**Introduction**

This curriculum framework is a brief statement that provides the foundational worldview from which an Adventist teacher delivers the Australian National Curriculum. It is a concise statement of principles, values and threads that undergird and guide what we consider to be real, true and good. This worldview is shaped and permeated with our belief that Jesus is “the Way, the Truth, and the Life.” John 14:6.

We also believe strongly that each teacher must teach from within their own authentic Christian journey and that their experiential relationship with Jesus will permeate all they say and do. This framework endorses the notion that rather than being Christians who happen to teach, we are wanting to teach Christianly. We wish to reveal a God who loves unconditionally.

“To think Christianly is to accept all things with the mind as related, directly or indirectly, to man’s eternal destiny as the redeemed and chosen child of God.” Harry Blamires, ***The Christian Mind: How Should a Christian Think?*** *,* p. 44

Teaching is more than imparting information. Effective Christian teaching is transformational. It will take Romans 12:1-2 as its focus and try to nurture a discipleship response to God’s love in the lives of our students. This provides the basis for the term “threads” used in the Values and Action Response sections. ‘Threads’ are simply the qualities or characteristics we desire as responses from our students. They help provide cohesion and linkage to everyday living. These Action Responses, like Values, will often overlap in various subject areas, and provide a discipleship response to God’s love.

The document is intended to be practical and succinct with a clear focus on the transforming role that the Adventist teacher can play in the lives of their students. It contains:

* A challenge to maximise the transforming teachable moments.
* An overview Adventist curriculum statement.
* A subject-specific rationale followed by the objectives for that KLA.
* A section focused on just how values and action responses, with appropriate essential questions, can challenge the teacher to maximise an Adventist worldview and seek transformational experiences for their students.
* Three pro forma options for developing units with an embedded Adventist worldview.
* Sample units – for both primary and secondary – that illustrate this.
* The Transformational Teaching documents are designed to assist teachers in being intentional in including an Adventist Worldview in their Learning Areas. The suggestions included in each framework can also support teachers in achieving the following **Adventist Identity Teaching Standards** (Supplement to the AITSL National Professional Standards for Teachers). Further elaborations of these standards can be obtained from your principal or your Director of Education. They can also be found on the ASA website <http://asa.adventist.edu.au>

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| **Adventist Identity Teaching Standards** | **Proficient Standard** |
| 1.7 Understand how students learn about God | Design and implement teaching programs to promote and support students’ learning about God. |
| 2.6 Knowledge of the content of the Bible and its teachings | Use effective teaching strategies to integrate Bible stories and themes into specific content in appropriate and meaningful ways. |
| 2.7 Reflect an Adventist Worldview | Understand and differentiate the various worldviews to integrate a genuine Adventist Christian Worldview into classroom and school activities. |
| 3.8 Integrate Faith and Learning | Plan and implement effective strategies for the integration of Faith and Learning to engage students in their learning about God. |

**A Challenge**

While these curriculum documents have been put forth as suggestions of how topics of faith, God, and values might be interwoven into The Arts classes, anecdotal research indicates that when people are asked about their “best" teacher, by far the most influential aspects for 70-80% of responses relate to the kind of person the teacher was, and how his/her personal faith and experience with God was talked about, lived, modelled and shared with students. This idea is backed by one Valuegenesis report that recommends that since young people are wanting a deeper personal relationship with God, “church leaders need to consistently model life lived in relationship to God, and teach that religion is basically a matter of relationships with God and fellow humans rather than a system of beliefs or a code of behaviour.” More recently the current generation’s desire for authenticity, wants to know how this God thing works and to see how it is lived out in everyday life.

**Examples of Powerful and Transforming Teachable Moments**

**In STORIES, teachers share ways that God works and is at work through…**

1. Object lessons, metaphors, word pictures, illustrations
2. Teachers or students provide own personal stories involving understandings of God, His intervention, His answers…
3. Teacher exemplifies values in his/her own life which students might model – e.g., patience, perseverance, joy of learning, humility, wonder of God’s ways , fairness, equity, mercy, and grace for the challenging students.

**In FAITH EXPERIENCES in which…**

1. Teachers and students have opportunity to share aspects of their personal walk with God with each other (e.g. sharing with a student how God had directed your thinking in certain ways).
2. Students and teachers explore ways of building relationships with other people through community work, cooperation and service.
3. Class activities/assignments that include opportunities for students to communicate God’s message through writing, speaking, audio-visual presentations and other appropriate ways.

I**n the SCHOOL SETTING,** **opportunities to acknowledge God exist in…**

1. What is written in words, official policies, documents, newsletters, and signage.
2. What is visually displayed in terms of bulletin boards, displays, neat and tidy classrooms without rubbish on the floor, manicured lawns and gardens, large posters with a Bible text, inspirational quotation …etc.
3. The ‘hidden curriculum’ – what is ‘felt’ when one comes into the school – warmth, belonging, sharing; how discipline and deviant issues are solved, a caring community that looks out for each other and rallies around in disaster and need…

**Curriculum in an Adventist School**

This statement represents the heart of Adventist Curriculum in Australia, providing a context and orientation for the learning areas that make up the full curriculum.

Seventh-day Adventist education begins with recognition of the eternal, loving and personal God who has always existed, is all powerful, and is the source of all life, truth, beauty and what is of value. It is based on the premise that God has provided insights into His character and what He has created. It believes that as created beings, humans are dependent on God for such insights in order to know how to grow, function and develop in keeping with His ideal for mankind. This need is because of humanity’s separation from God through sin, and God’s initiative in re-establishing a relationship with humanity through the coming of Jesus Christ, the perfect expression of what God is like.

Adventists believe that humans were created by God to be perfect and in His image, but people exercised their God-given powers of choice and rebelled against God. Mankind is now naturally depraved, dependent on the divine initiative of God for salvation and the restoration of former God-man relationships. Mankind’s true value is only found in his relationship with God and not in isolation from Him. This view asserts that an infinite God, through Christ, created this world as part of a perfect Universe which He continues to sustain by His power, through the law He has ordained. Although created perfect in God’s likeness, humanity’s free choice led to alienation from the Creator. This broken relationship resulted in a fallen nature out of harmony with God, and a blighted creation. Through His infinite love, God instituted a plan of salvation through the life, death and resurrection of His Son, Jesus Christ. This plan provides for the restoration of a harmonious relationship between humanity and the Creator, and gives hope of eternal life.

The curriculum in Adventist schools is seen as contributing to the restoration process towards God’s ideal. It is, therefore, a needs-based curriculum, covering a range of knowledge, skills, attitudes, behaviours and values through teaching and learning experiences designed to facilitate holistic development – spiritually, mentally, physically, emotionally, creatively and socially. It endeavours to provide this foundation through a comprehensive range of *learning areas*. These learning areas (or LAs) represent the various *facets* of God’s creation, how each aspect functions, and how created elements within them interrelate. Although they stand with their own distinctive form and character, and may be studied as such, they also allow for integration with one another, thus acknowledging holism in God’s created order. These learning areas, therefore, are like ‘windows’ in two senses – windows through which students may gain views of God’s character and action, and windows of opportunity to respond to God in ways that reflect His character and the values that are part of His Kingdom.

God’s design for enjoyment of a full and abundant life is realised in acceptance of His laws and values as revealed in the unselfish life of Christ and is expressed in His teachings. These values impact on all people’s cultural activities and reflect their relationship with God, other people and the natural world entrusted to their care as well as providing a foundation for an eternal life lived in God’s presence. Related aesthetic values shape their appreciation of beauty and creativity. From this perspective, the development of Christian faith pervades all of life, so every activity within every learning area has spiritual significance.

