to take notes, identify key points or write an evaluation to enhance their learning.

Spotlighting uses individual student checklists. This method can be used to focus on a few selected aspects of student performance or outcomes, for example when assessing student performances in drama or music. It is best to focus on five to six students at a time, systematically working through the class over time. Focused questioning is a technique often used in conjunction with spotlighting. With focused questioning teachers can gain a deeper awareness as to whether or not students understand the concepts or skills being taught.

Portfolios

Portfolios provide evidence for judgments of student achievement in a range of contexts. In Unit 9.4 students are required to present a portfolio for assessment purposes. Portfolios contain a specific collection of student work or evidence. This collection of work should provide a fair, valid and informative picture of the student's accomplishments.

- Specify the pieces of work and keep the number of items selected by students low. Two to three samples of the students best work is enough for you to give a valid assessment of their achievement
- mark as you go. Ask that one of the pieces of work be completed at the end of week three and mark it then. Do not leave the assessment of the whole portfolio until the end of term
- use self-assessment. The student can self assess some of the samples of work.

The portfolio does not have to be a folder or binder, it can be in the form of an exercise book with the student marking the pages they want to have marked as part of their portfolio, or art works that are contained in an art folder the student has made.

Planning and programming units

The main purpose of planning and programming is to help you to arrange the presentation of the unit in an organised manner. This will help you to know what to teach and when to teach it. It is strongly recommended that you make plans with the other teachers who teach the same grade. By planning together, you will *all* have better lessons and make better use of your limited resources.

Points to consider when programming

- Which outcomes are students working towards?
- What is the purpose of this unit/topic/learning experience?
- Which learning experiences will assist students to develop their knowledge and understandings, skills, and values and attitudes in the subject?
- What are the indicators of student learning that you would expect to observe?
- How can the learning experiences be sequenced?
- How do the learning experiences in the unit relate to students' existing knowledge and skills?
- How are individual learning needs to be catered for?
- What are the literacy demands of this unit/learning experience?
- What authentic links can be made with the content of other subjects?
- How can school events and practices be incorporated into the program?
- Do the assessment methods address the outcomes and enhance the learning?
- How can the assessment be part of the teaching and learning program?

The planning process

In this teacher guide, ideas for programming and organising each unit have been provided. These have been arranged in steps to help you teach the unit. The steps follow the thinking processes involved in the outcomes approach.

Step 1 – Interpreting the unit learning outcomes

The first step is to read the unit description in the syllabus and then study the unit learning outcomes to determine what students will know and be able to do by the end of the unit.

You need to look at the action verb, concept and context of each learning outcome. This will help you see what skills and knowledge are embedded in the outcome. Remember the unit learning outcomes link to the broad learning outcomes.

This teacher guide gives you a brief description of the main requirements of each learning outcome.

Step 2 – Planning for assessment

It is necessary to study the assessment requirements of the unit early in your planning to ensure that you teach the content and skills students need to achieve the unit learning outcomes.

The assessment tasks are described in the syllabus. They indicate what specific knowledge and skills students will need to demonstrate that they have achieved the unit learning outcomes.

You will have to decide when to schedule the assessment tasks to allow yourself time to teach the required content and time for students to develop the necessary skills. You will also need time to mark the task and provide feedback. Practical tasks may, for example, be broken into a series of stages that are marked over several weeks as students progress with making their product. It is not appropriate to leave all the assessment until the end of the unit.

This teacher guide provides the performance standards and/or marking guides which you must use when you are marking the tasks. This is to ensure consistency with marks awarded to students in all schools in Papua New Guinea. However you must develop clear and detailed instructions for completing the task yourself and ensure all students know exactly what they have to do.

Step 3 – Programming a learning sequence

This step requires you to develop a program outlining a sequence of topics and the amount of time spent on each topic. You may follow the topics in the order they are listed in the syllabus or you may cover the topics through integrated activities or a thematic approach. If the unit involves a project for example, you may plan to teach some theory at appropriate stages during the project, rather than teaching all the theory before the students start the project.

To develop your program you need to study the topics listed in the syllabus and to think about the learning activities that will best provide students with the opportunity to learn the content and practice the appropriate skills, and how long the activities will take. You will have to think about some major activities that last several weeks and smaller activities that may be completed in a single lesson.

This teacher guide provides a sample program for each unit. It does not provide individual lesson plans.

Step 4 – Elaboration of activities and content

Once you have mapped out your program for the term you must then develop more detailed plans for each topic in the unit. All units require students to be actively engaged in learning, not just copying from the board. Make sure you develop a range of activities that suit all learning needs – some reading and writing, some speaking and listening, some observing and doing.

Browse through the text books and teaching resources you have access to and list chapters, pages or items that you will use for each topic in your

program. The text books should also provide you with ideas for activities related to the topic. You may have to collect or develop some resources for yourself.

Once you have sorted out your ideas and information you can then develop your more detailed weekly program and daily lesson plans.

This teacher guide gives examples in each unit of some activities you might like to use to ensure active learning. It also gives background information on some of the content.

Remember that performing arts units and visual arts units can be swapped around to make best use of available resources. For example some classes in a school could do Visual Arts 1 and 2, then Performing Arts 1 and 2, while the other classes could do Performing Arts 1 and 2 then Visual Arts 1 and 2.

Arts requirements

Grade	Weeks	Term	Unit	Essential resources for activities and assessment
9	10	1 or 2	Performing Arts 1 and optional enrichment	Musical instruments, sound recordings, tape or CD player, videos of or access to dance groups, examples of western notation (Hymnals), movement charts.
9	10	1 or 2	Visual Arts 1 and optional enrichment	Paint, brushes, glue, paper, printing inks, examples of graphic designs, cutting implements
9	10	3 or 4	Performing Arts 2 and optional enrichment	Musical instruments, tape or CD player, Videos of access to dance groups, contemporary music recordings
9	10	3 or 4	Visual Arts 2 and optional enrichment	Carving implements, fabric, fibres, wax, wood off-cuts, traditional craft supplies
10	5 5	1 or 2	Performing Arts 3 and Option A, B, C, or D	PNG music recordings, musical instruments, tape or CD player
10	5 5	1 or 2	Visual Arts 3 and Optional A, B, C or D	Designs samples eg. logos, brochures, letterheads, lettering guides
10	5	3	Integrated unit	Musical instruments, art experts, materials for artworks, paint, fabric, wood for framing, nails, printing materials, paper, musical set, fibres for making bilas.
10	5	4	Option A, B, C or D	
			Option unit A – Ceramics	Clay, cuttings & shaping implements, kiln for firing, pottery samples
			Option unit B – Arts sales & marketing	Samples of art works
			Option unit C – PNG artists	Art show catalogues, profiles of artists and musicians, newspaper articles
			Option unit D – School developed unit	Materials for selected units

A guide to planning Arts units

9.1 Performing Arts 1

Step 1 – Interpreting the unit learning outcomes

These learning outcomes link to the broad learning outcomes 1, 2 and 3.

Outcome 9.1.1: Students can use movements, gestures and sound to communicate ideas.

This outcome requires you to teach students to use their bodies, voices and music to express ideas in a variety of ways and to provide opportunities for students to explore movements, body gestures, and voice and music.

Students need to practice using these performance skills to communicate ideas.

Outcome 9.1.2: Students can demonstrate an understanding of musical terminology and arrangements.

This outcome requires you to teach students the language of music, including rhythmic grids and western music notation. You must provide opportunities for students to create and perform through writing music and singing.

Step 2 – Planning for assessment

Study the assessment requirements of the unit. These will tell you what specific knowledge and skills students will need to demonstrate they have achieved the learning outcomes.

Assessment task one requires students to perform dance steps and gestures in time to rhythms. This task is seeking evidence that students can perform expressive movements in time to rhythms. Their movement and body gestures must convey recognisable ideas. Students must also be able to develop and play rhythms that can accompany expressive movement.

Assessment task two is to perform a drama item that uses voice and body gestures to communicate ideas in response to sounds or rhythms. This task requires students to communicate expressively in response to sound and rhythm. They must be able to convey ideas, messages and emotions using voice and body.

Assessment task three requires students to write rhythms. This task is seeking evidence that students can use rhythm grids and western notation such as notes and time, correctly when writing a rhythmic composition.

Assessment tasks need clear instructions to help your students meet the criteria to help you mark consistently and to help students see the relative importance of different components of the task.

Example of clear task instructions for Assessment Task 1	
Instructions <i>For the first part of this assessment task you must pair up with another student. Each of you will need to play a short but varied rhythm using a musical instrument from those available.</i>	
<i>While you play, your partner must perform a series of dance steps and gestures in time to the rhythm. Your rhythm and dance must be different from that of your partner and the total performance should be no longer than five minutes.</i>	30 marks

The performance standards for the assessment tasks are at the end of this unit.

Step 3 – Programming a learning sequence

In this unit students have to learn about and practice creative and expressive movement and musical terminology and arrangements. If students study the enrichment option they will create and perform a dance or drama using music.

Remember students do the enrichment option if they have completed all the core unit requirements. It could take 10 weeks for students to complete the core unit.

Sample program

Topics	Activities	Assessment
Week 1–2 Health and safety Expressive movements	Warm up and warm down exercises Practice safe body movements Explore potential movements of body parts using dance elements Combine movements with sound Compose movements using a theme, sounds or musical instruments	
Week 3–5 Expressive communication	Warm up and warm down exercises Identify drama in the community eg imitate or depict nature, spirits, and animals Respond to sounds and rhythm using movement, face and voice Use body gestures and voice to communicate ideas	Assessment task 1 (week 3)
Week 6–8 Music	Rhythm activities –clapping, beating etc Writing rhythms Introduce and practice using simple western musical notation Singing	Assessment task 2 (week 6)
Weeks 9–10 Enrichment option	Choose an issue Select a means of conveying a message about the issue In groups create a dance, drama and music or integration of two and three of them about the issue Rehearse and perform the dance, drama or music	Assessment task 3 (week 9)

Resources

Charts on human body systems eg skeletal, muscular, nervous, circulation and the vocal chords
 Recorded natural sounds eg wind, humming bird,
 Charts or pictures of natural environment eg birds, mountains, sea, trees

Once you have completed your unit plan you will have to consider each topic on more detail. For example, if you have allocated two weeks for a topic that means you have ten lessons available (five lessons per week). You will have to develop a plan for each topic that includes in more detail what you will cover in each lesson. Your topic plan must include a sequence of student activities and teaching points that contribute to the overall achievement of the unit outcomes. Your topic plan should include what you think your students will do in each lesson, but you must remember that the individual lessons must flow logically, one from the previous and must be adjusted according to how students are progressing through the topic. You may develop outcomes for the topic and for each lesson, but these must be related to the unit outcomes.

Topic: Expressive communication (weeks 3–5)

Lesson 1 Class performances for assessment task 1	Lesson 2 Class performances for assessment task 1	Lesson 3 Warm up activities Identify and discuss elements of drama. Talk about and demonstrate examples of expressive communication. Warm down activities.	Lesson 4 Warm up activities. Work in pairs create a range of facial expressions to illustrate different moods and emotions. Warm down activities.	Lesson 5 Warm up activities. Demonstrate facial expressions to rest of class. Warm down activities.
Lesson 6 Warm up activities Play drama games that focus on the voice showing differences in volume, pitch and emotion Warm down activities	Lesson 7 Warm up activities Continue with drama games Warm down activities	Lesson 8 Warm up activities Brainstorm ideas for task cards. These should be short rhythm and movement activities from nature such as animal movements, wind and storm sounds, to be performed in pairs. Start writing task cards. Warm down activities	Lesson 9 Warm up activities Complete writing task cards. There should be one card for each student in the class. Warm down activities	Lesson 10 Warm up activities Form pairs and select one task card each. Rehearse movements and sounds described on the card. Warm down activities
Lesson 11 Warm up activities Each pair performs drama activity for class Warm down activities x2	Lesson 12 Warm up activities Continues performances based on task cards Warm down activities	Lesson 13 Discuss requirements of drama assessment task 2 Whole class develops marking guide for peer assessment	Lesson 14 In pairs or small groups develop ideas for Assessment Task 2	Lesson 15 Rehearse actions for Assessment Task 2

Step 4 – Elaboration of activities and content

In dance, students explore various movements, dance patterns and perform dance movements in response to musical instruments to communicate a message. In drama the students explore acting, mimicking or imitating animal and nature using simple body movements which express a message or an idea. In music they learn about rhythm and musical notation and should apply this knowledge when writing music or singing songs.

Dance – Expressive movement

Dance is a performance art in which the body is used to express ideas, thoughts and feelings, usually to music. It is a form of expression that uses bodily movements that are rhythmic, patterned (or sometimes improvised), and usually accompanied by music. One of the oldest art forms, dance is found in every culture and is performed for purposes ranging from the ceremonial, liturgical, and magical to the theatrical, social, and simply aesthetic. In Papua New Guinea traditional dances have evolved in tribes of the provinces and are used for a variety of purposes such as ceremonies, bride price, initiation, feasts, expeditions and funerals. In Europe, tribal dances often evolved into folk dances, which became stylized in the social dances of the 16th century European courts. Ballet developed from the court dances and became refined by innovations in choreography and technique. In the 20th century, modern dance introduced a new mode of expressive movement. In Asia dance has always been a vital component of different cultures.

Elements of dance

Body –What is the body doing?

- body parts: hand, feet, shoulders, bones, joints and so on
- body moves: bending, stretching, twisting, circling, rising, collapsing, swinging, swaying and shaking
- locomotor steps: carry the body from one place to another – walk, run, skip, gallop, jump, and so on.

Space – Where is the body moving?

- levels: high, medium, low
- directions: forward, backward, left side, right side, diagonal
- pathways: air and floor patterns.

Time – How fast does the body move?

- beat: movements have an underlying pulse
- accent: force – strong or light
- speed: fast, slow, increasing or decreasing
- duration: long, short
- patterns: combinations like eight steps, run, jump, turn.

Energy - How is the body moving?

- weight: heavy or light
- strength: tight or loose

- flow: free-flowing, bound or in balance
- attack: sharp or smooth.

Dance activities

The following are examples of activities and ideas that may be used as:

- warm up activities at the beginning of lessons, as a way of reviewing previously explored material;
- learning activities within dance and drama lessons related to the exploration of the elements of dance or drama.

Moving to the beat

Dance elements used – time and space.

1. Divide the class in half.
2. Half class stand still and clap eight counts: 1, 2, 3, 4, 5, 6, 7, 8. The other half of the class dance in time to the beat in general space.
3. Swap over the groups' activities and repeat.

Clap groups of:

- four beats
- two beats;
- accent a selected beat, and the walkers have to stamp on the accent – for example, 1, **2**, 3, **4**, 5, **6**, 7, **8**, or 1, 2, 3, **4**, 5, 6, **7**, 8, 9, **10**.

Group sculptures

Dance elements used – body awareness and relationships.

Class move in general space to music. Students may move in their own ways to the music, or the teacher may specify the locomotor activity, such as walking in zigzag pathways, skipping, tiptoeing.

4. Teacher stops music and gives a 'sculpture' or 'shape' instruction – for example, "Form groups of five and create the shape of a cloud".
5. Teacher calls a 20 second countdown to a group, ending with the instruction to "Freeze!"
6. Teacher and students comment on the sculptural shapes the groups have created, such as:
 - use of contrasting levels
 - use of round/angular shapes.

A variety of shape stimuli can be used. Choose those appropriate to the grade and level of the students. Ideas and examples include:

- land forms, for groups of six – such as New Ireland, Island of New Guinea, Manus Island, Trobriand Island, Karkar Island
- forms of transport, for groups of seven – PMV, car, aeroplane, boat
- bridge shapes, for groups of nine – local bridge
- food forms, for groups of three or four – such as kaukau, fish, banana, sago, pizza.

Responding to action words

Dance element used – energy.

Students use non-locomotor and locomotor movement to respond to a series of action words, for example, jump, leap, hop, shiver, fall, collapse, spin, and twirl.

Teacher encourages students to interpret the action words in various ways. For example, "Show me how many ways you can 'collapse' with your whole body and body parts. Can you collapse quickly? S-l-o-w-l-y? Collapse because of a storm".

Warm up different body parts

Dance element used – body awareness.

7. In a circle, students take turns at leading the class in isolating and moving a body part. For example, flicking hands, shrugging shoulders up and down, flexing and extending the foot.
8. The rest of class observes the leader, and then follows the leader by repeating the action.

Incorporate locomotor activity with the body part isolation, such as walking clockwise around the circle while flicking wrists.

Follow the leader

Dance elements used – relationships and space.

9. Students form pairs and chose one to be the leader.
10. While travelling in general space, the follower copies the leader's dance movement. The aim of this activity is for the pair to work together, so the leader's movement must be easy to follow.
11. On a teacher cue (such as a drumbeat or a clap), both stop and do a jump turn to face the other way, with the follower becoming the new leader.
12. Repeat.

Use this activity to explore spatial floor pathways. Ask the leaders to explore various pathways – such as circular or zigzag – using a variety of locomotor activities.

Name dances

Dance elements used – body awareness and space.

13. Individually, students write their first name in the air (that is, makes an air pathway) using a different body part for each letter. For example, start with chin, then use elbow, then head, then knee, and finish with bottom.
14. Repeat until student is familiar with that pattern.
15. Students get together with a partner and teach one another their name dances.

Actions for letters game

Dance element used – relationships.

1. Students form a circle.
2. Teacher calls the alphabet in sequence.

3. When a letter in students' names are called, they move into the centre using a dance movement, connect with others with the same name letters, and freeze.
4. When teacher gives a drum beat, the frozen students dance back to their places in the circle keeping in time with the rhythm of the drum
5. Repeat for all letters, with students responding to all the letters in their name. For example, a student named 'Robert' would have to dance in and out six times.

Drama – Expressive communication

Drama is a performance art and is the re-enactment of real and imagined events and situations through role playing and acting out.

A drama lesson usually has 4 parts:

- warm-up
- development of activities
- rehearsal and performance
- warm-down and reflection.

Drama activities

Actors always warm up before voice work. A tense body makes a tense voice, which is less flexible and more likely to get tired. Ideally, they do a general warm-up first then extra relaxation.

Being relaxed

Lie flat on your back on the floor, tense and then relax the muscles in one part of your body at a time. Start by curling your toes up tightly, then releasing them. Move on up your body. Lastly, screw up your face tightly, and then relax it

Breathing deeply

Your voice is made by your breath vibrating your vocal cords. Your vocal cords are in your voice box, in your throat. The more breath you have and the better you control it, the more you can do with your voice.