**The Purpose of Teaching and Learning The Arts in an Adventist School**

God is the Master Artist. He has placed within humanity a portion of His ability to create and to appreciate the process and product of that artistic creativity.  Throughout history, God has used The Arts in a dramatic way as an effective means of communication with mankind.  Because of the power of The Arts to touch the human soul, we need to be aware of its potential to be used for evil as well as for good.

As artistic beings, God created us capable of relating to a broad and diverse range of artistic experiences. The Arts, in its variety of mediums, impacts constantly on students’ lives. Sin has affected The Arts; consequently, learning experiences need to develop practical knowledge, nurture ideas for expression, as well as foster communication and interpretation. Such experiences will provide opportunity to praise, worship, enhance learning about God; and share the gospel. Research supports that study of The Arts has more than just academic benefits; signalling the importance of this learning area to the overall educational experience of every student.

All teaching and learning of The Arts in an Adventist school is intended to develop an appreciation of, and an ability to create artworks within a Christian framework. By studying artworks, students come to know their culture and their world. Discernment is developed through the study of The Arts enabling students to evaluate quality, to analyse and create appropriate works of art.

All students are capable of personal vision, insight and creativity. The Arts enables them to identify and analyse moods, feelings and ideas in order to interpret other learning areas and life experiences. Studies have shown that developing the students’ visual literacy improves their performance in all learning areas. The Arts helps to articulate the gospel in a more complete way and provides opportunity to use artistic skills in ministering to others.

“True education… has to do with the whole being, and with the whole period of existence possible to man.

It is the harmonious development of the physical, the mental, and the spiritual powers.”

Ellen G. White, *Education*, page 13

**The Arts Objectives**

The study of **The Arts** in a Seventh-day Adventist school will…

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| **\*The Four Lenses** | **Creation** | **The Fall** | **Redemption** | **Restoration** |
| **The Symbol** |  |  |  |  |
| **The Focus** | **Purpose** | **Problem** | **Response** | **Hope** |
| **The Descriptor** | *The meaning of a particular learning concept and God’s purpose.* | *What went wrong because of rebellion?* | *How to respond, using learning for God’s purpose in everyday life.* | *Points to the future when “all will be made new”*  *i.e. present actions being shaped by the future ideal.* |
| **The Arts**  **Objectives** | Recognise that God, as Creator, gifted humans with the ability to use and appreciate a wide range of creative expressions. | Recognise that, because of sin, The Arts has become a distraction from God, often contradicting or denying Christian values.  Acknowledge that society has glorified the created rather than the Creator. | Consider ways in which students, as artists, can use their talents to portray, interpret and convey what is true, what is real, what is of value and what is beautiful; and in so doing, reveal His story. | Affirm The Arts as a conduit to wholistically connect the Creator, students and community.  Encourage students to develop their artistic gifts to enrich society, build up the community of faith, enhance worship, perform acts of service and showcase the fruits of the Spirit. |

**Note:** The team developed four objectives after discussions about the book “Connecting Learners with God’s Big Story” from Christian Schools Australia, 2015. This books suggests four ‘lenses’ through which to view the world. These align with our understanding of the Great Controversy and provide a useful tool to assist with integrating faith and learning.

**N.B.** In the Australian Curriculum, the learning area The Arts covers several art forms including Dance, Drama, Media Arts, Music and Visual Arts. Some of these topics may be covered during Chapels, Assemblies, Concerts and other school Performances.

**Linking Values for Adventist Schools and Action Responses**

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| **Values for**  **Adventist Schools** | **Action Response**  (Thread Number) | **Description of Action Response** | **Biblical Foundation** | **Key Essential Questions**  **for Students**  Adapted from *Transformation by Design* | **Further Questions**  **for Teachers**  Adapted from *Transformation by Design* | **Sample Teaching and Learning Ideas**  **that reflect an adventist worldview in this value** |
| **Love\*** | **Loving God (1)**  **Building Community (2)**  **Embracing Diversity (7)**  **Showing Mercy (20)** | Respond to God’s love by loving God in return and their neighbour as themselves.  Build community as active contributors and encouragers of others.  Respect and celebrate intrinsic differences between cultures and peoples.  Respond to God’s mercy by likewise, being merciful to others. | Matthew 22:37  John 15:4-5  John 15:12-17  Romans 5:8  1 John 4:7-9; 19  1 John 4:15-16  1 Thess 5:13-14  Philippians 2: 1-8  Col 3:12-14  1 Peter 4:10-11  Acts 17:24-27  1 Cor 12:21-27  Galatians 3:26-29  Revelation 7:9-10  Luke 6:35-36  Col 3:12-13  James 2:12-13  James 3:17-18 | * What does love look like? * What does God’s love look like? * Is obeying God the same as loving God? * How do we respond to God’s love through the Arts? * What does it mean to love God with all your heart, soul, mind, and strength? * What makes a community? * Why should we serve others with our creative gifts? * How can we resolve conflict? * What are some conflicting situations that might lead to some decisions between ‘good’ Arts and ‘evil’ Arts? * What is your Artistic expression of God? * What would be your facial expression in response to the expression given of God? * Why are we all different? * Why do we all create in different styles? * How does a celebration of diversity through the Arts impact community? * Are all cultures, genres and styles equally valued? * Who deserves mercy? * How does God show mercy? * How should we act towards those who hurt/offend us? | * What does love look like in my classroom? * How do we know God loves us besides Jesus’ work on the cross? * How do we learn more of the nature and character of God through the Arts? * How do our practices ensure that our classrooms are inclusive places where each student artist has a role to play? * How can we encourage our students to build each other up and share burdens? * How would you describe the culture of your classroom? * How do you embrace artistic and creative diversity in your classroom? * How are students with diverse identifications of gender, sexuality or culture treated in your classroom? * How can there be unity in Christ when there are such vast differences in culture? * How are we intentionally creating opportunities to develop empathy in our practical classes? * How do we encourage our students to look out for those who need our mercy? | * Worship music * Music as a reflection of our experience with God. * Year 7 & 8 Creative Arts skits based on parables, Easter, Christmas * Performance events: musicals, year level showcases, lunchtime concerts * Art exhibitions * Public art/community beautification projects * Retirement home visits * School sponsored Mother’s Day markets * Ethnomusicology * NAIDOC sponsored concerts * Harmony Day concert * View *Coranderrk* - a restaging of the 1881 Parliamentary Coranderrk Inquiry * Investigate visual art traditions from diverse cultures. * Explore the tension between cultural sensitivity and cultural misappropriation (see *Our Mob, God’s story.* Bible Society of Aus) * Have an elder or cultural leader visit the classroom. * Peer mentoring for transferal of skills * Collaboration, ensemble work * Year 7 & 8 Creative Arts skits based on parables e.g. The Prodigal Son,, Easter, Christmas |
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| **Service\*** | **Building Community (2)** | God gives us gifts not just for our enjoyment and satisfaction, but so that we, in turn, use these gifts to be a blessing to others. | Acts 4:32  Col 3:12-14 | * Who is my neighbour? * Why should we go out into the community? * How do the Arts serve a community? | * How can we involve the community in performances and presentations? * What are the needs of your local community? | * StormCo links with schools, national and international communities * Connection with the local church (special items, dramas, ensemble visits) * Public art/ community beautification projects |
| **Practising Hospitality (14)** | Hospitality involves generously sharing our lives and our gifts with each other - even with people we do not know. | Heb 13:2-3  1 Peter 4:8-10 | * How can I use my gifts to show hospitality? * Why should we serve others with our gifts? | * Do I make opportunities to extend hospitality to the local community both outside the school and inviting others in? * How do I ensure that the local community feels comfortable and welcome at our performances and presentations? | * Creation of cards (Christmas or other) to distribute to elderly or another group. * Flashmob (e.g. a random act of kindness, a public performance etc.) * Performances at community luncheons held on campus |
| **Shaping Culture (19)** | Like Jesus, we humbly engage with our culture, while respectfully and graciously showing others an alternate way of life in Christ. | Luke 10:30-36  2 Cor 4:18  2 Cor 5:20  Heb 11:24-28 | * Do all gifts enrich society? * What does it mean to live counter-culturally? * How can we be others-centred in our culture? | * Am I taking opportunities to share beliefs through the repertoire and material used? * Am I supporting students to present in ways that reflect biblical values within a pop culture environment? | * Creating public art works/ murals that contribute to a positive school environment. (e.g. typography phrases or values) * Presenting sacred/values-oriented material at public events * Dramas that address specific issues within the school community |