Lie flat on your back on the floor. Put one hand on your chest and breathe slowly and deeply in and out. Feel your hand rise and fall. Now put the other hand just below your rib-cage. Breathe in again. This time, once your chest has risen, try to make your other hand rise. If you feel dizzy, wait before trying again.

Saving your breath

Forming the habit of breathing deeply takes practice. Lying down, draw a slow, deep breath. Breathe out saying "Aaaah" for as long as you can. Notice how the strength and quality of the sound change as you run out of breath. Do it several times. Try to breathe out in a more even way so the sound fades more smoothly and lasts longer.

Making sounds

Your lips and tongue shape your voice as it comes out of your mouth. This exercise makes you think about sounds and how you make them. It helps you to speak clearly and not trip over words that are hard to say.

Yawn, making a yawning noise as you do it. Make the noise continue until you have breathed out completely. Do it again. This time change the noise by making shapes with your mouth.

Voice projection

This exercise demonstrates to the students how important it is to project their voices.

Place three branches or boxes in front of a row of students. One about 3 metres away from them – the second about 3 metres away, the third about 7–10 metres away (this can obviously be changed to suit the physical environment of the class).

1. Ask each student to look directly at the first branch or box and say their name and the name of their favourite animal.
2. Instruct the student to say the exact same things to the second branch or box.
3. Would the student speak with the same volume to the second branch? Of course not – the "person" is further away.
4. When asked to address the third branch or box, he/she obviously should be projecting his voice as loud as he can.
5. After all the class has addressed the branches or boxes, let them know they were really acting in a play just then – reaching the first three rows, the middle rows, and the back rows of the audience.

Music

Music is the art of combining sounds to create beauty of expression and feeling

Elements of music

Rhythm is a sequence of sounds and silences of different lengths usually controlled by an underlying beat. When we listen to a piece of music or a song, we feel a rhythm – a regular pulse or throb like the tick of a clock. This beat or rhythm is what makes us tap our feet or nod our heads in time to the music. Rhythms can be written down and to do this there are signs and symbols used all around the world.

Pitch is the relative highness or lowness of the sound

Tempo is how fast or slow the music is moving

Volume is how loud or soft the music is.

Instrumentation is usually thought of in terms of the sort of instruments playing and how many are playing at one time

Melody is different pitched sounds

Harmony combines sounds of different pitch

Expression is brought about by musical controls such as loudness, smooth flowing sound or short, sharp sounds

Timbre (tone colour) involves how the sound is made and how it is produced by instruments

Form is how the piece of music is planned overall, e.g. in a piece of music there may be repetition, an introduction, a verse and chorus.

Some common forms of music are overture, symphony and suite.

Style is about how the elements of music are organised. Style depends on culture, the period, the composer, the instruments used to play the music.

Expression is the human emotion and expression that makes music interesting.

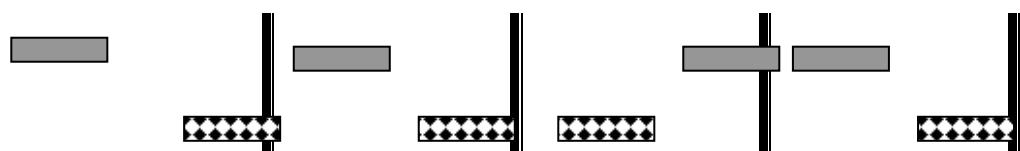
Ideas for teaching about rhythm and musical notation

The steady underlying pulse in music is known as the *beat*.

Beats usually fall into groups of two or three combinations. The rhythmic pattern in music is the pattern that occurs by combining sounds and silences of varying lengths.

Not all the sounds of music are regular, even though the pulse beat might be regular. Some sounds (notes) are longer than others. The arrangement of sounds (notes) into different lengths and patterns gives us the rhythmic variations found in music. In written music the length of the note or sound is shown by its shape, colour or pattern.

One type of notation is called *grid notation* because it uses a grid or graph to indicate when notes should be played.



Each column represents a beat of equal length. Each box represents a sound. There are two sound patterns happening at once in the grid above, which represents two different instruments or types of sounds. The rhythmic piece also has bar lines indicated by the darker lines. This divides the music into bars of two beats each. The first beat of every bar should be a strong or loud beat. The other should be softer.

You can draw some grid notations on the board and have students practice clapping or beating the rhythm.

Then you can get students to notate a rhythm that you clap or beat.

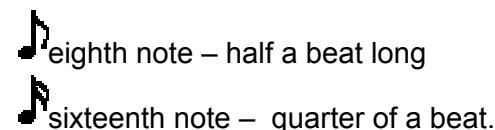
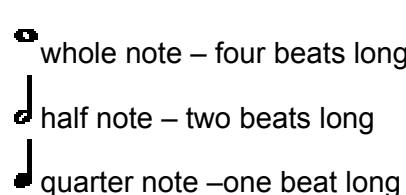
Students can then use grid notation to write their own rhythms.

Activity: Counting through the rhythms

- Ask student to count as evenly as they can to 4 like this:
1 – 2 – 3 – 4, 1 – 2 – 3 – 4.
- Repeat the counting over and over again.
- Try to make sure each number is evenly spaced.

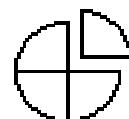
- Do not count like this: 1 ... 2 ... 3 4 ... or any other uneven time. It doesn't matter how fast they count, but they should keep the numbers evenly spaced.
- They are counting 4 beats in a measure, so each number is the value of a quarter note.
- Now, while they are counting, clap your hands only when you say "1".
- Hold your hands together to simulate holding the note until you have said 4, then clap again on 1. You are now "playing" a whole note!
- The students are using hand claps as their "instrument."
- Now ask them to clap on each count. They are "playing" quarter notes.
- Continue to count 1 2 3 4, but clap an extra time between each count. It might help to say "1 and 2 and 3 and 4 and" so you stay even. Once you get this down you are clapping eighths! You've divided the note into eight even pieces!
- The class can clap the rhythm that each student has written using grid notation.

A different way of writing down sound lengths is to use a symbol for each different note length to show when notes should be played. This is known as *western notation*.



It's confusing to think of something being an eighth of a beat, and your students may wonder why a note that is one beat long is called a quarter note. Why wouldn't it be called a whole note, since it's a whole beat? It is because notes are named based on the length of time they are played within a measure, not based on how many beats they are.

You can tell your students to think of a measure as a whole orange, in that it can be cut into quarters (4 pieces), eighths (8 pieces), and so on. A whole note is called a whole note because it is played and held for a whole measure. A quarter note is called a quarter note because a full quarter note takes up exactly one quarter of a measure.



When students understand why the notes are named the way they are, you can show them a different version of the chart:

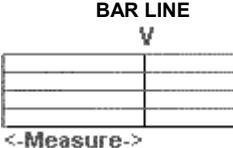
	whole note	fills a whole measure (semibreve)
	half note	played for half a measure (minim)
	quarter note	one quarter of a measure (crotchet)
	eighth note	eighth of a measure (quaver)
	sixteenth note	sixteenth of a measure (semiquaver)

These symbols have different names as shown. A one-beat note is called a crotchet, a two-beat note is a minim, and a four-beat note is a semibreve.

It is not necessary to spend too much time on western notation. The syllabus requires students to be able to use simple western musical notation only. Many listening and movement activities involving rhythmic patterns should precede the introduction of western notation.

Elements of western notation

Staff  Five parallel, equidistant lines with spaces in between.

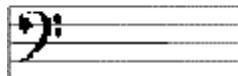
Bar lines  A vertical line placed in a STAFF to mark off MEASURES

Measure Part of a STAFF set off by BAR LINES

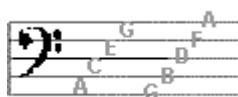
Clef  Musical symbol that names lines and spaces. There are two : TREBLE Clef and BASS Clef

Treble clef 

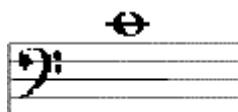
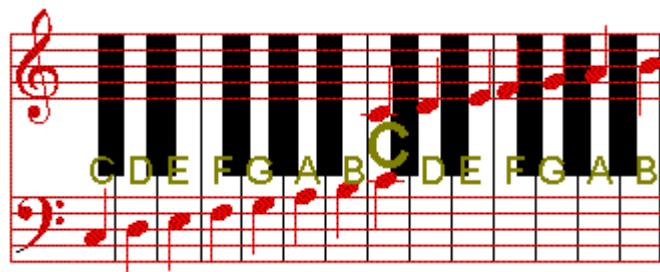
- Also called the "G" clef because the loop at the bottom wraps around the line for the 'G' note above middle 'C'.
- The Lines designate the following notes, in order from the bottom, up: E, G, B, D, F – This is easily remembered by using the mnemonic "Every Good Boy Does Fine"
- The spaces are for the notes F, A, C, E, in order from the bottom up.

Bass clef

- Also called the "F" clef as the dots are placed above and below the line marking 'F' below middle 'C'.
- The lines are labelled G, B, D, F, A or "Good Boys Do Fine Always"
- The spaces are called A, C, E G or "All cows eat grass"

**Ledger lines**

Lines added above or below the staff. In the picture (left) both notes with ledger lines indicate middle C.

**All together: C to C to C***Pitch and melody*

Melody is a series of different notes (pitch) that can be called a tune. The pitch is joined to a rhythmic pattern that gives us the melody. Different pitches are represented by seven letters of the alphabet:

C D E F G A B

Solfa scale

The solfa scale is used when students learn to sing scales: For example (C scale)

C	D	E	F	G	A	B	C
↓	↓	↓	↓	↓	↓	↓	↓
doh	ray	me	fah	so	lah	te	doh

Example of an activity

Clap the following rhythm thinking of the Christmas song "Jingle Bells. Sing the following rhythm using the solfa scale.



Students write a simple four bar melody, which they sing individually and in groups.

Using the voice as an element of music – teaching singing

Learning to sing is the result of many repeated attempts to imitate sounds made by others.

Two essential components are:

- a good model to imitate (teacher/parent/ student)
- many opportunities for the student to hear his/her own voice individually, enabling comparison with others.

Singing in tune, like other fine motor skills, can be developed only through practice. An atmosphere which is constantly supportive and encouraging is essential.

Selecting songs

When choosing songs to teach your class, consider whether a song has:

- a comfortable range
- suitable words
- melodic appeal
- emotional appeal
- rhythmic appeal
- a single melody line.

A good test of a song's appeal is whether you, the teacher, like it, can remember the words and can sing it without too much difficulty. You should check the content of lyrics so that no stereotyping or discriminatory language is included. Some songs in the repertoire should be simple and easy to learn, enabling students to feel a sense of achievement. Other songs should be chosen because they are more challenging, and through practice will extend the student's vocal abilities.

Vary the character of the songs in the repertoire. Folk songs, national songs, songs of respected composers, art songs and popular songs of good quality should be included. Material selected should reflect the background of the students involved. Teach many songs but give attention to perfecting a few for special performances, working on expression, dynamics, clear diction, simple instrumental accompaniments such as ukulele, guitar, keyboard (if appropriate) and other voice parts.

Create occasions for your students to perform. They could perform for the principal, staff, students, parents, another school or the general community at singsings. Frequent performances will heighten the student's motivation to sing at their best, especially if they are recorded on audio or video.

It is very important that PNG students enjoy and are proud of singing songs from their own culture (in tok ples) and from other cultures in Papua New Guinea. Singing is a very enjoyable activity and it encourages students to co-operate and make them feel that they belong to a community.

Teaching the song

Every song is a piece of art and should be appreciated as such. Therefore, even the shortest songs should be performed musically, i.e. with correct pitch, rhythm, diction and expression. The quality of the model provided will directly affect the student's final performance. If the teacher lacks confidence in singing, a melodic instrument may be used to assist with the teaching of a melody. Add interest to music lessons by varying the method you use to teach a song.

Parts of a singing lesson

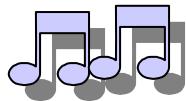
Preparation – Before a singing lesson there are several things to be done:

- setting the outcomes eg students should understand the meaning of the song and be able to sing it by themselves
- writing up the words of the song and simple notation
- deciding on instruments for the students to use eg simple percussion instruments such as rattles, kundu
- integrating the lesson with dance and drama.

Teaching points should include:

- the words and their meanings – this is important for 'tok ples' songs
- the rhythm – common beats are 2, 3, 4, but some traditional songs have irregular beats
- the tempo – whether the song is to be sung slowly, quickly or at a moderate speed
- the melody – having the pupils hum the song while the teacher sings
- when to start – showing the pupils the correct time to start singing by counting in the song and conducting the sound of the words
- after the song has been taught students should be able to perform the new song successfully without assistance from a leader
- the teacher should listen to the student's performance checking for accuracy and musicality
- the musical experience of the song should be extended to include appropriate accompaniments and other additional parts.

Enrichment option: Using Dance, Drama and Music to Become Aware of Social Issues



Integration of dance, drama and music to create a performance on a social issue eg HIV/AIDS, peer pressure.

Students work collaboratively in groups. They talk about an issue and present to the class.

The group creates a short play; composes songs based on the issue accompanied with a music piece. They rehearse and present to an audience.

Performance standards for assessment task one – Perform dance steps and gestures in time to rhythms **30 marks**

Assessment criteria	Very High Achievement	High Achievement	Satisfactory Achievement	Low or no Achievement
Demonstrate expressive movements in response to rhythm 10 marks	Demonstrates originality in creating and developing a wide range of expressive movements in response to a wide variety of sounds and rhythms. (9–10 marks)	Demonstrates originality in creating and developing a range of expressive movements in response to a variety of sounds and rhythms. (7–8 marks)	Demonstrates some originality in creating and developing a few expressive movements in response to selected sounds and rhythms. (5–7 marks)	Needs considerable assistance to develop expressive movements in response to rhythm (less than 5 marks)
Use expressive movements to convey an idea 10 marks	Demonstrates skilled use of a range of expressive movements to very clearly convey complex ideas (9–10 marks)	Demonstrates a range of expressive movements to clearly convey complex ideas (7–8 marks)	Demonstrates some expressive movements to convey simple ideas (5–7 marks)	Has difficulty developing and/or matching expressive movements with selected ideas (less than 5 marks)
Develop rhythms to accompany expressive movement 10 marks	Demonstrates originality in creating and developing a wide range of rhythms to accompany a variety of expressive movements (9–10 marks)	Demonstrates originality in creating and developing a range of rhythms to accompany different expressive movements (7–8 marks)	Demonstrates some originality in creating and developing a few rhythms to accompany selected expressive movements (5–7 marks)	Has difficulty developing and/or matching rhythms with expressive movements (less than 5 marks)

**Marking guide for assessing the performance in assessment task two –
Perform a drama item that uses voice and body gestures to communicate
ideas in response to sounds or rhythms**

30 marks

Criteria		Mark
Demonstrate expressive communication forms in response to sounds or rhythms	Degree of originality in drama	/3
	Response to sounds with drama actions	/3
	Response to rhythms through drama actions	/3
	Development and refinement of drama actions	/3
	Drama actions show skill	/3
		/15
Use expressive communication forms to convey an idea	Use of facial expressions and body language	/3
	Use of tone and pitch in voice	/3
	Body gestures used to convey idea	/3
	Idea conveyed clearly	/3
	Interaction with audience	/3
		/15

9.1 Performance standards for assessment task three – write rhythms using rhythm grids and western notation

40 marks

Assessment\Criteria	Very High Achievement	High Achievement	Satisfactory Achievement	Low or no Achievement
Demonstrate the ability to use rhythm grids to record rhythms. (20 marks)	Uses correct rhythm grids for a rhythmic composition accurately and with skill with no errors (18–20 marks)	Uses correct rhythm grids for a rhythmic composition with few errors (14–17 marks)	Uses rhythm grids for a rhythmic composition with some errors (10–13 marks)	Uses little or no rhythm grids for a rhythmic composition. Uses it incorrectly (under10)
Demonstrate the ability to use western notation to record rhythms. (20 marks)	Uses correct western notation for a rhythmic composition accurately and with skill with no errors (18–20 marks)	Uses correct western notation for a rhythmic composition with few errors (14–17 marks)	Uses western notation for a rhythmic composition with some errors (10–13 marks)	Uses little or no notation for a rhythmic. Uses it incorrectly (under10)

9.2 Visual Arts 1

Step 1 – Interpreting the unit learning outcomes

The learning outcomes of unit 9.2 need to be looked at carefully when planning your program. Remember these units learning outcomes link to the broad learning outcomes 1, 3 and 4.

Outcome 9.2.1: Students can produce arts works that communicate ideas in the visual arts.

This outcome requires students to further develop their experiences in the visual arts through painting, collage or mosaic and print-making. All work produced needs to be presented for final assessment as a portfolio.

Outcome 9.2.2: Students can select and use materials and techniques to create art works.

This outcome requires you to revise and/or demonstrate appropriate materials and techniques for the creation of figurative paintings, collages, mosaics, mono prints and graphic designs. Students must be provided with opportunities to experiment with materials and techniques to produce their own art works.

Outcome 9.2.3: Students can respond to and appreciate art works.

This outcome requires you to introduce aspects of arts appreciation through display, discussion and evaluation of sample art works and through developing criteria for peer assessment of students' own completed art works.

Step 2 – Planning for assessment

Study the assessment requirements of the unit. These will tell you what specific knowledge and skills students will need to demonstrate they have achieved the learning outcomes.

Assessment task one requires students to create a figurative painting, a mono-print and a collage or mosaic. They have to choose their best examples of each and provide evidence of the creative processes undertaken by presenting the experimental ideas and drawings developed in a portfolio.

Each of these art works can be marked separately using the marking guide and performance standards at the end of this unit.

Assessment task two is seeking evidence that students can identify and apply elements and techniques of graphic design to design and produce a poster using the design process.

During the course of the unit you will have to make sure students are taught the necessary skills and given opportunities to apply them to different topics.

Step 3 – Programming a learning sequence

Students will create three art works (one painting, one mono-print, one collage or mosaic) and design and produce one poster.

All planning and process drawings and notes need to be presented in a portfolio for each assessment.

Sample program

Topic/s	Activities	Resources	Assessment
Week 1	Making and appreciating art works safe practices arts portfolio arts appreciation	Samples of art works Cardboard, paint etc for construction and decoration of portfolio	
Weeks 2–3 Making Artworks Figurative Painting	Figurative drawing and painting using traditional activities such as dance, gardening, fishing, canoe racing for inspiration. The emphasis of composition should be the human form	Paint brushes Paint Paper Pencils	Assessment task 1 Produce one final painting and include development work for the portfolio
Weeks 4–5 Making Artworks Mono-printing	Learning about and using mono-printing techniques	Sheet of glass (approximately 30cm x 30cm or larger) Printing ink or oil paint A4 paper Pencils Paint brush or thin stick Personal resources e.g. book on print-making	Assessment task 1 Produce one final mono-print and include development work in the portfolio
Weeks 6–7 Making Artworks Collage or Mosaic	Collage techniques Construct a collage using found material or Mosaic techniques Construct a mosaic using many small pieces of the same material	Cardboard for backing. Glue –PVA Collected materials e.g. shells, sand, sticks, leaves A4 paper Paper glue Collected small materials e.g. seeds, broken tiles, bottle-tops, torn paper	Assessment task 1 Produce one final collage or mosaic and include development work for the portfolio
Weeks 8–10 Making Artworks Design process Graphic Design	An introduction and explanation of the design process. Design brief for the poster Design and complete a final poster	Pencils Coloured pencils Acrylic or watercolour or tempera paint	Assessment task 2 Complete poster and include development work in portfolio

Step 4 – Elaboration of content and activities

Art appreciation – analysing an art work

Studying and looking at the different ways artists approach art, can help students in the development and creation of their own art works. It is important that they develop the ability to know what to look for in an art work and to be able to evaluate what they see. They should develop an understanding of how different artists work and what techniques they use. They should also gain an awareness of what makes a successful art work.

Describe the art work

The description of an art work should include the title, artist's name, date of the art work and a detailed description of what it contains including the main subject matter or theme and what is in the foreground and background. Someone who has never seen the artwork should be able to visualise it from the description.

Analyse the techniques used

Students should discuss how the art work was made, including the techniques, materials and equipment and process used.

Analyse the design elements and principles

Discuss how the composition of the art work is structured. What are the most significant design elements and principles? How has the artist used these design elements and principles to design the art work?

Discuss the meaning or intention of the art work

What was the artist trying to achieve? Was he/she trying to tell a story, or make a comment or judgment? Was the artist wanting to capture images from nature or the environment or was he/she creating their own images? Students should look for clues, for example as the title and date of the art work could have historical significance.

Evaluate the artwork

What are the qualities of the art work? What does the student think are the successful and unsuccessful elements of the art work? Do they like the art work, if so, why? Do they dislike the art work and why.

Figurative painting

Group/class activity:

- discussion /demonstration or viewing of art works, slides, posters or books
- subject selection /idea generation of image
- after subject selection students draft drawings of possible ideas by doing thumbnail sketches.
- select best idea and create a larger drawing/s.

When students are happy with their final drawing they will transfer their model drawing to produce a painting depicting figurative forms.

Mono-print

The process and techniques of print-making is very complex but the purpose is to obtain multiple copies of a single design. However, in mono-printing you expect to obtain only one good print.

Equipment needed for each student includes brush, sticks, large glass, printing ink (oil or water-based), roller, rags, old newspapers, a number of reasonably sized sheets of glass, about 30cm x30cm, bread knives or palette knives, spoons.

Observing samples of mono-prints

Students observe samples of types of mono-prints and other prints produced by various artists. Briefly discuss and describe the techniques employed in the artworks.

Creating a mono-print over a drawn surface

1. Set up the table.
2. Scoop printing ink on to the glass plate with a knife.
3. Spread the ink on the glass plate using a roller (inking the plate).
4. Draw a selected image on the glass plate using a sharp stick, or pencil heads.
5. Carefully drop the print paper over the drawn surface.
6. Keep one hand pressed steadily over the paper. With the other hand using the back of a spoon as a press rub gently and steadily over the back of your printing paper.
7. Remove your paper carefully on one end to reveal your print.
8. Dry your print away from the work bench or table.

Note: A roller press can be used in place of the spoon in step 6 if available

Drawing over paper on inked surface

In this activity you may use a pre-drawn material or produce a fresh drawing.

1. Set up the table.
2. Scoop printing ink on to a glass plate with a knife.
3. Ink the plate with a roller.
4. Carefully drop printing paper over the inked surface.
5. If you are using a pre-drawn material carefully place that drawing over the printing paper, with the image side facing you. Use fresh paper for drawing over the printing paper.
6. Place your other hand over the pre-drawn material steadily while you trace along the lines and shades or shapes of your image. If you are using a fresh paper, draw directly over the fresh paper while it is resting over the printing paper.
7. Carefully lift from one corner to reveal your print and remove gently.

Note: Teachers may decide to explore other mono-printmaking techniques with their classes if time and expertise are available.

- Show correct methods of cleaning with water and oil based inks.

- Remind students on the use of printing inks and solvents for cleaning. Most are toxic (poisonous). It should not be deliberately inhaled or swallowed. Care and safety rules must be observed including care of tools and equipment used.

Making a collage

Collage is a form of art that is created through a process of gluing found materials to create a picture on a two-dimensional surface. Pictures, photographs, old calendars, magazines and leaves, grasses, sand or fabric can all be used.

Materials that can be used for collage include cardboard for backing, glue (PVA or wood glue), collected materials eg shells, sticks, leaves, old newspapers, posters, fabric, sand etc.

Observing samples of collage

Observe and discuss samples of work in this technique by various artists. Teachers may show some examples prior to the lessons. Leading questions may include: e.g.

- Who created this work?
- What materials are used?
- What was the artist trying to tell us?
- When was it created?

Creating a collage

Teacher gives a brief for a collage work (an instruction) to create a collage using found objects and glue. Students work individually with their collection to produce an art work in collage.

Creating a mosaic

Mosaic is a process of producing pictures or patterns by cementing together small pieces of stone, broken glass (bottles) of various colours, broken tiles or pipes or other natural materials such as pieces of shells to a flat surface. Almost any material that is permanent and reasonably light in weight can be made into a mosaic.

Observing samples of mosaic

Students discuss mosaic works and artists. They can use reference books to research famous mosaics in Papua New Guinea such as the creation of the mosaic on the National House of Parliament, mosaics from thousands of years ago such as Roman or Greek mosaics, or mosaic techniques used in Asia. Students should look at examples of local mosaics such as in schools, churches or buildings where possible.

The students may create a paper mosaic or a permanent mosaic, depending on the availability of materials and whether or not they can be collected. A permanent mosaic can be made with broken tiles, stones or glass using cement or tar to hold pieces together.

A working design must be done before this activity.

Paper mosaic

1. Develop design and transfer it to cardboard or paper
2. Cut coloured paper to desired strips, shapes and sizes
3. Assemble the coloured paper pieces to form the image covered completely on the design to form the image.
4. Glue individual pieces, section by section to arrive at a complete art piece as sketched.

Materials: Glue (PVA, Wood), coloured paper, brush, drawing cardboard, a pair of scissors.

Permanent mosaic

*** Remember that permanent mosaic will be exposed to all weather conditions and may be viewed by the public.

*** Safety in working with glass, stones, ceramics and tiles must be emphasised including the safe and correct use of tools to break, cut and shape permanent materials for creating the art work.

Materials for permanent mosaic: glass (from broken bottles), stone, pieces of shell, ceramic or broken tiles, cement, marbles, wood, permanent glue or tar.

1. Break /cut tiles and ceramics to designed shapes and sizes.
2. Shape a board to desired size and create a frame to hold cementing material/tar.
3. Transfer the working drawing onto the holding board.
4. Arrange the broken /shaped ceramic/tiles in their desired area of the design to form the image.
5. Mix cement and cement the individual pieces to the board leaving small gaps for cement to fill later.
6. Leave it to dry and add more cement to fill in the gaps.

The design process

A design is really what is created by the human hands. The term design is used a lot in science and technological subjects. In art it is considered to be the planning and sketching stages before the final product. You are not only interested in the end product but in the initial stages of your students' planning and preparation such as references consulted, brain storming and sketches arranged in order of steps that lead to the final product.

The design process involves:

- doing some research into the best solution for the design brief
- doing drafts or initial sketches
- designing a product/article in response to the design brief
- making or creating the product
- appraising or evaluating the product to determine if it meets the requirements of the design brief.

You provide a design brief, for example, create a poster to illustrate a Papua New Guinea product. A design brief sets out the requirements for the product or design. It should be simple and set out the requirements/specifications clearly.

Your students complete the following steps to create their poster.

1. Read and work out what is expected in the design brief.
2. Brainstorm to work out some images using pencil and a sketch book
3. Look for other information or ideas that is available eg newspaper, books, images and written messages.
4. Generate more ideas from those reference and sketches, not forgetting the letter types used.
5. Produce thumbnail sketches from ideas generated.
6. Select and produce the final idea.
7. Refine and produce a final poster.
8. Final presentation of the poster.

In producing the poster, the following elements must be considered:

- lettering, image, letter types and size, formatting, layout, balance and relationship to particular audience they are targeting.

Elements of graphic design

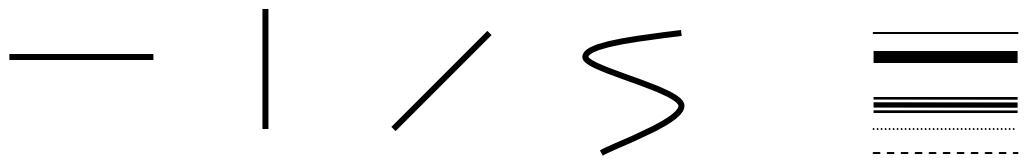
A good design will:

- stop the viewer, hold their attention and make them want to read on
- show a good relationship between text and graphics
- be well organised
- show a good understanding of the purpose of the design
- communicate the message clearly
- have a clear concept.

Before designing a piece, students should think about what they like and look for and what they don't, when they are reading printed materials or viewing a poster. Students should think about their own experiences as a consumer and use them to guide them.

Line

A line is any mark connecting two or more points. Lines can have great variety. Lines can be horizontal or vertical (stable), diagonal, zigzag or curved. Each type of line has its own energy and rhythm which results from the intervals between lines. At a mere suggestion of a shape, our eyes will complete that shape in our mind. Below are various styles of lines:



Horizontal

Vertical

Diagonal

Curved

Various weights solids and broken lines

Lines can be used for different reasons:

- to organise information
- to direct the reader's eye
- to separate items by outlining as with borders or by column grids
- to suggest an emotion i.e. jagged lines or curved elegant lines
- to create rhythm or patterns
- to highlight or stress words
- to connect
- to define a shape
- to create a graph.

When using lines in a design or document, they should be used in the correct places and to serve a purpose. Unnecessary lines can be a distraction to ideas.

Shape

Shape is defined as any element that determines form. It is anything that has height and width. Unusual shapes will attract attention. When text is arranged in a shape other than the usual rectangular columns it will add interest to the layout and make it more dynamic.

There are three different classifications of shapes:

1. geometric – squares, triangles, rectangles make great building blocks for design
2. natural – animal, plant, human – are irregular and fluid
3. abstracted – simplified versions of natural shapes

Shape organises elements. The use of a shape can lead the viewer's eye through the design to help the viewer understand the concept. The example to the right shows the change from a square to a circle. The eye follows the design looking for the beginning and the end. Sometimes the eye is drawn to the largest object or the different object as with a group of squares and one circle.



It is easy to take the importance of shape for granted when we are designing because we are used to seeing shapes of all sorts and in interpreting them in everyday life. Use shape to hold the attention of the viewer and lead their eye through the design. Train students to be sensitive to the shape created by all the elements on the page.

Size

How big or small the elements are on the page is important in attracting attention. Size can be used to organise information from the most important to the least important. An example of this technique would be in an advertisement with a large headline and smaller copy.

Size plays an important role in making a layout functional, attractive and organised. Consider the following:

- print or type size needs to be very large if it is used on a poster or sign
- older persons or children who are learning to read require a larger type size for ease of reading
- large objects advance and smaller objects recede into the design.



Space

Space is the distance or area around or between things. When designing a layout, consider not just which items will go on the page, but also their relationship to each other in their placement on the page. **White space is one of the most important considerations in graphic design.** The viewer's eye needs to be able to walk through the layout easily. White space helps the reader's eye follow the content and focus on the focal points easily. If there is to be a lot of print on a page, allow sufficient white space to give the eye a rest. When you put less space between certain elements, it will serve to tie them together. By using black and white areas you will form positive and negative shapes. It is often useful to give a 3-D look to a page. One way of achieving this is to layer one object on top of another. When you use uneven spacing between elements, it creates a dynamic page.



Colour

Colour is the ultimate tool for communication. Colour will attract attention or create a mood. Because colour can and is often misused, think carefully about what the colour should do.

Proximity

When items are related to each other they should be grouped in closer proximity. Items that are not directly related to each other should be separated. The space between items to indicate the closeness or importance of the relationship should be varied.

Alignment

To keep the entire page unified, every object should be aligned with the edge of the page or with another object. Alignment is used to control the edge and path for a reader to follow. If too many alignments are used, the eye will become confused. Alignment creates balance.

Balance

Balance refers to an equal distribution of weight. It is essential to a successful layout. Good balance occurs when all elements on a page look like they are well grounded – not too heavy on the top or the bottom. There are two approaches to balance – symmetrical and asymmetrical.

Symmetrical balance communicates strength and stability – it is more formal and conservative. When items are arranged evenly around the axis of the page to achieve a mirror image, this is called symmetry.

Asymmetrical balance brings contrast, variety, movement, surprise and informality and dynamics to a page.

Asymmetry is effective in pieces used for entertainment as well as information, and is less formal than symmetry.

When dissimilar objects of the same weight are arranged on opposite sides of the page, this is asymmetry. Asymmetry uses colour, value, size, shape and texture as balancing elements. Dark areas look heavier for example, so a small black shape would balance a large white shape.



Tension

Tension is achieved with the ignoring of balance intentionally. Sometimes it is used to communicate the feeling of the design i.e. fear, discord, uneasiness; sometimes it is used to create interest by throwing a design out of balance.





Repetition

Repetition is a stronger form of being consistent. Examples of elements that are often repeated are: bullets, typefaces, lines and colours. Repetition ties elements together consistently.

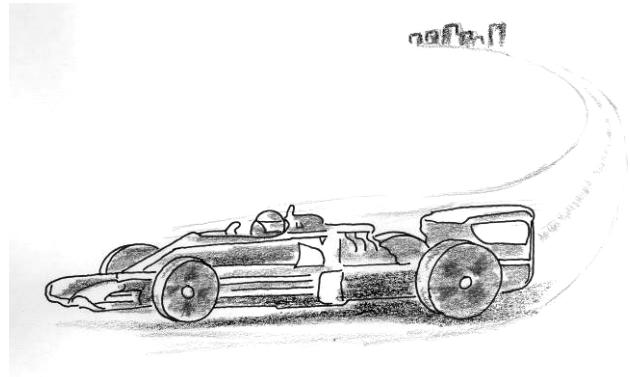
Contrast

Contrast is used to attract the eye – to exaggerate and emphasise. Using strong black against white does just that. Contrast can be added in many ways – ruling lines, colours, space, and directions. It is an important tool to communicate ideas and is easy to use. Think in terms of large or small,

black or white, straight or crooked, thick or thin, smooth or rough. Choose the combination that best represents the mood or idea which you wish to communicate. Life without contrast would be boring. A design without contrast would be boring as well.

Negative and Positive Space

Positive space dominates the eye, whereas negative space is more passive – often the background. The designer must always consider the left over space or background.



Unity

All the elements look like they belong together. In design you can use each element independently, but the power lies in the imaginative coordination of all the elements. Unity plays a fundamental role in any design. It is achieved by using a grid with grouping and repeating. Use a consistent border, column width, same space between columns, same print and size, page numbers, headers and footers. When a grid is functioning properly, the reader gets the feeling that the design works together. Variety keeps unified layouts from being



boring. Begin with a circle and then use circles and ovals in different sizes and shapes. The elements are related and yet the variety adds interest. Use unity to hold a layout together and variety to give it life.

Rhythm

Visual rhythm is created by repeating elements that are varied in a pattern. Repetition unifies a piece. But without variation it becomes boring. A good designer will balance rhythm and variation, giving the reader both repeated elements to hold the piece together and variety to keep the interest. Rhythm can communicate a mood or feeling. Using a regular repetition creates a smooth even rhythm whereas abrupt changes in size or spacing add excitement. Look at a variety of advertisements. They often use a fast rhythm to catch and hold an audiences attention.



Harmony

Harmony refers to all the elements on a page which work together to make a cohesive unit. It is like a jigsaw puzzle with all its pieces interlocking together. This includes not only all the text and graphic elements, but also the paper and ink choice as well for printed pieces.



Restraint

Simplicity in design often produces the strongest results. Refrain from wanting to try everything every type of letter in one design. Too much on a page confuses the reader and results in the message not being communicated effectively. The result is not visually pleasing.

Performance standards and marking guide

You must use these performance standards and marking guide for assessing the tasks

Performance standards for assessment task 1 – Produce a figurative painting, a mono-print and a collage or mosaic showing evidence of the creative process undertaken. (3 art works – 25 marks each)					Total marks: 75
Criteria	Very High Achievement	High Achievement	Satisfactory Achievement	Low or no achievement	
Creativity Develop works with evidence of original thinking (5marks)	Student has taken the techniques being studied and applied them in a way that is totally his/her own. The student's personality comes through strongly. (5 marks)	Student has used some of the techniques studied and has used source material as a starting point. The student's personal style is evident in some of the work. (4 marks)	Student has relied on copying from some of the resource material. There is little evidence of personal creativity, but the student has completed the assignment. (2–3 marks)	Student has not made much attempt to meet the requirements of the task. (less than 2 marks)	
Skills and techniques Select and use appropriate techniques and materials (10 marks)	Process and final work clearly demonstrates skilful use of learned techniques (9–10 marks)	Process and final work demonstrates a degree of skill (7–8 marks)	Process and final work demonstrates limited skills but the art work was completed (5–6 marks)	Student did not complete all requirements of the task. Lacked success in mastering skills required. (0 – 4 marks)	
Composition and colour Create visual impact in a completed art work through the use of composition and colour. (10 marks)	Work is expressive and detailed. Shapes, pattern, shading, texture and appropriate use of colour are used to create interest in the completed works. Student has great control and has experimented. (9–10 marks)	Works are expressive and somewhat detailed. Little use has been made of pattern shading or texture. Communication of a message is evident. (7–8 marks)	Some examples of expressive work with evidence of some detail in most works. Message is not visually strong (5–6 marks)	Works lack almost all detail OR it is unclear what the final work is intended to be. (0 – 4 marks)	

Marking guide and performance standards

You can use the following marking guide to mark the art works students have completed for assessment task one. You can tick the appropriate box and then look at the students' overall achievement and give an on-balance assessment. If, for example, the student gets a tick in the High Achievement box for most components of figurative painting task, then you would give the student a High Achievement and a mark for the figurative painting between 18 and 22.