\*Denotes the addition of **Love** and **Service** to the Values for Adventist Schools in the table below. Love overarches these values and Service is the active evidence of God’s Love and Kingdom Values. For the purpose of keeping this at the forefront in our thinking, Love and Service have been included along with the values listed below.

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| **Excellence** | **Overcoming setbacks (12)**  **Transforming thinking (21)**  **Imagining innovations (10)** | Build resilience and perseverance.  Making deliberate choices through God inspired ethical decision making.  Praise the Master Designer through innovation and renewal for good. | Romans 5:4  James 1:3-5, 12  James 5:11-12 | * How can I learn from this? * Can I transform this draft? * Do I need to begin again? * How do I record and reflect on this learning experience? * What is Godly Wisdom? * What impact does our thinking have on others? * I am made in God’s image - how can I best use my God-given creativity? * How can I take inspiration from the work of another artist and create new work that respects them? | * How can I teach my students to see mistakes/setbacks as opportunities? * How can I encourage my students to persevere? * How can I teach that God’s ways are higher than our ways and help students see this as relevant? * How do I encourage and guide ethical decision making? * In what ways am I demonstrating God’s creativity in the design process? | * Journaling creative processes * Student self-evaluation * Peer collaboration draft reviews * Goal settings and reviews * Exploring and responding to the study of ethics and the theory of justice * Lobby government (local, state etc.) for change. * Musical rearrangements/ covers/appropriations - experimenting with the line between maintaining the integrity of the original work and creating a new work in its own right. |
| Isaiah 55:8-9  Romans 12:2  2 Cor 10:3-5  Eph 4:22-24  Phil 4:6-8 |
| Genesis 1:26-27  John 1:1-3  1 Cor 12:5-7  Revelation 21:1,5 |
| **Justice** | **Seeking justice (18)**  **Pursuing peace (15)** | A biblical view of justice is about the fair and equal treatment of everybody, that compels a change to live the right way and express God’s love through the selfless serving of others. | Proverbs 28:6  Proverbs 11:3  Matthew 20:1-16  Phil 4:8  Col 3:23  Hebrews 13:18 | * Who has the right to judge? * How are mercy and justice linked? * How can I make statements about justice while respecting dignity? * What is world peace and is it our goal? * Can all broken relationships be restored? * Why is peace defined as not just as the absence of trouble? | * How do I model a sense of justice and equality in my Arts classroom while fostering individuality? * Which ethical issues can my class address or individuals in my class address in a Christ like manner? * How can the Arts influence a call to peace? * How can we give students opportunities to speak up about injustices in school, in their own neighbourhood, and around the world? | * Acknowledge an unsung hero in an artwork, script for a play etc. * Design a collaborative and restorative art project for a group of students.  Teach them the value of working together.  E.g. find a Google Maps image of your street or school community. Give each student a section to complete with a limited palette.  Display in school library or another prominent place. |
| Pursuing peace goes hand in hand with a call for justice and it results in healing brokenness and restoring relationships. | Proverbs 16:17  Matthew 5:9  Romans 14:19  Romans 15:13 |
| **Humility** | **Imitating humility (11)** | Students gratefully accept God’s grace and respond by humbly serving him | Eph 4:2  Phil 2:3-11  Col 3:12  1 Peter 5:6 | * What is Christian and artistic humility? * Is humility the opposite of pride? * Is artistic humility possible in the culture of celebrity? * Why is humility so unpopular in western culture? * What is the cost of humility? * How can you be excellent and humble at the same time? | * How can we foster a spirit of humility in our classrooms? * How do we challenge our students towards artistic humility without taking away their sense of identity, meaning and personal aesthetic? * In what ways is artistic humility an outworking of our whole relationship with God? * In what ways does artistic humility stand in contrast to a sense of rugged Australian identity, individuality and a culture of celebrity? | * Intentionally teaching audience skills * Collaborative draft review discussions * Experience giving and receiving constructive criticism and feedback |

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| **Humility (Cont)** | **Caretaking Earth (3)** | Teachers model recycling options and responsible use of resources. Students actively responding to God’s call to carefully manage creation. | Genesis 1:26  Numbers 35:33  Proverbs 12:10 | * How should we take care of the earth? * Have humans gone too far in their use of the earth’s resources? * How does looking out for each other build class spirit? * How do we resolve conflict? * How do we reflect our Creator in our work? | * How are we taking care of the earth’s resources that we’ve been given? * What do we need to stop doing - locally, nationally, internationally in to care for God’s world? * How do we ensure our classrooms are inclusive spaces? * How are we preparing our students for creative and responsive discipleship? | * Visual Art:  Make an artwork addressing the concept of a global sense of identity or other theme using mostly recycled materials * Caring for the learning environment and maintenance of resources |
| **Getting wisdom (9)** | Students can go deeper than understanding and knowledge to seek the insight of God | Proverbs 3:13  Isaiah 55:8-9  Luke 21:15  Romans 11:33  James 1:5 | * What is wisdom? * How does wisdom help solve creative problems? * Do we have to know God to be truly wise? * What is common sense? * What is needed to make a wise decision? | * Can wisdom be taught? Assessed? Studied? * How are we ensuring we are ‘in step with the Spirit’ so that we are wise leaders in the arts classroom? * How are we practicing creative wisdom? | * Using and reviewing VAPD |
| **Compassion** | **Seeking justice (18)** | Students see their art form as an opportunity to act for change - responding to injustice | Micah 6:8  Amos 5:4  Zachariah 7:9 | * How can the Arts be a voice for justice? * How do we, as artists, respond to injustice? * How is justice achieved? | * How does God’s view of justice compare to our understanding? * How do we use the Arts to action justice and show God’s love to others? * How is our lifestyle an outworking of our understanding of justice? How are we applying this in our classrooms? | * Get involved in the local arts collective * Create works that call for fairness and equality * Visual arts:  Look at Leonardo da Vinci’s ‘*The Last Supper’* and compare/ contrast with Susan Dorothea White’s ‘*The First Supper’* |
| **Showing mercy (20)** | Students respond to God’s mercy, by being merciful towards others | Micah 6:8  Matthew 5:7 | * Is showing mercy counter-cultural in the Arts? * How should artists act towards those who hurt/offend us? * What is mercy? * Is mercy relevant to the context of the Arts? | * How do we use the Arts to teach and experience mercy, forgiveness and compassion? * Do Christians have a choice to be merciful or not? How are mercy and grace related? | * Intentionally teaching audience skills * Practise constructive peer review * Write reviews of works that are personally uncomfortable and/or culturally controversial |
| **Practising hospitality (14)** | Students welcome and accept others, and use their gifts to embrace others into community | Leviticus 19:24  Matthew 25:34-46  Hebrews 13:2  1 Peter 4:9 | * Why should we spend time, money, and effort on hospitality? * How do we choose who to share hospitality with? | * How are we allowing our students to express their gifts of hospitality? * Do you eagerly anticipate the opportunities to spend time with your students? * How can we direct hospitality and compassion toward those who most need encouragement? | * Role play courtesy * Make thank you cards for community members who help at school |

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| **Integrity** | **Expressing words (8)** | We follow Jesus’ example and speak truth and life as we use our gifts of insight, language and voice. | Psalm 19:1-4  Matthew 12:34-37  Eph 4:29  Col 4:6 | * What is the connection between what we think, feel, and say and the works we create? * How do you know when to make comment and when to be silent? * If we promote freedom of speech, does that mean we can say whatever we like? | * Do our classrooms and events allow for more enriching student conversation rather than teacher talk? * How are we using the Arts to expose students to a rich vocabulary? * How do we model and teach our students to carefully select the most apt words to use in their written and aural expressions? * Are we educating our students on how to communicate the truth in love, when to make comment and when to keep silent? | * Visual Art:  Look at the work of Colin McCahon and how he uses text in his artworks e.g. *I AM*.  Also examine the work of Imants Tillers and how he appropriates the work of Eugene von Guerard.  Compare the original work to the appropriation. * Composer’s statements * Artist statements of intent * Use of poetry and language lyrics * Study of the connections between the lyrical message of a piece and the composer’s use of the elements of music * Use of language and expression in character design, setting of context and plot * Music as narrative/storytelling E.g. Schubert’s *The Erlking;* Prokofiev’s *Peter and the Wolf* |
| **Respect** | **Embracing diversity (7)** | Students respect and celebrate the built-in differences between cultures. | Acts 17:24-27  1 Cor 12:12-27  Gal 3:26-29  Rev 7:9-10 | * Are all cultures equally valued? * What are the strengths of other cultures - compare with your own? (countries, towns, suburbs) * What good comes out of diversity? | * What opportunities are we giving students to explore the richness in other cultures? * What do we learn about the character and nature of God through other cultures? | * Visual Art:  Lesson on printing - studying Tapa Cloth and equivalent cloth making in the Pacific Islands - relate to a linocut lesson or woodcut. Look at stories behind the cloth and the different cultural influences. * *Coming of the Light* Story - Torres Strait Islands * Create artwork reflecting their cultural heritage |
| **Caretaking earth (3)** | Students respond to God’s call to carefully manage all of creation. | Genesis 1:28  Genesis 2:15  Psalm 8:5-8  Psalm 24:1 | * How should we take care of the earth? * Have humans gone too far in their use of the earth’s resources? * How does looking out for each other build class spirit? * How do we resolve conflict? * How do we respect our Creator in our creative work? | * How are we taking care of the earth’s resources that we’ve been given? * What do we need to stop doing - individually, locally, nationally, internationally in to care for God’s world? * How do we ensure our Arts classrooms are inclusive spaces? * How are we preparing our students for creative and responsive discipleship? | * Recycle and use environment friendly equipment where possible. E.g. clear fruit packaging as shelf organisers * Disposal of chemicals in waterways - educate students as you clean up in Visual Art.  e.g. recycle your cardboard boxes as palettes instead of washing paint down sink. |

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| **Values for**  **Adventist Schools** | **Action Response**  (Thread Number) | **Description of Action Response** | **Biblical Foundation** | **Key Essential Questions**  **for Students**  Adapted from *Transformation by Design* | **Further Questions**  **for Teachers**  Adapted from *Transformation by Design* | **Sample Teaching and Learning Ideas**  **that reflect an adventist worldview in this value** |
| **Respect (Cont)** | **Pondering Creation (13)** | Students contemplate the Creator and His handiwork and respond. | Psalms 19 | * If God created the whole universe, why does he care about us? * What does creation tell us about God/ourselves? | * While pondering creation, what do we learn about our relationship with our Creator? * Different people ponder and respond in different ways. How can we create opportunities for students to ponder and respond in their style? | * Spend time outside listening and looking at nature for inspiration before commencing creative or compositional work * Make clay faces and reflect on how we are made in God’s image * Study of the use of Programmatic Idea E.g. Vivaldi’s *Four Seasons*, Smetana’s *Moldau;* Schubert’s *Trout* |
| **Discernment** | **Challenging Distortions (5)** | Students identify and critique areas impacted by sin and then discern God’s purposes. | 1 Thess 5:21  Phil 1:9,10  Hebrews 5:14  1 John 4:1 | * How do we decide what’s important in our culture? * How can we discern what is meritable and appropriate in the Arts? | * Are students challenged to appropriately critique the culture they are swimming in? * How do we highlight/bring out the goodness of God’s way of doing things? | * Employing and teaching a discerning approach towards the selection of repertoire for performance * Discuss depictions of values in musical and theatrical works * Discuss what values are being portrayed in a variety of visual artworks * Ask students to contrast Christian values with their culture’s values |
| **Understanding vocation (22)** | Students discover vocational tasks in which they are called to serve. | Isaiah 55:11  Jeremiah 29:11  Matthew 5:13-15 | * What are my God-given gifts? * How can I use them to serve God and achieve my career goals? | * How can I best encourage each student to recognise and develop their gifts? * How can I celebrate their gifts? | * Art Exhibitions:  Exhibit student work regularly.  Encourage/facilitate student participation in community exhibitions. Celebrate their work. |
| **Discovering patterns (6)** | Students explore and discover God’s patterns and designs and delight in them/ use them for the benefit of all. | Genesis 1  Romans 1:20  Romans 12:2 | * How does God work? * Is there an order to this process or a set of guidelines? * How can my work be inspired by nature? | * Can we find patterns and conventions in creation to provide a framework or inspiration for our students and their Art forms? | * Visual Art:  Lower/Middle Secondary -   Give students the outline of a Nautilus shell as a grid for a landscape artwork.  Talk about the uniqueness of such an object, the proportions and how the leading lines take viewers to the focal point. * Visual Art: Primary - Boil leaves in water with biodegradable detergent for ½ hour and cool.  Remove green flesh to reveal lace leaf skeleton.  Print pattern and then use images in a work of art.  Similarly, students can turn their fingerprints or thumb prints into artworks.  Each is unique. |