Sample marking guide for assessment task one - Producing three artworks: a painting, a mono-print and a collage or mosaic
25 marks each

Criteria		VHA	HA	SA	LA
Creativity Develop works with evidence of original thinking.	originality of figurative painting personal style development of original ideas innovative use of materials in painting message communicated through creative ideas		✓ ✓ ✓	✓ ✓	
	originality of mono-print personal style development of original ideas innovative use of materials in mono-print message communicated through creative ideas				
	originality of mosaic or collage personal style development of original ideas innovative use of materials in mosaic or collage message communicated through creative ideas				
Skills and techniques Select and use appropriate techniques and materials	use of techniques for figurative painting use of materials for figurative painting skill development safety requirements met		✓ ✓	✓	✓
	use of techniques for mono-print use of materials for mono-print skill development safety requirements met				
	use of techniques for mosaic or collage use of materials for mosaic or collage skill development safety requirements met				
Composition and colour Create visual impact in a completed art work through the use of composition and colour.	composition of figurative painting balance use of colour contrast visual impact catches the eye message	✓	✓ ✓ ✓ ✓ ✓ ✓ ✓		
	composition of mono-print balance use of colour contrast visual impact catches the eye message communicated				
	composition of mosaic or collage balance use of colour contrast visual impact catches the eye message communicated				

Performance standards for assessment task 2 – Produce a poster using graphic design processes
25 marks

Criteria	Very High Achievement	High Achievement	Satisfactory Achievement	Low or no achievement
Creativity Develop works with evidence of original thinking (5 marks)	Most of the graphics used reflect an exceptional degree of student originality and a personal style. (5 marks)	Several of the graphics used reflect a high degree of student originality and a personal style. (4 marks)	The graphics are made by the student, but are based on derived images or ideas of others. Very little personal creativity (2–3 marks)	Solely dependent on creative ideas from other sources. No evidence of personal originality (under 2 marks)
Skills and techniques Select and use appropriate graphic design techniques Communicate message visually (10 marks)	The graphic portfolio includes all required elements as well as additional information. Graphics are very clearly presented in a neat logical manner. All lettering is very well formed and easy to read. Message communicated clearly through use of interesting visuals (9–10 marks)	The graphic portfolio includes all required elements. Graphics are clear and easily understood in a neat logical manner. All lettering is well formed and easy to read. Message communicated clearly through visual work (7–8 marks)	The graphic portfolio includes some required elements. Graphics are clear and are easily understood. Lettering is consistent but sometimes not easy to read. Message can be understood. (5–6 marks)	The graphic portfolio fails to include required elements. Graphics do not relate to topic. Skills required are not evident. Lettering is often messy and hard to read. (0 – 4 marks)
Apply the design process to produce a poster (10 marks)	Completed portfolio contains strong research, Many ideas to select from, thorough development of chosen idea. Final presentation evident of exceptional degree of understanding of process. Evidence of constructive evaluation (9–10 marks)	Completed portfolio includes development of poster through research, ideas development, refinement of idea, final presentation and evaluation. Final poster contains all elements required. Evidence of evaluation (7–8 marks)	Completed portfolio containing development of poster through research, ideas development, refinement of idea, final presentation and evaluation. Some sections of process thin and poster not visually strong Little if any evaluation (5–6 marks)	Incomplete portfolio of design process with little detail. Sketches and thumbnail drawings simplistic and lacking in exploratory thinking. No evaluation (0 – 4 marks)

You can use the following marking guide to mark the poster the students have completed for assessment task two. You can tick the appropriate box

and then look at the students' overall achievement and give an on-balance assessment. If, for example, the student gets a tick in the Satisfactory

Achievement box for most components of the assessment, then you would give the students a Satisfactory Achievement and a mark for each art work between 12 and 17

Sample marking guide for assessment task two: Produce a poster using graphic design processes		25 marks			
Criteria		V H A	H A	S A	L A
Creativity Develop works with evidence of original thinking	originality of graphics personal style development of original ideas message communicated				
Skills and techniques Select and use appropriate graphic design techniques Communicate message visually	clearly presented graphic design techniques used design skills formation of letters easy to read lettering format catches the eye composition of poster balance use of colour contrast visual impact material used message communicated clearly				
Design process Apply the design process to produce a poster.	design brief requirements met research undertaken many ideas developed refinement of chosen idea poster design completed within time frame evidence of constructive evaluation presentation of portfolio				

9.3 Performing Arts 2

Step 1 – Interpreting the unit learning outcomes

These unit learning outcomes link to the broad learning outcomes 1, 2 and 3.

Outcome 9.3.1: Students can demonstrate an understanding of traditional aspects of dance, drama and music.

This outcome requires you to encourage students to expand their knowledge of traditional forms of dance, drama and music in their local communities.

Outcome 9.3.2: Students can develop skills in performing dance, drama and music.

This outcome requires students to learn and develop basic skills when creating a dance, a drama or in composing a musical piece. They must be able to demonstrate a range of traditional skills in their performances and teachers will closely assist students in developing these skills.

Outcome 9.3.3: Students can create and perform traditional dance, drama and musical items.

This outcome requires you teach students about various traditional dance, drama and music forms. You should provide opportunities for students to create movements, plays, words/lyrics of a song and rhythms based on traditional movements or music forms.

Step 2 – Planning for assessment

Study the assessment requirements of the unit. These will tell you what specific knowledge and skills students will need to demonstrate they have achieved the learning outcomes.

For assessment task one students create and perform traditional dance and drama accompanied by traditional music.

During the course of the unit you will have to make sure students learn about traditional movements and music forms and create and perform a dance, a drama or a music piece based on these traditional forms.

Teachers and students are encouraged to make use of local experts in developing traditional dance, drama and music forms.

The performance standards and marking guide for marking these assessment tasks are at the end of the unit.

Assessment task two is a test on aspects of traditional dance, drama and music. A sample test is provided on pages 69 and 70.

Step 3 – Programming a learning sequence

Sample program

Topics	Activities	Resources
Week 1–2 Traditional dance	Compare and contrast traditional dances Use elements of choreography to create traditional movements Perform dances based on traditional dance movements	Traditional events Local materials Local experts Observation of local events Traditional musical instruments
Week 3–4 Traditional drama	Compare and contrast traditional drama forms Write and perform plays or tell stories based on traditional drama forms	
Week 5–6 Papua New Guinea music	Compare and contrast traditional music styles and instruments Create music using traditional instruments Sing traditional songs	
Weeks 7–10	Enrichment option	

Refer to the syllabus content for guidance as to activities.

Step 4 – Elaboration of activities and content

In this unit students learn about traditional dances, drama and music in their own communities or own cultural settings and the traditional aspect of acquiring skills in certain areas eg dancing is valued amongst the local community and handed down from generation to generation. In some communities these values are practised within a tribe, clan or family groups.

The main activity is to create and perform traditional dance movements, drama and music.

Sample activities/assignments

- Collect photographs and illustrations of traditional dances from different part of PNG.
- Arrange these pictures /illustrations into the four regions of Papua New Guinea , label and paste onto a cartridge paper.
- Research, describe, compare and list various traditional dances.
- Performed by only children, women and children or by both men and women in a selected community.

- Explore, interview, collect, draw and display examples of traditional costumes, accessories and musical instruments. Label these items using their local vernacular, with a brief written description of each.
- Traditional dances:
 - view a performance of a traditional dance
 - list what happens in a traditional dance
 - describe how the dance is organised using a choreography map.

Choreography for dance

This activity introduces the student to the concept of choreography, and the process of writing or drawing on paper a record of a dance that they create. Such a record helps in memorising and preserving the choreographed sequence of movements which make up their dance, and in learning dances created by other students.

The choreographic elements

- The body, with focus on body parts, actions, position of the body.
- Space, with focus on levels, directions, relationships, projection, grouping and pathways.
- Time, through the use of accent, rhythmic pattern, duration and tempo.
- Energy, with focus on movement quality such as 'strong' and 'frantic'.

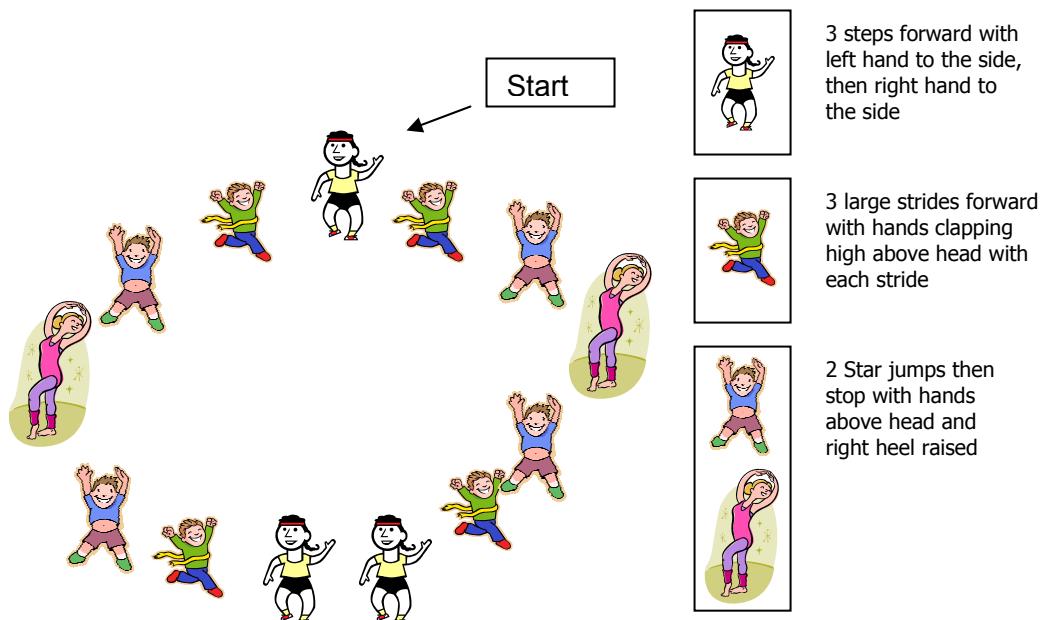
Dance consists of a combination of these elements. It is difficult to isolate any one of them.

Sample activity

Observe a traditional dance or video of dance from other parts of the world. Identify what is done in groups and what individually.

Identify the principal dance actions used during a two -minute sequence of the dance you are observing. Discuss how these could be recorded on paper.

Students create simple drawings to record the dance movements.

Teacher Demonstration: Sample choreography map

Step 1: Do an example on paper. Explain that a person moves from point A to point B. In between these two points are countless movement possibilities such as traditional movements, cartwheels, martial arts moves and simple locomotor skills (walk, run, skip, jump, etc.). Create a sample map by drawing a picture or symbol to indicate each separate movement in a sequence of movements. After creating your example, show it to the class and explain your choices.

One goal for your choices might be to choreograph a traditional dance, and use your space well. Another might be to make a continuum of movement that flows together logically from one motion to the next.

Step 2: Demonstrate studying and learning your example map. Put your paper on the floor in your own personal space. Study your example in front of them. Explain that your goal is to memorise it.

Step 3: Try to do the choreography without looking. If you must look it is OK. Explain that the goal is to memorise and rehearse the choreography until it is second nature (that it can be done without having to think about it)

Student choreography maps

Step 1: Working alone, each student should draw their own choreography map of traditional dance movements

Step 2: Allow time for memorising and practising the choreographic arrangements

Step 3: Share and combine maps

Have each student exchange their map with another student. Each learns and interprets this new map.

Dance cards

The purpose of this activity is to give students the opportunity to choreograph a simple traditional dance and perform it,

Students need to know what each of the listed dance steps are. For example, they would need to know how to do a particular traditional step if you were to put it on the cards.

Materials Needed: Make dance cards by putting about 5–6 dance steps on each card. Make each card a little bit different so that no two groups' dances have identical steps. You could also add "make up a move of your own" to give the students a chance to use their creativity.

Recommended music: *Any traditional rhythm music with a clear, steady beat.*

Beginning dance formation: Students form groups. Each group receives one dance card. Group members decide the order in which to do the steps. Every member of the group should know the order well.

Give students time to practice and learn their dance. This is a wonderful practice opportunity to perform for a small group of their peers or other classes.

Give students options for the formations they may use when performing their dance, facing each other, facing away from each other, all facing the same direction. Remind them that they can use forward, backward and sideways movements and that all dancers do not always need to be going in the same direction. Be sure to remind them to plan on what to do with their arms.

Writing scripts for drama

Teachers should encourage students to write a simple script based on traditional stories they have been told.

Below is an extract from the play Beware of the Conman by Albert Kaisava taken from the Papua New Guinea School Journal, Junior 2, 2002

Note the way the script is structured and how it sets the scene and identifies the characters. It also gives instructions to the actors and ideas for settings, costumes and props.

Characters	Henao (conman), Jebu (a boy), Goasa (a girl), Aunty Idau (fish seller), vegetable seller, banana seller, peanut seller, other sellers, policeman, customers.
Scene	<p><i>At the market</i></p> <p><i>The sellers are setting up their stalls; Jebu and Goasa are buying market food. Henao comes in.</i></p>
Henao	<p><i>(Yelling through the loud speaker)</i></p> <p>Now, listen here. As of today, I am the new City Ranger. All market fees are now two kina.</p>
Vegetable seller	What happened to old Tau? He only used to charge us fifty toea.
Henao	Old Tau is gone. This is my job now. So no complaints.

	<i>Jebu and Goasa look anxiously at Henao</i>
Jebu	That ranger is making a lot of noise with that loud hailer.
Henao	<i>(Still yelling through the hailer)</i> And anyone found littering will be fined two kina ON THE SPOT! Is that clear?
Goasa	Hey! Did you hear that? He's even imposing a spot fine.
Jebu:	Don't worry about it. It's not our problem. Look, there's a lady waving at us.
Goasa	Where?
Jebu	<i>(Pointing)</i> Over there!
Goasa	Yeah! It's Aunty Idau.
Jebu	Let's go over and see her.
Goasa	<i>(Shaking hands with Aunty Idau)</i> Hello, Aunty Idau.! Are you OK?

Traditional music

There are hundreds of traditional songs and music in Papua New Guinea. Each province has its own particular songs and dances for:

- specific ceremonial occasions such as marriage, death and mourning, pig killing or buying, war and peacemaking, economic exchange, payment or completion, farewell and welcome
- general or unspecified occasions
- work such as hunting and fishing(Chimbu, East New Britain, Milne Bay, Morobe, New Ireland) , cutting trees/grass (Morobe, West Sepik), making masks (Gulf)
- legend or historical events
- music performed inside communal or men's house
- self amusement
- communicating sounds
- love song
- special groups such as women, men children
- music forms introduced from overseas
- modified Polynesian forms
- string bands/bamboo bands.

These songs are passed down from generation to generation and are usually accompanied by instruments which have been made or adapted from local materials.

The following is a list of instruments that are used in Papua New Guinea music. A collection of these instruments can be made over time at your school to provide the basic resources for listening and appreciation.

- Vibrating instruments:
 - garamuts made from wood or bamboo
 - stamping tubes
 - bamboo bands
 - percussion tubes with lamella
 - struck log/plan/beam
 - xylophone
 - penis gourd and belt
 - struck shell
 - coconut shell/branches/axe handle struck on ground or floor
 - arrows struck against bow
 - struck plastic container /tin
 - jaw's harp
 - rattles (suspended seed pods, suspended shells, suspended crayfish claws, strung coconut shells, brooms, split cane, fronds, containers)
 - friction block
- drums:
 - kundu
- string instruments:
 - mouthbow
 - monochord zither
 - snapped bowstring
 - string on bamboo resonator
 - string band
- wind instruments:
 - flute (end blown, side blown)
 - panpipes (raft, bundle)
 - whistle
 - trumpet (end blown, side blown, conch shell)
 - bullroarer
 - mouth organ (harmonica)
- voice distorters:
 - bamboo tube
 - gourd
 - split bamboo
 - coconut shell.

Some of the most easily identifiable music of Papua New Guinea is based on rhythm patterns which are unique to particular areas (e.g. garamut drumming in Manus province). Your students are probably familiar with music from their own region or province, but not aware of what music from other provinces sounds like. It is important that students are given opportunities to listen to a range of traditional music and become familiar with music from provinces other than their own. Students are also expected to perform traditional music or their versions of it. This is difficult to do

accurately. Villagers who are thoroughly familiar with their music traditions should be invited to schools as guest speakers to demonstrate and instruct groups of students on playing traditional music and instruments.

Students should learn traditional songs both from their own province and other provinces. The story behind the song can be used for both drama and visual arts and is often sung as people dance.

Suggested activities

Listening activities

Students listen to various traditional instruments (short recordings or live) and try and identify which instruments is being played.

Compose rhythms

Students collect local objects that can be used to make music and rhythms. Students create and write down rhythms for their instruments.

Playing instruments in groups

In groups, collect a variety of objects which can be modified and used as instruments. Each group must collect objects and make them into the following four types of instruments

- an instrument with strings
- a drum
- an instrument that can be blown
- percussion instruments

The group makes up a rhythm, and plays the rhythm using the four types of instruments.

The group composes a song or rhythm using all four types of instruments.

Singing

Students learn and sing traditional Papua New Guinea songs from provinces other than their own.

Performance standards and marking guide

You must use the performance standards when marking the assessment task.