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| **Responsibility** | **Expressing Words (8)** | Students use words to build up, to make choices and to express life. | Proverbs 31:8,9  Isaiah 1:17  1 Thess 5:11  Eph 4:29 | * What are tones in language and how do these affect the meaning of my words? * What do these words and symbols mean? * How can I use words powerfully? | * How can I model wise words? * How can I teach students to be discerning with words and symbolism as they create aesthetic features in The Arts. | * Composer’s statements * Artist statements of intent * Use of Poetry and language lyrics * Study of the connections between the lyrical message of a piece and the composer’s use of the elements of music * Use of language and expression in character design, setting of context and plot. |
| **Reflecting Creativity (16)** | Students recognise that God is the provider of all creativity and utilise their God given creative talents. | Genesis 1:27  Gen 2:19  Eph 2:10 | * How can I acknowledge the Creator in my work and reflect his character? * How can I best use my talents? | * How can I acknowledge God as the Great Designer as I teach new Arts concepts? | * Acknowledge God as Designer as you teach * Teach students to reference written analyses and images appropriately.  Encourage acknowledgement and respect for the work of predecessors as students seek inspiration. * Celebrate student achievement and praise originality |
| **Seeking Justice (18)** | Students act as change agents through identifying and responding to injustice. | Micah 6:8  Eph 5:11 | * What needs to change in this world and how can I create works that will influence change? | * How can I identify opportunities to affect change, and best facilitate/support my students on their journey towards being agents of change? | * Protest songs * Musicology - Music as an agent for change. * Create murals that represent Christian values |
| **Unwrapping Gifts (23)** | Students enrich theirs and others’ lives through developing and using their gifts. | Matthew 25:14–30 | * Am I truly unique? * Is my creative work truly unique? * What do I do with my artistic gifts and talents? * What do we learn about God from the artistic gifts and talents He gives us? * Do all artistic gifts enrich society or are some detrimental? * Are some artistic gifts more useful or important than others within an Adventist community? | * How are our teaching practices helping to uncover all different types of student gifting within the Arts? * Do our curriculum programs and assessments allow opportunity for success for all students regardless of their exposure to and opportunities within the Arts at home? * What opportunities do we provide for students to display their artistic gifts to each other and our community? * How do we help students discover their artistic uniqueness? | * Concept/theme-based assessment topics so students are free to perform or compose according to their unique gifts and talents * Programs and extracurricular opportunities for students to extend their talents * More freedom of choice with regards to materials used, surfaces, themes as you progress towards senior years. * Lower Primary: Discuss what they can do well.  Make a mural of students’ gifts or decorate a box with pictures drawn by the students of their gifts/ talents. |

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| **Hope** | **Celebrating Life (4)**  **Overcoming setbacks (12)**  **Relishing Play (17)** | Students celebrate God’s provision in life and live in such a way as all may flourish.  Students overcome setbacks through strength of the Spirit and live in hope and faith.  Joy filled play as students respond to what God has provided. | Ecc 5:18-20  John 11:25-26    Romans 5:4  James 1  Genesis 1: 28  Eph 5:20  Romans 15:14 | * Why do some people flourish and others don’t? * How can we celebrate life? * How can we celebrate the Giver of all good things? * Why does a loving God allow evil and suffering? * What does creative perseverance look like? * Can any good come out of creative suffering? * How do the obstacles we face shape the works we create? * How do we respond to creative setbacks? * How do we support other artists who are going through creative difficulties? * Does play have a purpose in the Arts? Why is it important? * Should everyone live a creative life? * Did God really say ‘go and play’? * Should all Arts classes have the opportunity to play? * Does our creative play honour God? Is He interested? | * How can purpose come out of chaos? * How are we encouraging our students to celebrate gifts and the Giver? * What influence does a positive (growth) mindset have on our responses to creative setbacks? * How can I encourage my students to develop creative perseverance in the classroom? * How can knowing God build creative resilience? Are we intentionally building these into our curriculum/teaching practices? * What perspective do we gain from learning about the creative trials and sufferings of other artists? * How do we learn from the responses of other artists who have experienced creative trials and suffering? * What role does imagination play in the Arts? * Can we find the balance between work, rest, and play as Arts teachers? * Why do some not take up the invitation to ‘joyful, creative play’? * Should we keep free creative play for preschool and emphasise serious Arts learning once compulsory schooling starts? * Do you think God still interacts and plays with His creation? | * Visual metaphors - Encourage students to think beyond the tangible. * Lower Primary:  Give students random equipment and allow them to create something out of the chaos, reflect on God’s creativity. * Composer study - Beethoven, Haydn, Bach, Vivaldi * Composition journals * Learn from artist who overcame setbacks as well as artists who struggled with rejection (e.g. Vincent van Gogh) * Improvisation * Performance events * Use a collection of recycled equipment and allow students to be creative. * Encourage students to conduct media trials and record both successes and failures as learning experiences in Visual Diary. To see this experimentation as an enjoyable process, have a reference book of sample recipes for media trials, approved successful trials may be added to this classroom resource book. |

Key *Values* of the scriptural story can be woven through the curriculum and thereby ‘draw together’ meaning and purpose in learning.

These numbers in the Action Response column correspond to the Threads in ‘*Transformation by Design*” by the National Institute for Christian Education, 2015

**Please Note:**

The pro formas and samples that follow are not meant to be prescriptive.  Each Conference has its own set format for programs and documentation. However, if these would help then please feel free to utilise them. The important thing is that there is embedded in our documentation a clearly articulated Adventist worldview and reference to a desired student response of threads and values.  If this is not inherent in existing documentation, then the “God in my Unit” sheet is possibly the easiest way to ensure that this criteria is met. (Formats in both portrait and landscape are available on the Adventist Schools Australia website <http://asa.adventist.edu.au> )

***God in my Unit* Template**

*To be used with existing unit documentation to assist in intentionally including an Adventist worldview*

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| **1. UNIT FOCUS**  *What is the main focus of the unit / key questions?* |
| **2. WINDOW ON THE ADVENTIST WORLDVIEW**  *What are the main connections between the Biblical themes and the unit?* |
| **3. THREADS/VALUES**  *What main values are in this unit? How might students respond to these values?* |
| **4. APPLIED THROUGH THE UNIT:**  *Where will the Adventist worldview and threads / values be applied specifically through the unit?*  *i.e. p 2 – reflect on the mercy of God as the story unfolds* |

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| ***The Big Picture* Template** | |
| **1. THE MAIN IDEA**  *Summarise the Main Idea* | |
| **2. WINDOW ON THE ADVENTIST WORLDVIEW**  *Articulate the connections between the biblical story and the unit* | |
| **3. THREADS/VALUES**  *Choose the relevant response threads* | |
| **4. ENDURING UNDERSTANDINGS**  *Identify the enduring understandings*  *Identify misunderstandings* | **5. ESSENTIAL QUESTIONS**  *Shape the essential questions* |
| **6A. KNOWLEDGE**  *Note the relevant key knowledge and skills* | **6B. SKILLS** |
| **7. PRESCRIBED CURRICULUM**  *List the relevant content heading and descriptors* | |

Both templates based on: National Institute for Christian Education, (2015) *Transformation by Design,* p19 The Big Picture Template

**Sample Unit** using ***The Big Picture*** template

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| **Storytelling through the Arts [Year 5/6]** | | | | |
| **1. THE MAIN IDEA**  God has used stories to share His love and He has used the arts to communicate His love. Throughout this unit we will explore ways of using the Arts to explore His love. | | | | |
| **2. WINDOW ON THE ADVENTIST WORLDVIEW**  Jesus is the greatest story teller and He inspired His story tellers to use a variety of artistic talents to re-create His message of love in their community. | | | | |
| **3.THREADS/VALUES**  ***Love***   * *Loving God (1)* * *Building Community (2)* * *Embracing Diversity (7)* * *Showing Mercy (20)* | ***Service***   * *Building Community (2)* * *Practising (14)* * *Shaping Culture (19)* | | ***Discernment***   * *Challenging Distortions (5)* * *Understanding Vocation (22)* * *Discovering Patterns (6)* | ***Responsibility***   * *Expressing Words (8)* * *Reflecting Creativity (16)* * *Seeking Justice (18)* * *Unwrapping Gifts (23)* |
| **4. ENDURING UNDERSTANDINGS**   * When Jesus was on earth He used stories with local relevance, that are called parables, to explain spiritual truth. * We can use the variety skills in the Arts to tell stories of God’s love.   *Identify misunderstandings*   * People’s understanding of stories is influenced by preconceptions. | | **5. ESSENTIAL QUESTIONS**   * *What does God’s love look like in the story you have chosen?* * *How does God show mercy/love/justice/grace in this story?* * *How can we show these actions in our lives?* * *How can we discern what is meritable and appropriate in the Arts?* * *What are tones and words in language and how do these affect the meaning of my words?* * *How can I acknowledge the Creator in my work and reflect His character?* * *Is my creative work truly unique?* | | |
| **6A. KNOWLEDGE**  *Students will know that …*   * *Different mediums of arts can combine to tell a Story.* * *Jesus used parables to share stories of his love* * *Choice of music/dance/movement can add drama and enhance meaning* * *The message is conveyed using words, music, actions and props.* * *That God can be a part of their own stories.* | | **6B. SKILLS**  *Students will be able to…*   * Write a short script * Choose appropriate setting and backdrops * Create backdrops and props * Know how to film using available devices * Choose appropriate background music * Use drama to convey emotions/ acting * Edit film * Optional – create puppetry * Optional – incorporate dance into film | | |
| **7. PRESCRIBED CURRICULUM** *See Australian Curriculum or as per state requirements*  **Suggested Sequence of Activities**   * 1. Choose student groups   2. Explain task and expected outcome   3. Organize which parable each group will portray and allocate roles   4. Prepare materials towards presentation of chosen parable   5. Perform and edit film   6. Display finished product in a chosen venue/audience   7. Evaluate activity – self/peer and teacher feedback | | | | |

**Pro Forma for Unit Development using Understanding by Design**

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| **Stage 1 – Desired Result** | | | |
| **Established Goals** | **Transfer** | | |
| *Students will be able to independently use their learning to:* | | |
| **Window on the Adventist Worldview** | | **Values / student response** |
| *Share the way an Adventist world impacts on:* | | *Identify the values / desired student response:* |
| **Meaning** | | |
| Understandings:  *Students will understand that:* | | Essential Questions  *Students will keep considering:* |
| **Acquisition of Knowledge and Skill** | | |
| *Students will know:* | | *Students will be skilled at:* |
| **Stage 2 - Evidence** | | | |
| **Evaluative Criteria** | *Students will show their learning by:* | | |
|  | Performance Tasks: | | |
|  | Other evidence: | | |
| **Stage 3 – Learning Plan** | | | |
| *Summary of Key Learning Events and Instructions* | | | |
|  | | *Progress Monitoring* | |

Based on: Wiggins, G. P., & McTighe, J, (2011) *the Understanding by Design Guide to Creating High Quality Units*, Moorabbin, Victoria: Hawker Brownlow Education.

**Sample Unit** using **Understanding by Design** template

**Music – Storytelling – Stage 5 [Year 9 or 10]**

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| **Stage 1 – Desired Result** | | |
| **Established Goals**  Improvise and arrange music, using aural recognition of [texture](http://www.australiancurriculum.edu.au/glossary/popup?a=TheArts&t=texture), [dynamics](http://www.australiancurriculum.edu.au/glossary/popup?a=TheArts&t=dynamics) and expression to manipulate the [elements of music](http://www.australiancurriculum.edu.au/glossary/popup?a=TheArts&t=elements+of+music) to explore personal [style](http://www.australiancurriculum.edu.au/glossary/popup?a=TheArts&t=style) in [composition](http://www.australiancurriculum.edu.au/glossary/popup?a=TheArts&t=composition) and performance [(ACAMUM099)](http://www.australiancurriculum.edu.au/curriculum/contentdescription/ACAMUM099)    Manipulate combinations of the [elements of music](http://www.australiancurriculum.edu.au/glossary/popup?a=TheArts&t=elements+of+music) in a range of styles, using technology and [notation](http://www.australiancurriculum.edu.au/glossary/popup?a=TheArts&t=notation) [(ACAMUM100)](http://www.australiancurriculum.edu.au/curriculum/contentdescription/ACAMUM100)    Plan and organise compositions with an understanding of [style](http://www.australiancurriculum.edu.au/glossary/popup?a=TheArts&t=style) and convention, including drawing upon Australian music by Aboriginal and Torres Strait Islander [artists](http://www.australiancurriculum.edu.au/glossary/popup?a=TheArts&t=artists) [(ACAMUM102)](http://www.australiancurriculum.edu.au/curriculum/contentdescription/ACAMUM102)    Evaluate a range of music and compositions to inform and refine their own compositions and performances [(ACAMUR104)](http://www.australiancurriculum.edu.au/curriculum/contentdescription/ACAMUR104)  Analyse a range of music from contemporary and past times to explore differing [viewpoints](http://www.australiancurriculum.edu.au/glossary/popup?a=TheArts&t=viewpoints) and enrich their music making, starting with Australian music, including music of Aboriginal and Torres Strait Islander Peoples, and consider music in international contexts [(ACAMUR105)](http://www.australiancurriculum.edu.au/curriculum/contentdescription/ACAMUR105) | **Transfer** | |
| *Students will be able to independently use their learning to:*   * By the end of Year 10, students [analyse](http://www.australiancurriculum.edu.au/glossary/popup?a=F10AS&t=Analyse) different scores and performances aurally and visually. They [evaluate](http://www.australiancurriculum.edu.au/glossary/popup?a=F10AS&t=Evaluate) the use of elements of music and defining characteristics from different musical styles. They use their understanding of music making in different cultures, times and places to inform and shape their interpretations, performances and compositions. * Students [interpret](http://www.australiancurriculum.edu.au/glossary/popup?a=F10AS&t=Interpret), rehearse and perform solo and ensemble repertoire in a range of forms and styles. They [interpret](http://www.australiancurriculum.edu.au/glossary/popup?a=F10AS&t=Interpret) and perform music with technical control, expression and stylistic understanding. They use aural skills to [recognise](http://www.australiancurriculum.edu.au/glossary/popup?a=F10AS&t=Recognise) elements of music and memorise aspects of music such as pitch and rhythm sequences. They use knowledge of the elements of music, style and notation to compose, document and share their music. | |
| **Window on the Adventist Worldview** | **Values / student response** |
| *Share the way an Adventist world impacts on:*   * Students recognise that God is the provider of all creativity and utilise their God given creative talents. * Students use words to build up, to make choices and to express life. * Like Jesus, we humbly engage with our culture, while respectfully and graciously showing others an alternate way of life in Christ. | *Identify the values / desired student response:*   * Students recognise that God is the provider of all creativity and utilise their God given creative talents. * Students use words to build up, to make choices and to express life. * Like Jesus, we humbly engage with our culture, while respectfully and graciously showing others an alternate way of life in Christ. |
| **Meaning** | |
| **Understandings:**  *Students will understand that:*   * The elements of Music have significant influence in the power of storytelling * Audience’s perspectives and interpretations of character, mood, time and place are informed and influenced by musical choices. | **Essential Questions:**  *Students will keep considering:*   * How does music affect people’s moods and impressions? * What responsibility do we have to create music well? * Do all artistic gifts enhance society or are some detrimental? * Why should we serve others with our creative gifts? * How can we resolve conflict and learn from our activities? * I am made in God’s image - how can I best use my God-given creativity? * What is the connection between what we think, feel, and say and the works we create? * What impact does my thinking have on others? * How do you know when to make comment and when to be silent? * If we promote freedom of speech, does that mean we can say whatever we like? * How can we discern what is meritable and appropriate in the Arts? * Why is it important to use our gifts and talents to tell our stories and God’s stories? |