Performance standards for assessment task 1					60 marks
Create and perform traditional dance and drama accompanied by traditional music					
Criteria	Very High Achievement	High Achievement	Satisfactory Achievement	Low or no achievement	
Demonstrate knowledge of a range of traditional dance, drama and music (20 marks)	Student has demonstrated a very high level of understanding and knowledge of traditional dance, drama and music forms using a wide range of examples (18 – 20 marks)	Student has demonstrated a high level of understanding and knowledge of traditional dance, drama and music forms using a range of examples. (14 – 17 marks)	Student has demonstrated some level of understanding and knowledge of traditional dance, drama and music forms using some examples. (10 – 13 marks)	Student has demonstrated limited understanding and knowledge of traditional dance, drama and music forms and is assisted by the teacher. Few if any examples used. (0 – 9 marks)	
Show creativity in dance, drama and music (20 marks)	Student has taken the traditional dance, drama and music techniques being studied and applied them in a way that is totally his/her own. The student's personality comes through strongly. (18 – 20 marks)	Student has used some of the traditional dance; drama and music techniques studied and have used source material as a starting point. The student's personal style is evident in some of the work. (14 – 17 marks)	Student has relied mainly on copying from some of the traditional dance, drama and music material. There is some evidence of personal creativity, (10 – 13 marks)	Student has not made much attempt to show creativity. (0 – 9 marks)	
Develop a range of traditional skills in performing dance, drama and music (20 marks)	Student demonstrates a wide range of traditional skills and techniques throughout the presentation of performances in dance, drama and music. (18 – 20 marks)	Student demonstrates a range of traditional skills and techniques in the presentation of performance in dance, drama or music. (14 – 17 marks)	Student demonstrates some traditional skills and techniques in the presentation of performance in dance, drama or music. (10 – 13 marks)	Student demonstrates limited traditional skills and techniques in the presentation of performance in dance, drama or music and with a lot of help from the teacher. (0 – 9 marks)	

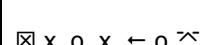
Note – This marking guide can be used progressively through the term as students complete different activities

Marking guide for assessing the performance in assessment Task 1: Create and perform traditional dance and drama accompanied by traditional music		60 marks
Criteria		Marks
Knowledge Demonstrate knowledge of a range of traditional dance, drama and music (20 marks)	Research skills and identification of traditional dances, drama and music from different areas	/4
	understanding and knowledge of a range of traditional dance	/3
	understanding and knowledge of a range of traditional drama	/3
	understanding and knowledge of a range of traditional music	/3
	identify similarities and differences between dances from different areas	/7
Creativity Show creativity in dance, drama and music (20 marks)	Originality when applying traditional techniques	/4
	Improvisation and originality in adapting traditional movements, sounds, rhythms	/6
	Creativity in developing choreographed dance	/6
	Originality in developing short plays or story telling	/2
	Creativity in developing music	/2
Skills and techniques Develop a range of traditional skills in performing dance, drama and music (20 marks)	Development and refinement of traditional skills	/2
	Safe movement practices	/2
	Body integrated with space, time and energy	/2
	Technical skills performed with expressiveness, clarity and musicality	/2
	Technical skills performed with authenticity of style and tradition	/2
	Choreography skills	/2
	Facial expressions	/2
	Use of voice	/2
	Performance rehearsed	/2
	Performance skills and techniques	/2
Total		/60

Assessment task two

Note that this test should be broken up into sections and can be done at different times of the term when you are teaching the topic or skill. For example the choreography question should be given to students as a practical task when you are teaching them the topic choreography.

Question 7, which requires students to write a short script for a play, can be done as an assignment or in class taking the whole lesson.

Sample test: 40 marks	
Questions	Marking guide
Question 1 2 marks Name two traditional instruments that are commonly used in traditional dances in Papua New Guinea a) b)	One mark each for an example of a traditional instrument. Any traditional instrument from any area is acceptable. Spelling IS NOT taken into account, eg Koundoo drum should be marked as correct because the student knows the name of the traditional drum, but does not know how to spell it. This question is assessing students' knowledge of traditional instruments, NOT spelling.
Question 2 5 marks Draw a traditional instrument and label the parts	Drawing should be clear and well constructed with details such as ornamentation, carving shown (3 marks) Parts labelled correctly. Labels can be in English or tok ples (2 marks) Spelling is NOT taken into account
Question 3 5 marks Draw five examples of traditional bilas	Drawing should be clear Examples could be a feather, a leaf, a shell, body paint, grass skirt, etc
Question 4 5 marks A student observed a traditional dance from his area and noted the following in his journal: The dancers are standing in a line shaking the rattles in their hands. With the beat of the drum (slow beats) they begin to move. They take three steps forward beginning with the right leg and one step backwards with the left leg, coming to a standing position with their legs apart. These movements were repeated faster as the beats of the drums got faster. Choreograph (show) these basic movements using simple diagrams, pictures or symbols x –right leg o – left leg → – direction ☒ – standing position ^ – standing position legs apart ↑ – standing position legs together	5 marks for all correct For example: The following two diagrams would be given 5 marks  x ↑ o o x ^ ☒

<p>Question 5 8 marks</p> <p>Show a rhythm for a traditional dance in your area using the rhythm grid below</p> <table border="1" data-bbox="472 323 960 413"> <tr><td></td><td></td><td></td><td></td><td></td><td></td></tr> <tr><td></td><td></td><td></td><td></td><td></td><td></td></tr> <tr><td></td><td></td><td></td><td></td><td></td><td></td></tr> </table>																			<p>For eight marks must:</p> <p>include a key show different beats show repetition of the beats to make a rhythm be a traditional rhythm</p>
<p>Question 6</p> <p>You are going to use the following short story to write a short script for a play. Read the following story and answer the following questions.</p> <p>A True Warrior</p> <p><i>In a far away village lived a young warrior and his sister, Tabua. Their parents had died a long time ago.</i></p> <p><i>One day, the warrior decided to go hunting. "You work in the garden, Tabua, while I go to the forest," said the warrior. "Be careful. There are plenty of masalais around the area. When you see the sun go down, don't wait for me. Go home." "I'll do that", promised Tabua.</i></p> <p><i>That afternoon, there was heavy rain with lightning and thunder. But Tabua kept working very hard to finish planting her kaukau patch. She didn't hear the masalai coming. The masalai grabbed Tabua. She struggled and screamed, "Aiooo! Aiooo! Aiooo!" But it was no use. The masalai took her away into the thick forest.</i></p> <p>Who would be the main character in the play? 1 mark</p> <p>What setting would you use to perform the drama? 1 mark</p> <p>What props would you need? 1 mark</p> <p>What costume would you need? 1 mark</p> <p>Would you need any special effects? If so, what? 1 mark</p>	<p>Answers: Who would be the main character in the play? Tabua 1 mark</p> <p>What setting would you use to perform the drama?</p> <p>Possible correct answers for 1 mark A garden a stage the classroom the playground</p> <p>What props would you need? 1 mark</p> <p>Possible correct answers for 1 mark (any one of these answers would get one mark)</p> <p>A digging stick Kaukau Bow and arrow</p> <p>What costume would you need? 1 mark</p> <p>Possible correct answers for 1 mark (any one of these answers would get one mark) Costume for the masalai Costume for the warrior Costume for Tabua None</p> <p>Would you need any special effects? If so, what? 1 mark</p> <p>Possible correct answers for 1 mark (any one of these answers would get one mark)</p> <p>Yes: Sounds of rain, thunder Lighting effects</p>																		
<p>Question 7 10 marks</p> <p>Write a script for a short play based on the story</p>	<p>Script must include:</p> <p>Setting Characters Directions for characters Sound effects Dialogue between warrior and sister</p>																		

9.4 Visual Arts 2

Step 1 – Interpreting the unit learning outcomes

These unit learning outcomes link to the broad learning outcomes 1, 3, 4 and 5.

Outcome 9.4.1: Students can plan and construct three dimensional art works.

This outcome requires students to further develop their experiences in the visual arts through creating three dimensional art works, either by carving or construction. It requires you to revise/teach techniques of carving and construction using a variety of tools and materials. You will need to teach students which tools are appropriate for particular materials, and to provide opportunities for students to plan what they want to make and apply techniques and skills in a creative way.

Outcome 9.4.2: Students can be innovative in the use of materials to create three dimensional art works.

This outcome requires you to encourage students to be innovative in the selection, collection and use of a variety of materials for their carvings and constructions. You will need to encourage students to use material in new and interesting ways.

Outcome 9.4.3: Students can safely use tools, materials and techniques.

This outcome requires you to teach students how to use tools, materials and equipment safely such as chisels, saws, carving knives and to teach students what to do if there is an accident in the classroom, especially an accident involving blood. Students need to know simple first aid and be able to apply it to small accidents.

Step 2 – Planning for assessment

Study the assessment requirements of the unit. These will tell you what specific knowledge and skills students will need to demonstrate they have achieved the learning outcomes.

For the assessment task students construct and carve three dimensional art works and develop a portfolio showing all the steps involved in the development of their art works. They are required to plan, construct and carve three dimensional forms using appropriate techniques and materials.

This task is seeking evidence that students can develop three dimensional art forms. During the course of this unit you will need to give students opportunities to practice the appropriate skills.

The performance standards and marking guide for marking the assessment task are at the end of the unit.

Step 3 – Programming a learning sequence

Sample program

Week 1	Making and appreciating three dimensional art works safe practices arts appreciation	Samples of carvings, sculptures, three dimensional art works	
2 or 3 weeks Carving	Revision of carving techniques Selection of materials Plan and create carving	Carving tools such as vice, mallet, saw, chisel Materials for carving e.g. timber stone soap packing foam wax	Assessment task Produce a carving and include development work for the portfolio.
2 or 3 weeks Construction	Construction using found objects Revision of construction techniques Collection and selection of materials Plan and create construction	Construction tools such as glue, nails, wire, pliers, hammers Found materials such as: Drink cans, plastic bottles, plastic bags, Styrofoam, straws, wire, bottle tops, cardboard boxes, cardboard tubes, seeds, broken tiles, shells, rocks	Assessment task(continued) Produce a construction art work from found materials and include development work in the portfolio.
2 or 3 weeks Fibres and fabrics	Construction using fibres and fabrics Revision of construction techniques Collection and selection of materials Plan and create construction Note: Items such as bilums and baskets made from fibres are three dimensional art works	Construction tools such as glue, sewing implements, thread, wool, scissors Materials such as hessian, rice bags, felt, material from second hand clothing shops, fabric scraps	Assessment task (continued) Produce a construction art work from fibres and fabrics and include development work for the portfolio.
Enrichment			

Step 4 – Elaboration of activities and content

Carving

Carving is a technique where material is taken out of (carved) from the original material until the desired form is achieved. This requires a degree of planning, organisation and careful application of skill in the use of tools. It is

a slow process. As with all techniques, practice is important and students can practice carving techniques using vegetables such as pumpkins or kaukau before they try carving harder materials such as wood or stone.

Soft wood is a common material used for carving. This may include the woods commonly used in the local area or others, eg driftwood, ebony, pine, mangrove or bamboo.

Tools used for wood carving may include:

- vice, G clamps, round gauge,
- v-shaped gauge (used for tight or small corners, cutting grooves and creating surface patterns)
- bent gauge (used for digging out)
- wooden mallet (used for removing more wood when working towards the final shape)
- saw (used to remove surplus wood especially the outside of the shape drawn)
- carbon paper (used to transfer carbon copy of desired shape onto the wood)
- pencils for drawing
- chisels.

Tools used for finishing touches of the carving:

- flattish gauge (used to scrape the surface and burnish the wood)
- craft knife or blade, files or sandpaper (used to smooth the surface edges)
- carving knives or blades (used to add decorative designs onto the finished carving)
- shoe polish

Construction

Construction involves putting material together to form a three dimensional art work. Students can nail, glue, tie, dowel, weld etc hard materials such as timber or steel or scrap materials (e.g. scrap metal) to construct a sculpture or they can assemble a combination of softer, different materials to form a three dimensional art work.

Construction activities encourage the students to use materials three dimensionally. This involves seeing things not only from the front as in flat two dimensional work, but also from the sides and from behind as well. Three dimensional items have height, width and depth, whereas two-dimensional items have only height and width.

Materials that can be used to construct three dimensional art works include:

- wire
- cardboard
- paper
- stone
- wood
- shells
- plant materials such as pandanus

- material
- plastic
- sand (for sand sculptures)
- fabrics and fibres.

The elements of design – line, shape, size, colour and texture should be related to 3 dimensional art works. Students can apply the design elements to three dimensional structures using abstract as well as realistic ideas.

Performance standards and marking guide

Performance standards for the assessment task.				100 marks
Create a three dimensional carving, construction from found objects, and construction using fibres and fabrics.				
Criteria	Very High Achievement	High Achievement	Satisfactory Achievement	Low or no achievement
Skills and techniques Select and safely use appropriate tools, techniques and materials (30 marks)	Always makes appropriate choice of tools to complete the task. Materials choice reflects an extensive understanding of the materials' properties Skills and techniques applied to a very high standard (25–30 marks)	Always makes appropriate choice of tools to complete the task. Materials choice reflects an high level of understanding of the materials' properties Skills and techniques applied to a high standard (20–24 marks)	Sometimes makes appropriate choice of tools to complete the task. Material choice reflects a satisfactory level of understanding of the materials' properties Skills and techniques applied to a satisfactory standard (15–19 marks)	Inappropriate choice of tools used to complete the task. Poor use of materials Skills and techniques applied to a low standard (0–14 marks)
Design process Plan and produce three dimensional art works. (30 marks)	Detailed notes and sketches for innovative or original ideas generated Detailed planning includes such things as time-line, materials and tools needed, costs All art works and portfolio completed within time frame (25–30 marks)	Notes and sketches for original ideas generated. Planning includes such things as time-line, materials and tools needed, costs Art works and portfolio completed within time frame (20–24 marks)	Some notes and sketches for ideas generated. Some evidence of planning the carving or construction Art works and portfolio completed (15–19 marks)	Limited notes and sketches generated. Art works and portfolio not completed within time frame (0–14 marks)
Creativity Demonstrate a sense of composition and creative originality to communicate ideas (40 marks)	Works are expressive and detailed. Shapes, texture and appropriate use of materials are used to create interest in the completed three dimensional art works. Student has great control and has experimented. (35–40 marks)	Works are expressive and somewhat detailed. Little use has been made of pattern shading or texture. Communication of a message is evident. (30–34 marks)	Some examples of expressive work with evidence of some detail in most works. Message is not visually strong (20–29 marks)	Works lack almost all detail OR it is unclear what each final work is intended to be. (0–19 marks)

Use the following marking guide to mark each of the three dimensional art works students have completed for the assessment task. You can tick the appropriate box and then look at the students' overall achievement for each task and then give an on-balance assessment for the unit. If, for example, the student gets a tick in the Very High Achievement box for most components of the three art works then you would give the student a Very High Achievement and a mark between 90 and 100.

Students should have access to a copy of the marking guide.

Marking guide: Create a three dimensional carving, construction from found objects, and construction using fibres and fabrics.

Criteria		VHA	HA	SA	LA
Skills and techniques Select and safely use appropriate tools, techniques and materials	Selection of tools Safe use of tools Safety requirements met (such as the wearing protective clothing) Selection of materials Understanding of properties of materials Application of skills and techniques of carving Application of skills and techniques of construction				
Design process Plan and produce three dimensional art works	Detailed notes and sketches Many ideas developed Refinement of chosen idea Planning (include time-line, material and tools needed, costs) Three dimensional art work completed within time frame Evidence of constructive evaluation Presentation of portfolio				
Creativity Demonstrate a sense of composition and creative originality to communicate ideas	Innovative or original ideas Expressive and detailed work Shapes and texture of materials create interest in the completed three dimensional art works. Experimentation with materials Message communicated clearly				

Grade 10 units

10.1 Performing Arts 3

Step 1 – Interpreting the unit learning outcomes

Remember these learning outcomes link to the broad learning outcomes 1, 2 and 4.

Outcome 10.1.1: Students can create and perform either contemporary dance, drama or musical items.

This outcome requires students to further develop their experiences in the performing arts through performing contemporary dance or drama or music items. Students should be provided with opportunities to experiment with and explore contemporary styles of dance, drama or music and to create performance items.

Outcome 10.1.2: Students can respond to and appreciate artistic expressions.

This outcome requires you to revise art appreciation and how to apply the elements of appreciation when observing a performance. You must provide opportunities for students to be part of an audience so that they can respond to performances, reflect on and evaluate the performance they have seen or heard.

Step 2 – Planning for assessment

Study the assessment requirements of the unit. These will tell you what specific knowledge and skills students will need to demonstrate they have achieved the learning outcomes.

Assessment task one requires students to create and perform either a contemporary dance, drama or music item either individually or in a group.

Assessment task two is the evaluation of a dance, drama or music performance where students are required to watch or listen to a performance. It includes:

- individual and group reflection on the process used by the performers
- individual and group reflection on the effectiveness of the medium in conveying meaning
- students making an individual judgment or expressing an opinion on the quality or value of the performance.

The performance standards and marking guide for marking these assessment tasks are at the end of the unit.

Step 3 – Programming a learning sequence

Weeks 1– 5

This unit should be used as an opportunity for students to specialise in either contemporary dance, drama or music. This means that different groups of students in your class may be exploring and experimenting with different performance items at the same time. For example one group may be working on a dance sequence, another group developing a comedy routine and another group playing in a string band.

After an introduction to elements of contemporary dance, drama and music, your role as a teacher is to assist groups with skills development in their chosen specialisation, for example, helping the drama group with skills such as improvisation, characterisation, mime and theatre skills. Ideas and information for supporting skills development can be found on the following pages. Students should be encouraged to use their performance item to explore a significant social issue such as HIV/AIDS or domestic violence.

As different groups perform their dance, drama or music items, other students should be watching and evaluating using arts appreciation techniques for assessment task two.

Step 4 – Elaboration of activities and content

Contemporary drama techniques

Improvisation

Improvisation means making up movements, actions and/or words as you go along. With improvisation you have little time to think. Sometimes you may have a minute or so, other times you have to respond immediately to another character or situation.

The main qualities need for good improvisation are quick reactions, co-operations with others and being able to accept what other people do and build on it to keep the improvisation going. Improvisation is most vivid when performers do not plan ahead, but really listen to other performers and respond spontaneously to what has happened just before.

Improvisation can be used to write plays and in dance. A group of people decide on a subject, then think of scenes or dance movements to improvise that show different views of it or raise questions.

Characterisation

Improvisation can be used to develop characters which audiences find believable. Actors can make up names, personalities, what the character would wear, what they would carry. When an actor has a part in a play he/she has to search for clues about the role. Actors look at the cast list, stage directions, what other characters say about them and what the character says and reveals. When creating a particular character actors have to think about aspects such as age, sex, height, weight, movement, body type, expressions, voice and how the character talks as well as personality characteristics.

Learning lines is crucial for the success of a play. The cast must know their lines before they can act freely, move about and make eye contact. Words in a play must be looked at in context. This means who says them, to whom, why, what leads up to them and what is said or done next. Each speech must be said in a way that is consistent with other things a character says or does.

Activity

- Form groups and select a character for each person in the group.
- Practise your character then present the character to the whole class. Characters could include a lapun man/meri; tall person; fat businessman; police officer; doctor; frightened child.
- Discuss the different ways your peers in other groups chose to play the same character.