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| **Acquisition of Knowledge and Skill** | | |
| *Students will know:*   * Meter vs. free time, hit points * Development of motifs, dissonance vs. consonance * articulation, pacing of dynamic contrasts and changes to manipulate emotions, expressive techniques idiomatic to particular instruments contributing to their use in particular roles in films * Incidental vs. iconic music, riffs, motifs * Dialogue vs. soundtrack vs. sound effects (Foley), layers of voices vs. instruments, diegetic vs. non-diegetic sounds * Difference in layering of instruments | | *Students will be skilled at:*   * Combining and manipulating the Elements of Music to enhance storytelling * Using the Elements of Music to tell stories and enhance storytelling in Performances * Identifying and analysing how composers and performers use the Elements of Music to tell stories and enhance storytelling. |
| *Options to collaborate with other Arts Subjects:*  **Drama:** collaborate with drama students to compose and/or perform accompaniment for a live or filmed dramatic performance that communicates narrative.  **Media Arts:** collaborate withmedia arts students to score for short film or stop-motion project.  **Visual Arts:** collaborate with visual arts students to compose sound component of multi-media or 4D artworks.  **Dance:** collaborate with dance students to compose and or perform accompaniment for a dance performance that communicates narrative. | | |
| **Stage 2 - Evidence** | | |
| **Evaluative Criteria** | *Students will show their learning by:* | |
| Analysis  Composition  Evaluation  Use of the Elements of Music  Interpretation  Performance | **Performance Tasks:**   * Students compose a piece of music that either tells a story or accompanies a story. * Students perform a piece of music that either tells a story or accompanies a story. * Students analyse the use of the Elements of Music for storytelling in a piece of repertoire. | **Other evidence:**   * Positive participation in class discussion * Demonstrating their ability to collaborate with others * Application of Expressive Devices in Composition and Performance activities * Non-aural components of Performance (Gesture, Facial Expressions etc) |
| **Stage 3 – Learning Plan** | | |
| *Summary of Key Learning Events and Instructions*  **NB: This unit is written to be used in conjunction with the *Storytelling* Visual Arts unit that follows or as a stand-alone Music unit.** | | |
| * Introduce the unit * Brainstorm and ascertain current student knowledge * Students listen to repertoire and identify plot points and or characters communicated using the Elements of Music * Work in ensembles to create and perform music to accompany a story or short film. * Discussion about the way music has been used to tell stories in our lives E.g. Songs of cultural identity, Indigenous Australian songs, Sabbath School songs * Think pair share activity on diegetic; nondiegetic; mickey mousing; leitmotif; incidental music.   + Leitmotif: ask a student to read a short story chosen by the expert students who then sings a melodic character theme each time particular characters are mentioned   + Mickey-mousing: use laptop to film a student moving to music for 30 seconds. Mute the film then create mickey-mousing film music for the video using the piano or a guitar   + Diegetic vs. Nondiegetic:  Expert student act as narrator of a (30 -60 second) mime the other students act out (improv). The expert student plays diegetic and nondiegetic music to accompany the mime.   + Incidental: Choose a 30 second piece of silent film, play 3 different regular radio songs as 'incidental music' and discuss how the different repertoire effects the mood, time and place of the film. * Students are to view the following clips “Birds” (<https://www.youtube.com/watch?v=nYTrIcn4rjg>) and (<https://www.youtube.com/watch?v=0_XX9c90PFQ>) and create a comparative table outlining how the film music techniques and elements of music are employed in each. * Discussion of the use of the Elements of Music to create mood in a short clip e.g.  <https://www.youtube.com/watch?v=rn9V0cN4NWs> (Pirates of the Caribbean Introductory scene.) * Discussion on combination of texture and leitmotif to communicate tension E.g. Guys and Dolls: Fugue for Tinhorns * Study of the use of Timbre to create mood and communicate key features of characters E.g. Lion King: Be Prepared; * Create short motifs, then melodically vary and develop them * Study of the use of Musical contrast E.g. melodic contour in Oliver: Food Glorious Food * Comparative analysis of Recitative and Aria E.g. The Marriage of Figaro: Deh Vieni Non Tadar * Show portions of ‘Music Behind the Scenes’ to indicate specific instrument choice for particular characters and importance of the soundtrack * Learn to create hit points while experimenting with sound effects and atmospheric music with very short film clips using computer software * **Assessment Task:** Students compose a piece of music that either tells a story or accompanies a story, using any combination of notation software and recordings of performance of their composition. Consideration should be given to the use of Foley and creating appropriate mood or atmosphere through the soundtrack. Dialogue is optional. | | |
| **Suggested Repertoire:**    **Film music**  Star Wars VII: *Theme;* The Imitation Game: *Theme;* WALL.E: *Define Dancing;* Memoirs of a Geisha: *Sayuri’s Theme*; Pride and Prejudice: *Darcy’s Letter*; The Hours: *Poets Act;* The Rabbit-Proof Fence: *The* *Rabbit-Proof Fence*; Amelie: *La Valse d'Amélie;* Lord of the Rings: *Evenstar, Concerning Hobbits, A Storm is Coming;* Gladiator: *Elysium;* Thin Red Line: *Journey to the Line;* Gattaca: *God’s Hands*; The Piano: *The Heart Asks Pleasure First;* Jurassic Park: *Welcome to Jurassic Park;* The Untouchables: *The Stairway Shootout;* Schindler‘s List: *Theme;* Indiana Jones: *Scherzo for Motorcycle and Orchestra;* Koyaanisqatsi*:* *The Grid;* Psycho: *Theme;* Platoon: *Adagio for Strings;* Dust Echoes (ABC) series    **Television music**  The Simpsons; Miami Vice; The A-Team; Starsky and Hutch; The Muppet Show; The Tomorrow People; Perry Mason; Doctor Who; Get Smart; The Andy Griffith Show; Peter Gunn; Smash    **Cultural and Adventist Identity Songs**  *Father Abraham; When Zacchaeus was a Wee Little Man; Don’t Build Your House on the Sandy Land; Let My People Go; Pro Kare Kare Ana; Pobre Corazon; Erin Shore; Treaty.*    **Musical theatre**  The Hunchback of Notre Dame: *Out There*; Matilda: *Quiet*; Smash: *Let Me Be Your Star*; Billy Elliot: *Electricity*; Ragtime: *Your Daddy’s Son*; Rent: *Seasons of Love*; Beauty and the Beast: *Home*; The Secret Garden: *Race You to the Top of the Morning*; Miss Saigon: *I’d Give My Life For* You; Into the Woods: *Opening*; *Agony*; *Giants in the Sky*; Diamonds: *What You’d Call a Dream*; Les Miserables: *I Dreamed a* *Dream*; Sweeney Todd: *A Little Priest*; Godspell: *Beautiful City*; Jesus Christ Superstar: *Gethsemane*; West Side Story: *Maria*; Oklahoma: *Oh What a Beautiful Morning.*    **Opera and Oratorio**  Deborah Cheetham: *Pecan Summer*; Philip Glass: *Einstein on the Beach*; Peter Sculthorpe: *Rites of Passage*; La Bohème: *Quando m'en vo' soletta*; Carmen Don Giovanni: *Dido and Aeneas*; Turandot: *Nessun Dorma;* Die Walkure: *Ride of the Valkyries;* Don Giovanni: *Dido and Aeneas*; Israel in Egypt: *Then Sent He Moses His Servant,* *They Loathed to Drink of the River*, *Their Land Brought Forth Frogs,* *He Spake* *the Word, He Gave Them Hailstones for Rain;*    **Program Music**  Greig: *In the Hall of the Mountain King;* Schubert: *The Erlking;* Prokofiev: *Peter and the Wolf*; Schubert: *Gretchen Am Spinnrade*    Repertoire inspired by Repertoire from Sample Unit 4, Draft 3 Senior Music, Queensland Curriculum and Assessment Authority (2016) | | |

Based on: Wiggins, G. P., & McTighe, J, (2011) *The Understanding by Design Guide to Creating High Quality Units*, Moorabbin, Victoria: Hawker Brownlow Education.