Mime

Mime is movement with meaning. In mime you can create an image in your imagination and use your body to re-create the image for the audience. Good mime depends on the sharpness of the mime artist's past observations and the accuracy in recalling the observations. When you mime something you select from your memory what you will try to reproduce. Only the essential details of what you want to convey should be selected and the minimum number of movements used to communicate the details to the audience. For example to mime being a cat all that is needed is the suggestion of licking a paw and using the paw to wipe an ear. To produce a successful mime you need to break the action into steps and practice with precision, pace and pause.

There are three types of mime:

- action mime – observation and reproduction of everyday activities
- character mime – miming actions with a sense of the thoughts and feeling of a character
- dramatic mime – miming actions with a sense of the thoughts and feeling of a character in interaction with other characters

Costume can be very helpful in mime, because it can remind the audience of the type of person represented. Mime artists usually only choose one or two items of apparel to portray their character, for example a hat or a jacket.

Activity

Students mime the following actions as themselves – drinking from a bottle, throwing and catching a ball, walking with a sore leg, knocking on a door. They then mime the same actions as an old man/meri, a child.

Production components

Sets

When it is not in use a stage is just an empty space. When a play is on, a special acting area is usually created on the stage. This defined and decorated area is known as the set. It may represent a particular place, or just provide different levels and spaces for performers to work on and in. The

easiest sets are either boxes or screens. In a box set, panels make three sides of the room. The audience looks in from the fourth side. Panels or banana leaves joined together and covered on both sides form screens which stand up on their own. With different scenes on each side, you can turn it around for a quick scene change. This is a cheap and easy way to make a set. Painting extra scenes on cheap fabric or newspaper and pinning them to the screen can give you additional sets very quickly. Backdrops are painted cloths hung across the stage as scenery. They can be raised or lowered by ropes. Seen from a distance, paint tricks used on the wood and canvas of the set can look like stone, water or any other material. Texture such as hessian, wallpaper or torn paper can also be added to the panels to create an atmosphere.

The play's author nearly always gives some clues about what the set should be like. He/she may describe a room in detail or give a general idea such as 'a sunny oval'. Within the needs of the plot the director knows what style of set is required. A set can be a neutral space which comes to life with actors, costumes and lights; it can be symbolic with colours and shapes being used to suggest meaning; it can be realistic; or a replica.

Props

Props (properties) are all the things required to decorate the set and be used by performers. They can be made, borrowed, hired or improvised. Not all sets require realistic dressing. A play can be performed with very few props used imaginatively, for example a few boxes on stage can be used as chairs, tables, steps, shelves, hiding places. Personal props are used by performers to help build a character. Sometimes these are mentioned in the script. Some props are crucial to the plot, such as glasses and drinks for a party scene, a murder weapon in a thriller.

Many props can be made from paper mache (strips of paper and glue moulded into shapes) or from everyday things painted and decorated to make them look different or expensive.

Activity

- Students work in pairs.
- Each selects one prop from the list and uses it as an item of central importance in an improvisation. Remember they must establish who they are, where they are and what they are doing to get what they want. All these decisions will influence the way they use the prop.

Props: book, a bunch of flowers, a belt, a cooking pot, a pair of scissors, a newspaper, a shoe, a towel, a key, a ball.

Costume

Costumes are part of the overall design of a dance or drama production. They complete the impression made by the set, influence the way performers feel and move and help create the mood of the performance. Costumes can be made from second-hand and junk materials such as bedspreads, braid, feathers, lace, fake fur, hats, laplaps, leaves or pasta.

Lighting

Lighting in the arts is very special. Usually the main lights (house lights) dim when a performance is about to start. Then the stage lights come on creating a mood. Good lighting makes the best of costumes and set. Bad lighting can spoil the whole effect.

Sound

In a theatre or stage space there is no natural background noise. Any sounds or music needed to create atmosphere must be chosen and made. Some noises eg the crack of thunder, may be an important part of the script. In a musical show, singers and musicians must be heard clearly as they sing or play. The main sources of sound are microphones, amplifier, speakers, CD player, cassette deck and mixer. Sounds are called 'live' if they are made during the performance such as someone singing or playing music. Pre-recorded sounds are made on a tape and played back at the right moment.

The director

Although a performance seems spontaneous, it is usually carefully planned and rehearsed. It is the director's job to bring all the elements together smoothly. The director:

- makes decisions about sets, costumes and acting style
- holds meetings with set designers and other technical production people
- holds auditions for roles
- schedules and conducts rehearsals
- works with the performers

Working with performers is the most demanding aspect of the director's role. He/she usually has a fairly clear idea about how the characters should develop. However, performers cannot be forced to produce what the director wants. A director must be aware of all the different techniques that can be used in rehearsal and choose those which encourage an appropriate performance style.

The director's most important role is to be outside the action and judge objectively how it comes across and if it could be improved. From a distance, the director sees the impact various groupings and movements will have on an audience.

The stage manager

The stage manager oversees all that happens during preparation for a performance, such as gathering props and building the set, to make sure it is all going according to plan. During the performance he/she takes charge backstage and makes sure the set, props and performers are ready and in the right place.

Suggested activity

Students form groups and write, rehearse and perform a play which must include elements of dance and music. The theme could be decided by you or the class or students could decide on their own theme.

Sample ideas:

- a happy event, or sad event or scary event that happened in your community
- a current issue
- dramatisation of a book or poem studied in English
- a myth or legend
- a traditional story
- a personal experience.

Contemporary Dance

Modern or contemporary dance has a variety of forms such as waltz, tango, salsa, rock and roll, disco, hip-hop and break dancing and techno but it does not necessarily involve learning steps (like, for example, ballroom). It often concentrates more on finding freedom of movement in the body.

Contemporary dance can tell a narrative, convey an emotion, deal with an issue or explore a theme. It can also be "pure dance", simply a connection of dancer and movement, or an interpretation of rhythm or music.

Creating a contemporary dance

Activity

Students will visualise a memorable event and draw a picture that projects the most important aspects of their memory. They then choose three aspects to express by creating meaningful movements for them. Allow all students to build their own movement story or phrase. Then ask them to vary the movements in several different ways: change the tempo, dynamics, etc. Encourage the students not to discuss the story from which the movements were derived. The individual stories now take a back-seat to the group choreography as the movements become important for themselves. Do a brief performance of the pieces with no music.

After all of the individual pieces are choreographed, place the students in groups of three or four and let them choreograph short dance pieces using movements from each of their initial choreographies as a basis for the dance. Inform them that it is now the movement that becomes important, their own individual experiences are no longer the focus of the dance. Encourage them to vary their movement using repetition, stillness, change of order, etc. The pieces should be no longer than three minutes in length. Every student should take an active role in creating the works and each student's original movements must be incorporated into the final dance. The students may incorporate music at this point.

Learning the macarena

Recommended music: *Macarena* by Rio Los Mar

Beginning dance formation: Lines

(4 wall line dance, 16 counts)

1. Place R fist in front of face
2. Place L hand around R wrist
3. R hand across chest on L shoulder
4. L hand across chest on R shoulder

5. R hand out in front as base of T
6. L hand on top of T
7. R hand on R shoulder
8. L hand on L shoulder
9. R fist on R hip
10. L fist on L hip
11. R hand straight up
12. L hand straight up
13. R and L hands in and out
14. Repeat
15. Repeat
16. Quarter jump to the left

Begin Again

Variations

After students have learned the 'traditional' Macarena, they could be asked to create a new dance created using a theme of their own choice. They would need to create hand gestures and/or non-locomotor movement which relate to their chosen theme.

Contemporary music

In the broadest sense, contemporary music is any music being written in the present day. In the context of classical music the term applies to music written in the last half century or so, particularly works post-1960

There are many forms of contemporary or modern music such as:

Rhythm and blues

Rhythm and blues (R&B or RnB) is a popular music genre combining jazz, gospel, and blues influences. It was first performed by African American artists. It began in the late 1950s in the Memphis and Detroit areas of the United States. The instruments used are guitar, bass guitar, keyboard drums, horn section and vocals.

Rock and Roll

Rock and roll (also known as rock 'n' roll), is a defined genre of music that originated in the United States in the 1950s, and quickly spread to the rest of the world. It later evolved into the various sub-genres of what is now called simply 'rock'. From the mid 1950s to the current time, rock has been one of the most popular forms of music in the western world. The heart of rock and roll is the rhythm, which is basically a boogie woogie blues rhythm with an accentuated backbeat, almost always on snare drum. Rock and roll is typically played with an electric guitar, an electric bass guitar, a drum kit, and sometimes a piano or keyboard. In the rock and roll style of the early 1950s, the saxophone was often the lead instrument, replaced by guitar in the mid 1950s.

Hip Hop

Hip hop refers both to a musical and cultural genre or movement that was developed by African Americans predominantly in urban communities over the last quarter-century. Since first emerging in New York City in the

seventies, hip-hop has grown to encompass not just rap music, but an entire lifestyle that consistently incorporates diverse elements of ethnicity, technology, art and urban life.

In 1983 former Black Spades gang member Afrika Bambaataa and the Soul Sonic Force released a track called *Planet Rock*. Instead of rapping over disco beats, the crew invented a funky new electro sound, taking advantage of the rapidly improving drum machine and synthesiser technology. Many credit the sensation caused by the track as the defining moment in hip hop music.

Heavy metal

Heavy metal is a genre of rock music that emerged as a defined musical style in the 1970s, having its roots in hard rock bands which, between 1967 and 1974, mixed blues, jazz, and rock to create a hybrid with a thick, heavy, guitar-and-drums-centred sound, characterised by the use of highly-amplified distortion.

Heavy metal began gaining popularity in the 1970s and 1980s, at which time many of the now existing sub-genres first evolved. Heavy metal has a large world-wide following of fans known by terms such as "metalheads" and "headbangers".

Folk music

Folk music, in the original sense of the term, is music by and for the common people.

Folk music arose, and best survives, in societies not yet affected by mass communication and the commercialisation of culture. It normally was shared by the entire community (and its performance not strictly limited to a special class of expert performers), and was transmitted by word of mouth.

During the 20th and 21st centuries, a revival of folk began and the term *folk music* took on a second meaning: it describes a particular kind of popular music which is culturally descended from or otherwise influenced by traditional folk music. Like other popular music, this kind of folk music is most often performed by experts and is transmitted in organised performances and commercially distributed recordings. However, popular music has filled some of the roles and purposes of the folk music it has replaced.

World music

The term "world music" refers to any form of music that is not part of modern mainstream Western commercial popular music or classical music traditions, and which typically originates from outside the cultural sphere of Western Europe and the English-speaking nations. The term became current in the 1980s as a marketing/classificatory device in the media and the music industry, and it is generally used to classify any kind of non-Western music.

In musical terms, "world music" can be roughly defined as music which uses distinctive ethnic scales, modes and musical inflections, and which is usually (though not always) performed on or accompanied by distinctive traditional ethnic instruments, such as the kora (African lute), the steel drum, the sitar or the digeridoo.

Although it primarily describes traditional music, the world music genre also includes popular music from non-Western urban communities (e.g. South African "township" music) and non-European music forms that have been influenced by other "third world" music (e.g. Afro-Cuban music). Examples of

popular forms of world music include the various forms of non-European classical music (e.g. Japanese koto music, Hindustani raga music, Tibetan chants), eastern European folk music (e.g. the village music of Bulgaria) and the many forms of folk and tribal music of the Middle East, Africa, Asia, Oceania and Central and South America.

World music is generally agreed to be traditional, folk or roots music of any culture that are created and played by indigenous musicians or that are closely informed or guided by indigenous music of the regions of their origin.

Over the 20th century, the invention of sound recording, low-cost international air travel and common access to global communication among artists and the general public has given rise to a related phenomenon called "cross-over" music. Musicians from diverse cultures and locations could readily access recorded music from around the world, see and hear visiting musicians from other cultures and visit other countries to play their own music, creating a melting pot of stylistic influences.

Country music

Country music, also known as country and western music or country-western, is a blend of popular musical forms originally found in the Southern United States. It has roots in traditional folk music, Celtic music, blues, gospel music, and old-time music and evolved rapidly in the 1920s.

Activities

- Listen to a variety of contemporary music on the radio for a set period of time. Write down the songs that are played and classify them. Discuss the most popular type of songs and why they are popular.
- Students select a contemporary song to learn and perform, either as a class or in groups.
- Write a rhythm and put words to it, hip-hop style.
- Write lyrics to a contemporary tune.
- Make up a class top-ten hit parade. Divide the class into ten groups with each group singing one of the songs in a count-down performance.
- Hold a disco night and select and arrange the music
- Research a famous person or group that has influenced modern music such as the Rolling Stones, John Lennon, Elvis Presley
- Research a contemporary music style.
- Compose a modern song and lyrics. Write the music for accompanying instrument/s such as a percussion instrument, drum, guitar or piano.

Appreciation and evaluation of performances

There are a number of ways you can help students appreciate the performing arts, and evaluate what they hear or view.

When watching a dance performance, you can encourage students to:

- identify the purposes of the dance
- re-tell the story
- identify how movements are used to create meaning
- discuss the way the dance is structured and the effects used to create tension, comedy, suspense etc

- discuss how the dancers portray their character or give meaning to their movements
- evaluate the audience response.

When watching a drama performance, you can encourage students to:

- identify the purposes of the drama
- re-tell the story
- identify how language is used
- discuss the way the drama is structured and the effects used to create tension, comedy, suspense etc
- discuss how the actors portrayed their character
- discuss and write about the drama expressing their own observations opinions and feelings
- evaluate their own reaction to the drama
- evaluate the audience response.

When listening to music or songs you can encourage students to:

- describe and discuss music in terms of pitch, rhythm, harmony
- identify and describe distinct musical features
- listen to the performance of a composition and talk about the way an identified musical element was used to help create musical meaning
- listen and follow a score of a group composition and evaluate the performance according to the score or notes
- listen to different performances of a piece of music or songs and use stated criteria to give reasons for their preferred performance
- evaluate their own reaction to the music
- evaluate the audience response.

Performance standards and marking guide

10.1 Performance standards for assessment task one					40 marks
Create and perform a contemporary dance or drama or music item either individually or in a group					
Criteria	Very High Achievement	High Achievement	Satisfactory Achievement	Low or no Achievement	
Creativity Create contemporary dance, drama or musical (10 marks)	Display originality in developing a range of creative dance and drama movements or musical items. (9–10 marks)	Display originality in developing a creative dance or drama movements or musical items. (7–8 marks)	Create dance or drama or musical items (5–6 marks)	Unable to create dance or drama or musical items without assistance (0–4 marks)	
Performing skills and techniques Demonstrate performance skills in dance or drama or music (20 marks)	Demonstrate a range of complex skills and techniques with a very high level of proficiency (18–20 marks)	Demonstrate complex skills and techniques with a high level of proficiency (14–17 marks)	Demonstrate skills and techniques with a degree of proficiency (10–13 marks)	Has difficulty in demonstrating skills and techniques (0–9 marks)	
Communicate ideas Communicate ideas through a performance (10 marks)	Communicate complex ideas and information effectively in a performance (9–10 marks)	Communicate ideas and information effectively in a performance (7–8 marks)	Communicate ideas through a performance (5–6 marks)	Communicate limited ideas and information in a performance (0–4 marks)	

Use the following marking guide to mark the contemporary dance or drama or music item students have completed for the assessment task. You can tick the appropriate box and then look at the students' overall achievement and give an on-balance assessment. If, for example, the student gets a tick in the Very High Achievement box for every component of the assessment, then you would give the students a Very High Achievement and a mark between 36 and 40.

Students should have access to a copy of the marking guide.

Marking guide: Create and perform a contemporary dance or drama or music item either individually or in a group
40 marks

Criteria		VHA	HA	SA	LA
Creativity Create contemporary dance or drama or music	Improvisation and originality in using contemporary sounds and rhythms				
	Creativity in developing choreographed dance				
	Originality in developing short plays				
Performing skills and techniques Demonstrate performance skills in dance or drama or music	Development and refinement of dance or drama or music skills and techniques				
	Technical skills performed with expressiveness, clarity, musicality				
	Performance rehearsed				
	Use of voice or body				
	Level of confidence				
	Performance skills and techniques				
Communicate ideas Communicate ideas through a performance	Meaning conveyed clearly through performance				
	Ideas sustained throughout the performance				
	Performance appropriate for the audience				
	Performance changed in response to feedback				

Performance standards for assessment Task 2 Evaluate a dance, drama or music performance					20 marks
Criteria	Very High Achievement	High Achievement	Satisfactory Achievement	Low or no Achievement	
Communicate ideas about a range of performance (10 marks)	Communicate complex ideas and information effectively about a dance, drama or musical performance (9–10 marks)	Communicate ideas and information effectively about a dance, drama or musical performances (7–8 marks)	Communicate ideas about a performance (5–6 marks)	Communicate limited ideas and information about a performance (0–4 marks)	
reflect upon and evaluate both their own and others' performance (10 marks)	Reflects upon and evaluates own and others' performance carefully and fairly using a range of agreed criteria (9–10 marks)	Reflects upon and evaluates own and others' performance fairly using a range of agreed criteria (7–8 marks)	Evaluates own and others' performance using agreed criteria (5–6 marks)	Evaluates others' performance using agreed criteria with help (0–4 marks)	

10.2 Visual Arts 3

Step 1 – Interpreting the unit learning outcomes

These unit learning outcomes link to the broad learning outcomes 3, 4 and 5.

Outcome 10.2.1: Students can develop and practice ethical skills.

This outcome requires you to teach students to observe copyright and traditional ownership of images, ideas and local customs and to respect sacred totems, tattoos, etc which are of value to different cultural groups.

Outcome 10.2.2: Students can be innovative in the use of appropriate skills and techniques.

This outcome requires you to encourage students to gain confidence in using learned skills to produce work that exemplifies their own individual style. Students need opportunities to apply graphic design skills and techniques in creative ways.

Outcome 10.2.3: Students can explore and develop ideas to produce designs.

This outcome requires you to encourage students to explore, experiment and take risks in developing their ideas, and to provide opportunities for students to make appropriate creative decisions.

Step 2 – Planning for assessment

For assessment task one students must use the graphic design process to develop and produce a corporate identity portfolio.

Students may work using an existing business and redesign the existing designs or the student can develop a corporate identity portfolio for an imaginary business. All student design work needs to be original as there is no place for direct copying of other works.

The assessment marking guide for marking the design is at the end of the unit.

Step 3 – Programming a learning sequence

Weeks/ Topics	Activities	Resources
Week 1 The design process Portfolio Design Brief	An introduction and revision of the design process covering the 8 stages (Teacher directed activity) Each student needs to make a folder to store all design works. Develop corporate identity (Graphic imagery required for a business) through discussion of requirements such as logos, business cards, stationary and other items and look at examples. Introduction to the design brief	A sketch book made from A4 paper is adequate but A3 sketch book would be preferable Student's use own creativity for the type of folder suitable to contain all works safely. Students can do this in their own time. Collections of business cards, letterhead note paper and examples of logos collected from magazines and newspapers, card-board cartons, labels, aluminium cans, travel brochures. Further examples of corporate identities can be found in the telephone directory.
Weeks 2–4 Plan ideas Thumbnail Drawings Develop selected drawing idea Select final idea and develop Complete final graphics Evaluation of portfolio	Research Make written notes on possible ideas. Draw ideas in small quick thumbnail sketches (9–12 drawings per one A4 page) or use appropriate graphic design computer application Select 2–3 (2 on one A4 page) drawings to further develop and add details and colours Choose best ideas and develop to final standard for presentation (This could include, for example 1 business card, 1 logo and 1 letterhead) Self and/or peer evaluation of final graphics can be recorded in a written paragraph by the student for their portfolio	Collect business cards, examples of logos and letterheads. Sort out and set up in a portfolio, students should discuss, and write personal comments on suitability of size, style, visual layout. Encourage students to include personal notes and comments throughout portfolio.
Week 5 Presentation of portfolio for assessment	Finish any incomplete work and arrange portfolio systematically for assessment by teacher.	
Weeks 6–10 Option A or B or C or D	The teacher selects the options and the activities required to complete the unit	

Step 4 – Elaboration of activities and content

What makes a good design?

There is no secret formula for drawing something that everyone likes and agrees is a good design. It is up to the designer or the consumer, to make a choice and decide what they like or dislike and what works best.

Good design will be a balance of many elements which include:

- Aesthetics – this is what a design looks like. It is an emotional response based on how appealing an individual finds the design. Components such as visual appeal, proportion, colour, texture, help determine whether an item is judged to be aesthetically pleasing or not.
- Shape and form – the outline or outward appearance of an object. Colour and material are not relevant to an object's shape or form.
- Proportion – balance. If a product is well proportioned, it is balanced. For example, if it is too tall and skinny it will fall over, or look silly either by itself or next to something else. Symmetrical balance means that one side looks the same as the other. Asymmetrical balance means that one side is different to the other. Either style can be used in good design.
- Colour – The colour used in a design can affect whether or not it is aesthetically pleasing. The thoughtful use of colour can make a big difference.

Sample design brief

Problem

A new business wants to develop its identity using a corporate design which will be used for all aspects of the business.

Design brief

Design a corporate identity for a new business.

Specifications

- The design must be able to be used for all business communications and transactions, for example:
 - logos
 - business cards
 - calendars
 - brochures
 - uniforms
 - letterheads.
- The design must look good and represent the business.
- Design time less than 5 weeks.
- Appropriate design.
- The design can be done manually or using a computer.

Research

- Find examples of corporate identities such as Air Niugini, Coca-Cola.
- Discuss how corporate identities are used and why they are important.
- Display examples of corporate identities such as the school logo.

Investigations

- What type of business requires the corporate identity?
- What does it sell/trade/do?
- What type of design will best represent the business?
- Is there a graphic design computer application that will be suitable?

Drawings

- Thumbnail sketches – sketch a number of ideas or use a computer graphics application to create drafts.
- Divide your paper into four even parts and do a different design in each part.
- Choose the design you like best and draw it again in more detail.

Making

- Mark out your design using a grid or measurements.
- Use your design to make a number of different types of business documents such as business cards and letter heads.

Evaluation/Testing

Consider the following questions and write an honest comment about your product.

- Does your design represent the business?
- Does it look good?
- How could you have made it better?

See unit 9.3 for further elaboration of the elements of design.

Performance standards and marking guide

Use the following marking guide to assess the graphic designs and design portfolio students have completed. You can tick the appropriate box, look at the performance standards and the students' overall achievement and give an on-balance assessment. If, for example, a student gets one tick in the High Achievement box, seven ticks in the Satisfactory box and one tick in the Low Achievement box, then, on balance you would give him/her a Satisfactory Achievement and a mark between 30 and 41.

Marking guide: Use the graphic design process to prepare a corporate identity portfolio. Show all the steps undertaken. **60 marks**

Criteria		VHA	HA	SA	LA
Skills and techniques Select and use appropriate graphic design techniques and materials 20 marks	Selection of graphic design techniques Safety requirements met Selection of tools and materials (drawing materials or computer program) Application of graphic design skills and techniques Lettering well formed and easy to read Attention to detail Use of colour				
Design process Develop designs which meet the requirements of the design brief 20 marks	Detailed notes and sketches Design brief requirements met Research undertaken Many ideas developed Refinement of chosen idea Planning (include time-line, material and tools needed, costs) Graphic designs completed within time frame Evidence of constructive evaluation Reasons given for final choice of design Presentation of portfolio				
Creativity Develop designs with evidence of original thinking 20 marks	Innovative or original ideas Expressive and detailed work Shapes and texture of materials create interest in the completed graphic design. Experimentation with designs Message communicated clearly Design reflects the corporate identity				

10.3 Integrated Arts

This unit should be planned to coincide with cultural or special events in the school or community. For example if the school holds a cultural day in term one, then this unit should be taught in term one. If there is a cultural show in the province in term two, then the unit should be taught in term two with the students participation in the cultural show used for assessment purposes.

Step 1 – Interpreting the unit learning outcomes

These unit learning outcomes link to the broad learning outcomes 1, 3, 4 and 5.

Outcome 10.3.1: Students can create and develop arts products in dance, drama, music, or visual form.

This outcome requires you to give students the opportunity to use their skills to produce quality art products which they exhibit or perform at a cultural show or special event.

Outcome 10.3.2: Students can perform or exhibit art in various forms.

This outcome requires you to teach students the skills involved in organising performances or exhibitions. Students must also be given the opportunity to apply these skills in creative ways when participating in a cultural or special event.

Outcome 10.3.3: Students can develop and practice ethical entrepreneurial skills.

This outcome requires you to teach students to observe copyright and traditional ownership of products produced in both the performing and visual arts eg images, ideas and local customs, respect for sacred totems, tattoos, music composition which are of value to different cultural groups or individuals.

Step 2 – Planning for assessment

Study the assessment requirements of the unit. These will tell you what specific knowledge and skills students will need to demonstrate they have achieved the learning outcomes.

The assessment task requires students to plan, create, develop and perform or participate in an integrated event either in groups or individually.

The marking guide for marking this task is at the end of the unit.

Step 3 – Programming a learning sequence

This unit is an integrated unit, combining elements of dance, drama and music, and visual arts. It requires students to prepare for a cultural or special event at the end of term, in which students either perform dance, drama and music items or prepare and exhibit their art works.

All students must be involved in the event either through a performance or exhibiting their art works and must contribute to the organisation and promotion of the event.

Different groups or individual students will be working on different activities during the term. Some of your students will be spending time creating art works and organising their art exhibition whereas others will be rehearsing performance items. Your planning must allow you to coordinate the range of classroom activities.

Sample program

Weeks/ Topics	Activities	Resources
Week 1 Cultural /special event	Brainstorming What are cultural/special events? Identify special events such as the Olympics, Carnivale, the grand prix, football grand finals in: local communities and the province other countries	Experts from the community Musical instruments Paint Fabric Other materials needed for traditional bilas
Week 2 Planning a cultural/special event	Class/group meeting decide on the type of activities to be held Determine roles and responsibilities for organisation of event decide on the items, participants and audience keep written records	Framing and mounting materials
Weeks 3–7 Working towards the cultural event	Create, develop, refine performances and items Practice skills and rehearse for performances eg dance, drama, choir, string bands, live bands Refine artworks ,framing, numbering and costings Class meeting to check on progress	Assessment Continuous assessment with each stage of the development of the performances and items assessed and feedback given.
Weeks 8–9	Rehearsals and preparation Promotion of events	
Week 10	Hold the event Evaluation of the event	

Step 4 – Elaboration of activities and content

In this unit some students will organise and participate in a cultural or special event where they will combine dance, drama and music in a special performance, and others will organise an art exhibition. They could combine with the other Arts classes and organise a large event, or they could organise a smaller class event. It could be a fund-raising opportunity for the school and an opportunity to include the local community.

All the skills and techniques in Grade 9 and Grade 10 should be used in the planning, practising, rehearsing and performance or exhibition by all students.

Class meetings

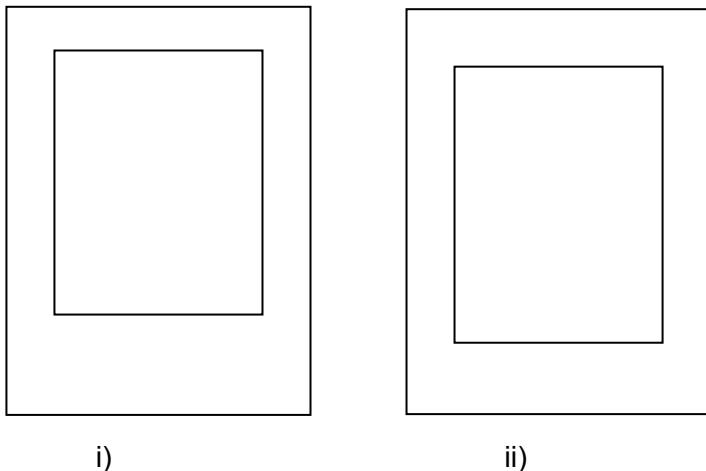
Class meetings can be used for students to contribute to decisions about the cultural event or special event.

- Consider possible ways of organising the class.
- Establish the ground rules and structures that will create a workable and effective class meeting.
- Determine the roles within the class, eg chairperson, recorder.
- Agree on time limits for speakers.
- Explain what an agenda is and the need for one. Encourage students to list points for discussion on the agenda by displaying on a classroom wall:
 - introduction
 - purpose of meeting
 - possible topics ...
 - update from ...
- Focus on the main purpose of the meeting as a way of bringing about action
- Implement decisions that are reached. It is important that students know they have the power to bring about change.
- Include time for evaluation to see if decisions reached have solved problems or resolved issues.
- Encourage everyone to speak clearly and listen attentively.

Presenting art work for display

Mounting and framing

- Mounting and framing are used to enhance a completed art work and give it a professional look.
- When mounting or framing art, you need to consider:
 - costs
 - time
 - material available
- Art works can either be mounted on top of the mount, or underneath it (window mounting). The art work should be arranged on the mount board in one of two ways:
 - The side and upper borders are the same width and the lower border is twice the width of the other borders (i)
 - the lower border is slightly wider than the top of the mount, which in turn is slightly wider than the sides (ii).



Organising an exhibition

When students display their art works to others or the public, they are presenting their images and ideas to an audience.

A successful exhibition needs a lot of preparation and planning. The following points should be considered when mounting an exhibition of art works.

- What is the purpose of the exhibition:
 - to sell art works and raise money
 - to showcase the art works done by students
 - to raise money by charging an entry fee?
- What brings the exhibition together? Should there be a theme, style, common medium?
- Who is the audience?
- What is left out of the exhibition is just as important as what is included. Make decisions carefully about which works to include.
- How is the art work going to be displayed? If it is to be hung on walls, the placing of different sizes and shapes of art work, and the display of three dimensional art works need to be planned. If there is no wall space available, can they be placed to advantage on the ground, or hung on a fence?
- Ensure all works are mounted properly.
- Decide if the art works should have a title.
- Art works are generally classified in exhibitions by placing a label next to them stating the artist, title, date and medium, and price if applicable.
- Invitations should be sent to the audience. It should show relevant information about the show (eg fund raising exhibition), venue, date and times the exhibition is open.
- The highlight of the exhibition is usually the opening. Organise for someone important to open the exhibition.
- Care should be taken with the art works on display. The exhibition should be constantly monitored.

Organising a performance for a special event or concert

When students perform dance, drama and music to others or the public, they are presenting their performance and ideas to an audience.

A successful performance needs a lot of preparation and planning. The following points should be considered when organising a concert or performance for a special event.

- What is the purpose of the performance:
 - to sell tickets and raise money
 - to showcase the performing arts skills of the students
 - to contribute to a community or provincial event such as a cultural show?
- What brings the performance together? Should there be a theme, style, common idea?
- Who is the audience? Is the performance appropriate for the audience?
- What is left out of the performance is just as important as what is included. Make decisions carefully about which acts, dances or musical items to include.
- Where is the venue for the performance going to be? Is there adequate space for a stage or dance area? Will the audience be able to see and hear the performance? Is there access to electricity if it is needed for music etc?
- Invitations should be sent to the audience. It should show relevant information about the show (eg fund raising concert), venue, date and times of the concert or performance.
- The highlight of the exhibition is usually the opening. Organise for someone important to open the concert or performance.
- Care should be taken with the props, costumes, bilas, works on display.

Ethical entrepreneurial skills

- Are there any reasons why particular dances or music are not appropriate such as cultural taboos, copyright?
- Are paintings or art works offensive in any way?
- Are art works copies of traditional craft, artefacts or images?
- If it is a fund raising event, who is going to collect the money and how is it going to be safeguarded and banked? Who is responsible for the budget and accounting for the monies spent?
- How will prices be determined for admission and sale of items?
- Does the promotion and advertising truly describe the event?
- Will the audience get value for money?

Performance standards and marking guide

Use the following marking guide to assess this unit. You can tick the appropriate box, look at the performance standards and the students' overall achievement and give an on-balance assessment. If, for example, the students gets two ticks in the Very High Achievement (VHA) column, most of

their ticks in the High Achievement (HA) column, several ticks in the Satisfactory column and one tick in the Low Achievement column, then, on balance you would give the students a High Achievement and a mark between 70 and 89.

Marking guide: Plan, develop, create and perform or participate in an integrated event either in groups or individually 100 marks					
Criteria		VHA	HA	SA	LA
Skills , techniques and processes demonstrate skills, techniques and processes in creating and presenting performing or visual arts items (40 marks)	<p><i>Performance</i> Development and refinement of dance skills and techniques Development and refinement of drama skills and techniques Development and refinement of music skills and techniques Choreography skills Performance skills and techniques Performance learnt and rehearsed Presentation of performance Safe movements practised Attention to detail <i>Exhibition</i> Development and refinement of visual arts skills and techniques Safety requirements met (such as the wearing of protective clothing) Display and exhibition skills Presentation of exhibition Attention to detail</p>				
Knowledge and understanding demonstrate knowledge and understanding of performing and visual arts events (40 marks)	<p>Participation in class planning Participate in identification of appropriate event or exhibition Participate in identification of appropriate performance pieces and/or exhibition items Planning and preparation for event Research undertaken Resources required identified Stage or performance or exhibition areas prepared Costumes designed and produced Art pieces mounted or framed and displayed Audience identified Marketing undertaken</p>				
Ethical entrepreneurial skills Apply entrepreneurial skills ethically (20 marks)	<p>Initiative shown Entrepreneurial skills Ethical practices used Researched copyright or ownership where required</p>				

Recording and reporting

All schools must meet the requirements for maintaining and submitting student records as specified in the *Grade 10 Assessment, Examination and Certification Handbook*.

Recording and reporting student achievement

When recording and reporting student achievement you must record the achievement of the students in each unit and then, at the end of the year make a final judgment about the overall achievement, or progress towards achievement, of the broad learning outcomes. To help you do this, descriptions of the levels of achievement of the broad learning outcomes are provided in the Broad Learning Outcome Performance Standards.

When reporting to parents, the school will determine the method of recording and reporting. In an outcomes based system, student results should be reported as levels of achievement rather than marks.

Remember that the final school-based mark will be statistically moderated using the external exam results. The students' overall level of achievement may change.

Levels of achievement

The level of achievement of the broad learning outcomes is determined by the students' performance in the assessment tasks. Marks are given for each assessment task with a total of 100 marks for each 10 week unit, or 50 marks for each five week unit. The marks show the student's level of achievement in the unit, and therefore progress towards achievement of the broad learning outcomes.

There are five levels of achievement:

1. very high achievement
2. high achievement
3. satisfactory achievement
4. low achievement
5. below minimum standard.

A very high achievement means overall, that the student has an extensive knowledge and understanding of the content and can readily apply this knowledge. In addition, the student has achieved a very high level of competence in the processes and skills and can apply these skills to new situations.

A high achievement means overall that the student has a thorough knowledge and understanding of the content and a high level of competence in the processes and skills. In addition, the student is able to apply this knowledge and these skills to most situations.

A satisfactory achievement means overall that the student has a sound knowledge and understanding of the main areas of content and has achieved an adequate level of competence in the processes and skills.

A low achievement means overall that the student has a basic knowledge and some understanding of the content and has achieved a limited or very limited level of competence in the processes and skills.

Below the minimum standard means that the student has provided insufficient evidence to demonstrate achievement of the broad learning outcomes.

Achievement level					
Total marks	Very High Achievement	High Achievement	Satisfactory Achievement	Low Achievement	Below minimum standard
700	630 – 700	490 – 629	350 – 489	200 – 349	0 – 199
600	540 – 600	420 – 539	300 – 419	120 – 299	0 – 119
500	450 – 500	350 – 449	250 – 349	100 – 249	0 – 99
400	360 – 400	280 – 359	200 – 279	80 – 199	0 – 79
300	270 – 300	210 – 269	150 – 209	60 – 149	0 – 59
200	180 – 200	140 – 199	100 – 139	40 – 99	0 – 39
100	90 – 100	70 – 89	50 – 69	20 – 49	0 – 19
60	54 – 60	42 – 53	30 – 41	12 – 29	0 – 11
50	45 – 50	35 – 44	25 – 34	10 – 24	0 – 9
40	36 – 40	28 – 35	20 – 27	8 – 19	0 – 7

Sample format for recording Arts assessment task results over two years

Grade 9			
Unit	Assessment task	Mark	Student mark
9.1	1. Perform dance steps and gestures in time to rhythms	30	
	2. Perform a drama item that uses voice and body gestures to communicate ideas in response to sounds or rhythms	30	
	3. Write rhythms using rhythm grids and western notation	40	
9.2	1. Produce a figurative painting, mono-print and mosaic or collage	75	
	2. Produce a poster using graphic design processes	25	
9.3	1. Create and perform traditional dance and drama accompanied by traditional music	60	
	2. Test on traditional dances, drama and music	40	
9.4	Construction three, 3 dimensional carving, construction from found objects, and construction from fibres and fabrics.	100	
Total marks Grade 9		400	

Grade 10			
Unit	Assessment task	Marks	Student mark
10.1	1. Create and perform a contemporary dance or drama or music item either individually or in a group	40	
	2. Evaluate a dance or drama or music performance	20	
	Option /School developed unit	40	
10.2	Use the graphic design process to develop and produce a corporate identity portfolio.	60	
	Option/School developed unit	40	
10.3	Plan, create, develop and perform or participate in an integrated event either individually or in a group	100	
Total marks Grade 10		300	
Total marks Grade 9 and 10		700	

Broad learning outcomes and levels of achievement

Levels of achievement in Grade 9 and Grade 10 are recorded and reported against the broad learning outcomes. There are five broad learning outcomes in Arts. The performance standards for the levels of achievement are described in the following table.