**Sample Unit** using **Understanding by Design** template

**Visual Arts – Storytelling – Stage 5 [Year 9 or 10]**

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| **Stage 1 – Desired Result** | | |
| **Established Goals**  Conceptualise and develop representations of themes, concepts or subject matter to experiment with their developing personal style, reflecting on the styles of artists, including Aboriginal and Torres Strait Islander artists.    Manipulate materials, techniques, technologies and processes to develop and represent their own artistic in Develop and refine techniques and processes to represent ideas and subject matter (ACAVAM127)    Plan and design artworks that represent artistic  intention (ACAVAM128)  Present ideas for displaying artworks and evaluate displays of artworks (ACAVAM129) | **Transfer** | |
| *Students will be able to independently use their learning to:*  By the end of Year 10, students evaluate how representations communicate artistic intentions in artworks they make and view. They evaluate artworks and displays from different cultures, times and places. They analyse connections between visual conventions, practices and viewpoints that represent their own and others’ ideas. They identify influences of other artists on their own artworks.  Students manipulate materials, techniques and processes to develop and refine techniques and processes to represent ideas and subject matter in their artworks. | |
| **Window on the Adventist Worldview** | **Values / student response** |
| *Share the way an Adventist world impacts on:*  A distinguishing feature of humans is our God-given ability to communicate in the abstract through speech, symbols, and the written word.  Nowhere is this capacity more uniquely expressed than in the domain of faith.  Communication concerning religious beliefs is central to our ability to explore meaning and purpose in life, discuss the values that guide our actions, and to share experiences as we search for a closer knowledge of God.  https://www.adventist.org/en/information/official-statements/statements/article/go/-/freedom-of-speech-and-defamation-of-religion/ | *Identify the values / desired student response:*  · Love · Excellence · Respect  · Integrity · Justice · Discernment  · Responsibility · Hope · Service |
| **Meaning** | |
| **Understandings:**  *Students will understand that:*   * Art is a powerful method of presenting ideas and affecting emotions and, therefore, must be used responsibly. * Art can help students become agents of change. | **Essential Questions:**  *Students will keep considering:*  What are the functions of short films? Which persuasive techniques are employed in short film advertising? What does the director/auteur do to guide your response? |
| **Acquisition of Knowledge and Skill** | |
| *Students will know:*   * How to experiment with digital and virtual technologies in their artworks to enhance intended meaning. * How to employ innovative thinking as they explore the capabilities of digital and virtual technologies to resolve design and planning problems * The importance of considering viewpoints – meanings and interpretations: explore ways to use Visual Metaphors, and embed values. | *Students will be skilled at:*   * Building on their awareness of how and why artists, craftspeople and designers realise their ideas through different visual representations, practices, processes and viewpoints. * Manipulating materials, techniques, technologies and processes to develop and represent their own story · Plan and design artworks that represent a narrative. |

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| **Stage 2 - Evidence** | | |
| **Evaluative Criteria** | *Students will show their learning by:* | |
|  | **Performance Tasks:**   * Create a short film to tell a narrative (dialogue optional) based on:   + Heartstrings   + Comedy   + Topical issue   *See resources*   * Optional task:  Create a poster to advertise film night/film festival where all short films, created for this unit, are shown | **Other evidence:**  Visual Arts Process Diary – VAPD  Storyboard of film  Planning notes for film and dialogue script  Script for dialogue and/or acting/blocking directions  Written reflection of performance |
| **Stage 3 – Learning Plan** | | |
| **NB: This unit is written to be used in conjunction with the *Storytelling* Music Unit above.**  **Options to collaborate with other Arts Subjects:**  **Drama:** collaborate with drama students to act and/or direct in a short film that communicates narrative.  **Media Arts:** collaborate with media arts students to create a short film or stop-motion project.  **Music:** collaborate with music students to score the short film project and create meaningful soundscape design.  **Dance:** collaborate with dance students to incorporate choreography and performance in short film. | | |

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| **Stage 3 – Learning Plan [cont]** | |
| *Summary of Key Learning Events and Instructions* | |
| * Introduce the unit * Brainstorm and ascertain current student knowledge * Students observe example short films and advertisements to identify how narrative * is used in short film. * Students brainstorm ideas for a short narrative film. * Students complete a critical and historical study of Gary Hill *‘Tall Ships’,* 1992 and *Beacon* (Two Versions of the Imaginary) 1990 (see Artwise Two pp 20). * In groups, students role-play the figures and movement in *‘Tall Ships’,* 1992. One person stands then one by one the others rise from their seats and come close to the person standing, pause, look but do not speak then return to their seats. Teacher instigates a discussion about what has occurred, how they felt, did they wish to speak, smile and so on. Did they turn and walk away? Did they continue to look? Did they find it hard to keep looking at the standing person’s eyes? * Teacher instigates class discussion. ‘Video art, more than other art forms, needs to be experienced firsthand. You cannot gain a good impression of the work by looking at a still photograph in a book.’ What other ways can video artists ‘exhibit’ or show their work? Consider the traditional role of an artwork as a saleable item and precious object. Consider also the problems of copyright in relation to the changing notion of the art object. For example, what is the effect of the availability of DVD versions * Students investigate why artists often choose to comment on certain aspects of the society in which they live. For example, Albert Tucker and ‘Victory Girls’, 1943. * Teacher explains film and the process involved in film-making: planning, scripting for dialogue, filming, editing and sound. * Students view examples of storyboards, create "cheat sheet" on film techniques and directorial terms. * In groups, students design a simple storyboard for their short film showing the ways in which their film depicts their emotion. * Students film their shots and keep track of their storyboard completion. Students follow the process they have learnt about, planning, filming, editing and sound, to create their short film. * ***Optional activity:*** Students may complete an advertising poster/flyer for their film. Following the design tropes in film poster design. * Teacher demonstrates how to use movie editing software (iMovie, Moviemaker) including: starting a new project, importing video, selecting video, building the movie, adding titles and text, adjusting, adding transitions and adding a soundtrack * Students complete a self-evaluation of their short film. * Students present their film at a "film festival" event. | *Progress Monitoring*   * Interview students about the focus of their film * Story board draft * Script draft * Final film submission * Written reflection of final product   *Resources:*  Textbooks (Artwise One and Artwise Two, G. Israel)  Celtx.com -  Basic Script Writing (free)  Storyboard examples:  <http://flavorwire.com/349534/awesome-storyboards-from-15-of-your-favorite-films/8>    YouTube clips:   * The elevator <https://youtu.be/Q-TQQE1y68c> * Memories <https://youtu.be/85HDu87TGy0> * Toilet Paper <https://youtu.be/ksO35s3Bffc> |

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