Broad Learning Outcomes Performance Standards					
BLOs	Very High Achievement	High Achievement	Satisfactory Achievement	Low Achievement	Below minimum standard
1. Produce art works that communicate ideas in the performing and visual arts	Produces an extensive range of art works which communicate complex ideas and information effectively in both the performing and visual arts	Produces a range of art works which communicate ideas and information effectively in both the performing and visual arts	Produces art works which communicate ideas and information in both the performing and visual arts	Produces art works which communicate limited ideas and information in the performing or visual arts with help	Has failed to meet the minimum standard required.
2. Demonstrate knowledge and understanding of, respond to and appreciate, performing and visual artistic expression of a variety of cultures and historical periods	Demonstrates extensive knowledge and understanding of, responds to and appreciates performing and visual artistic expression of a wide variety of cultures and historical periods	Demonstrates sound knowledge and understanding of, responds to and appreciates performing and visual artistic expression of a variety of cultures and historical periods	Demonstrates some knowledge and understanding of, responds to and appreciates performing and visual artistic expression of one or two cultures and historical periods	Demonstrates some knowledge of performing and visual artistic expression of one or two cultures	Has failed to meet the minimum standard required.
3. Use a range of arts skills, techniques, processes, conventions technologies and materials safely to develop and refine original ideas	Independently selects and proficiently applies a wide range of relevant arts skills and techniques to develop and refine original ideas	Independently selects and applies a range of relevant arts skills and techniques to develop and refine original ideas	Uses a range of arts skills and techniques to develop original ideas	Uses a limited range of arts skills and techniques to develop ideas with help	Has failed to meet the minimum standard required.
4. Explore, research, identify and develop ideas to produce ideas, documents and designs in a variety of contexts	Explores, researches, identifies and develops complex ideas to produce a wide range of ideas, documents and designs in a variety of contexts	Explores, researches, identifies and develops many ideas to produce a variety of ideas, documents and designs in different contexts	Researches, identifies and develops some ideas to produce ideas, documents and designs in one or two contexts	Develops some ideas to produce documents and designs with help	Has failed to meet the minimum standard required.
5 Demonstrate an understanding of, and practice ethical entrepreneurial skills	Demonstrates extensive knowledge and understanding of, and uses initiative when practicing a range of ethical entrepreneurial skills	Demonstrates broad knowledge and understanding of, and practices ethical entrepreneurial skills	Demonstrates knowledge of, and uses ethical entrepreneurial skills	Uses ethical entrepreneurial skills with direction	Has failed to meet the minimum standard required.

Steps for awarding final student level of achievement

1. Assess unit tasks using unit performance standards and assessment criteria.
2. Record results for each task in each unit.
3. Add marks to achieve a unit result and term result.
4. Add term marks to get a year result.
5. Determine the overall achievement using the achievement level grid.
6. Report results using the broad learning outcome performance standards.

Example of reporting using the broad learning outcomes performance standards descriptors

Student: ***Antonia***

Subject: ***Arts***

*School-based assessment – ***High achievement****

This means Antonia can usually:

Produce a range of art works which communicate ideas and information effectively in both the performing and visual arts

Demonstrate sound knowledge and understanding of, respond to and appreciate performing and visual artistic expression of a variety of cultures and historical periods

Independently select and apply a range of relevant arts skills and techniques to develop and refine original ideas

Explore, research, identify and develop many ideas to produce a variety of ideas, documents and designs in different contexts

Demonstrate broad knowledge and understanding of, and practices ethical entrepreneurial skills

Resources

Art becomes more interesting and meaningful when you use a variety of resources and local materials in your teaching. There are local people in the community – local artists, village leaders, and people with special artistic skills and knowledge who can be invited to share their arts skills with your students.

You should be always trying to adapt, improvise, make, find or write material that will be useful for lessons. Arts can be taught without expensive equipment by making use of what is around you, though there is some equipment and materials that are essential to teach the Arts syllabus.

Materials and equipment for visual arts

- Paints
- Pencils
- Brushes
- Glue
- Paper
- Printing inks
- Cutting implements
- Carving implements
- Fabric
- Fibres
- Wax
- Wood off cuts
- Traditional craft supplies
- Design samples e.g. logos, brochures, letterheads, lettering guides.

Materials and equipment for performing arts

- Musical instruments
- Sound recordings
- Tape or CD player
- Videos of or access to dance groups
- Examples of western notation
- Movement charts
- Contemporary music recordings
- PNG music recordings
- Old clothes for costumes
- Everyday objects for props for plays
- Items for bilas.

Selecting and using resources

Selecting and using appropriate resources for art lessons is a very important part of your task. Resources can help students learn more effectively by:

- helping to gain and maintain interest in a lesson
- encouraging mental involvement and the use of different senses while learning
- making learning more meaningful by linking in with previous knowledge
- catering for students who learn best through different senses – for example, some students learn best through listening, while others learn best through seeing, touching, tasting, or a combination of these four ways
- helping in the recall of information
- making explanations of difficult concepts and skills clearer
- encouraging independent learning.

Types of art resources

Materials and artefacts

- Art works
- Text books, reference books
- Magazines
- Diagrams, charts, posters
- Worksheets, information sheets
- Pamphlets, brochures
- Television and radio broadcasts,
- Video, film, film strips
- Audio recordings
- Computer software
- Pictures, photographs
- Models
- Newspapers
- Made or found objects.

Natural and human resources

- Theatres, museums, galleries, art and craft markets
- Natural environment sites – rivers, beaches, rock pools, forests, cliffs, caves
- Crafts people, musicians and artists
- Community elders
- Teachers
- Parents.

It is important to relate people to topics being taught. For example when teaching Arts use a range of people such as a village string band, a local carver, someone who is making craft items for sale at the market.

Use people who make good role models, for example a female artist rather than a male artist. It is important for students to know about people who are a success in non-traditional roles.

It is important to take students outside the school to expose them to the 'real world'. There is usually something in every topic which can be done outside.

General guidelines for selecting and using resources

The effectiveness of the resource very much depends on whether it is suitable for the knowledge or skill to be learned and the attitude of the students. Classroom organisation is the key to using resources successfully. You need to:

- Prepare thoroughly. Make sure that you are familiar with the resource so that you use it with confidence and assurance. If equipment is involved, check that it is in working order, make sure that you know how to operate it and that it is available when required.
- Use the resource at the right place and time in the lesson. The resource should fit in with the flow and sequence of the lesson. It should serve a definite teaching purpose.
- Should the resource be radio, film, video or television, introduce the program by outlining the content. You might also set some questions to guide listening or viewing. Follow-up after using the resource by discussing and drawing appropriate conclusions.

Using the internet for classroom activities

Planning

- Where appropriate, incorporate computer sessions as part of planned learning experiences.
- Be aware that computers can be time-consuming and may require additional teacher support at unexpected times.
- Consider methods of troubleshooting, eg having students with computer expertise designated as computer assistants.
- Design activities that provide the opportunity for students to access, compare and evaluate information from different sources.
- Check protocols, procedures and policies of your school and system regarding the use of the Internet.

Managing

- Ensure that all students have the opportunity to explore and familiarise themselves with the technologies, navigation tools, e-mail facilities and texts on the Internet. It is likely that students will have varying degrees of expertise in searching for information and navigating the internet. Students will also have varying experiences and familiarity with the way texts are presented on the World Wide Web.
- Ensure that all students have an understanding of how to access the Internet and how to perform basic functions, eg searching, sending and receiving e-mail.

- Students with more experience in using the internet may have information that will benefit the whole class. Provide opportunities for students to share their experiences, interests, information and understandings. As well as planning lessons to instruct students in these skills, pairing students, and peer tutoring on the computer can enable more experienced students to assist other students.
- Ensure that students critically analyse arts information gathered on the internet just as they would for any other text. They should be aware that material posted on the World Wide Web is not necessarily subject to the conventional editorial checks and processes generally applied to print-based publications. When evaluating information students might consider:
 - the intended audience of the site
 - bias in the presentation of information, or in the information itself including commercial or political motives
 - accuracy of information
 - balanced points of view
 - currency of information, including publishing dates
 - authority of source or author (institution, private individual)
 - ownership of the website (corporate, small business, government authority, academic)
 - cultural or gender stereotyping.
- Ensure that software and hardware (computer, modem) are maintained in good working order.
- Ensure that all students are given equal opportunities to use the computer.

Assessing student work containing material from the internet

- Students can download large quantities of information from the internet. By itself this information provides very little evidence of student effort or student achievement. Students must make judgments about the validity and safety of information when working from the World Wide Web. They must consider the purpose of the text, identify bias, and consider the validity of arguments presented and the nature and quality of the evidence provided.
- When assessing student work that includes material drawn from the internet, therefore, it is important to recognise how students have accessed the particular information, what value they place on it and how they have used it for the particular topic being studied in class. It is useful to look for evidence of critical evaluation, and the development of students' capacities to access, manipulate, create, restore and retrieve information.

Useful resource books

Bamford, A., 2004, *The Visual Arts Book*, Heinemann

Beam, M. T., *Celebrate your own creative self*

Blyth, A, 2002, *Presto 1 – A Junior Music Series*, Longman

Blyth, A., 1999, *Presto 2 – An Intermediate Music Resource*, Longman

Brown, D., 1990, *Learn to Draw*, Collins

Burton, B., 2003, *Making Drama – A Drama Course for Junior Secondary Students*, Longman

Cochrane, S., *Lukluk gen*, Singapore National Printers

Darby, M., 1983, *Printmaking – An Approach for Secondary Schools*, Government Printer, Melbourne.

DECS, Companion Document Series R–10 Arts Teaching Resource

Doolan, H., *Classroom Arts*,

Hoffert, B., 2001, *Art in Diversity*, Longman

Israel, G., 2002, *Art wise 2 – Visual Arts 7–10*, Jacaranda

Jane, S., 1999, *Art is making, creating and appreciating 1*, Jacaranda

Jane, S., 1999, *Art is making, creating and appreciating 2*, Jacaranda

Kanter, D., 2003, *Art Escapes: Daily exercises and inspirations for discovering greater activity and artistic confidence*, North Light Books, Ohio

Marshall, C., 2001, *Interpreting Arts – A guide for students*, Macmillan

NDOE, 1982, *Expressive Arts – Dance Drama– Short Stories and Legends for Use in Provincial High Schools*

NDOE, 1982, *Expressive Arts –Dance and Drama – Poetry for use in Provincial High Schools*

NDOE, 1987, *Expressive Arts –What, Why, How*

NDOE, 1990, *Expressive Arts – Musical Instruments (struck, shaken, scraped, stamped, plucked, rubbed)*, Grade 7 Teachers Resource Book

NDOE, 1994, *Drama Games – Grade 7 Expressive Arts*, Teacher Guide Resource Book

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NDOE, 1992, *Drawing Skills, Expressive Arts– Visual Arts –Level one*

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Nile, D., 1988, *Papua New Guinea Music Collection*, IPNG 008

Northern Territory Department of Education, 1985, *Field Sketching Royal Papuan Yacht Club, Yearly Exhibition Handbook*.

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Stockley, M., 1991, *Art Investigator*, Heinemann

Waswas, D., 2004, *Luksave, Arts Show Catalogue*

Webb, M., 1986, *Riwain, Papua New Guinea Pop Songs*

Webb, M., 1988, *Paitim, Winim na Meknais – Construction and uses of sound producing instruments from Papua New Guinea and other parts of Oceania*

Webb, M., 1990, *Oi Singsing Bilong Ples*, IPNG

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F.M.U, 2002, *The state of Education in Papua New Guinea*, NDOE, Waigani

I.E.A., 1998, *The Arts Curriculum*, IEA of PNG, Boroko.

Josephs, J., 2000, *Education for All*

Lenten, T., 1983, *Praxis – A guide to Arts/Craft Curriculum Development*,

Matane, P., 1986, *A Philosophy of Education for Papua New Guinea*, Ministerial Committee Report, NDOE, Waigani

NDOE, 1982, *Expressive Arts – Visual Arts Syllabus for Grade 9 and 10*

NDOE, 1994, *Expressive Arts – Dance and Drama Syllabus for Grade 9 and 10*

NDOE, 1994, *Expressive Arts – Music Syllabus for Grade 9 and 10*

NDOE, 1994, *Social and Spiritual Development – Expressive Arts – Curriculum Statement for Provincial High Schools*

NDOE, 1994, *Social and Spiritual Expressive Arts Syllabus for Provincial High Schools*

NDOE, 1996 reprint, *Expressive Arts – Musical Instruments – Grade 7 Teachers Resource Book*

NDOE, 1999, *National Education Plan*, NDOE, Waigani.

NDOE, 2002, *National Assessment and Reporting Policy*, NDOE, Waigani

NDOE, 2002, *National Curriculum Statement*, NDOE, Waigani

Glossaries

Glossary for Arts

Accent	Is the emphasis of certain beats in music by playing them louder than other beats (strong beat)
Aesthetic	Is finding beauty in objects or actions
Art	Is the strand that focuses on making, displaying and assessing images and objects and materials visual arts
Balance	Matching shapes, weights, sounds—there is no difference in shape, weight or sound
Balanced	Giving each strand equal consideration in terms of teaching time and students demonstration of outcomes (treating strands equally)
Beat	The on-going regular movement or pulse in music
Body percussion	Sounds made by the body e.g. clap, stamp, click
Collage	Art work made by sticking, pasting objects to create a new composition on a background.
Composition	Putting all the parts of a work together as a whole thing eg music composition
Conflict	Opposing ideas that cause disagreement or friction between people
Contrast	Showing difference in shapes, sounds, actions together
Craft	Art objects made with hands
Creative	Making, designing, inventing, producing, art works, dance and drama or music that has never been before, (original)
Critical	Expressing opinions about art works
Cumulative	Building on earlier work so it gets better or bigger
Duration	It is how long or short sound lasts
Dynamics	It is changing from soft to loud, loud to soft music, slow to fast, fast to slow
Element	An important part of making or creating a art work, e.g. use of lines, shapes, texture, colour in artworks
Focus	Is aiming or looking towards one point
Generalist	A teacher teaching all subjects
Improvise	To make up in place of the real thing e.g. PVC pipes used as a kundu drum
Integrate	To join different things into one
Interact	Discussing, talking, or working with others
Kinaesthetic	Moving

Media	Newspaper, books, film, radio, television
Melody	Tune, sequence of sounds that are sung made of words and phrases
Moving to sound	Changing position in response to sound: sway, step, jump, etc
Music	Is made up of sounds and silences
Notation	Written symbols to show different sounds in music
Ostinato	Pattern of sounds repeated over and over
Pattern	Are formed when shapes are repeatedly drawn, painted, stamped etc
Perspective	Drawing on a flat surface showing the effect of distance of objects: near, far
Pitch	How high or low of a note of sound is
Present	To display art, perform, or hand in written work
Repertoire	Is collection, stock, repertory, reserve, store, repository, supply
Rest	When there is silence, no sound in music which is part of the piece of music.
Rhythm	Regular, repeated pattern of beat underlying music
Round	A song with singers starting at different times, usually systematically
Script	Written speech or actions of a play
Sequential	Arranged in order
Shape	External form or appearance or edge of person or object
Soundscape	Story told using sounds
Space	Area around a person
Styles	Ways or manners of expressing ideas, writing or doing something.
Symbol	A sign or thing representing a sound, object, action
Technique	A particular way of making an work
Tempo	Speed of music, fast or slow
Texture	Is the surface of an object
Three dimensional	Is a solid, when a drawing on a flat surface shows the effect of distance of objects
Tone	Lightness or darkness of a colour
Tone colour	Is how sound is made
Two-dimensional	Something that is flat is two dimensional
Vocational	Is something done to earn money
Volume	Is the mount of sound

Assessment glossary

Syllabus outcomes, criteria and performance standards, and examination questions have key words that state what students are expected to be able to do. A glossary of key words has been developed to help provide a common language and consistent meaning in the syllabus and teacher guide documents.

Using the glossary will help teachers and students understand what is expected in responses to examinations and assessment tasks.

Account	Account for: state reasons for, report on. Give an account of: narrate a series of events or transactions
Analyse	Identify components and the relationship between them; draw out and relate implications
Apply	Use, utilise, employ in a particular situation
Appreciate	Make a judgment about the value of
Assess	Make a judgment of value, quality, outcomes, results or size
Calculate	Ascertain/determine from given facts, figures or information
Clarify	Make clear or plain
Classify	Arrange or include in classes/categories
Compare	Show how things are similar or different
Construct	Make; build; put together items or arguments
Contrast	Show how things are different or opposite
Critically (analysis/evaluate)	Add a degree or level of accuracy depth, knowledge and understanding, logic, questioning, reflection and quality to (analyse/evaluation)
Deduce	Draw conclusions
Define	State meaning and identify essential qualities
Demonstrate	Show by example
Describe	Provide characteristics and features
Discuss	Identify issues and provide points for and/or against
Distinguish	Recognise or note/indicate as being distinct or different from; to note differences between
Evaluate	Make a judgment based on criteria; determine the value of
Examine	Inquire into
Explain	Relate cause and effect; make the relationships between things evident; provide why and/or how
Extract	Choose relevant and/or appropriate details
Extrapolate	Infer from what is known

Identify	Recognise and name
Interpret	Draw meaning from
Investigate	Plan, inquire into and draw conclusions about
Justify	Support an argument or conclusion
Outline	Sketch in general terms; indicate the main features of
Predict	Suggest what may happen based on available information
Propose	Put forward (for example a point of view, idea, argument, suggestion) for consideration or action
Recall	Present remembered ideas, facts or experiences
Recommend	Provide reasons in favour
Recount	Retell a series of events
Summarise	Express, concisely, the relevant details
Synthesise	Putting together various elements to make a whole