Te Tāhuhu o te Mātauranga
Ministry of Education

The New Zealand Curriculum

The Arts Years 0–10

November 2026

New Zealand Government
Te Kāwanatanga o Aotearoa

Legislative status and implementation requirements

The Arts (Years 0-10) is part of Education (The New Zealand Curriculum and Te Marautanga o Aotearoa) National Curriculum Statement 2026, which is secondary legislation made under 90(1)(a) of the Education and Training Act 2020 by the Minister of Education and administered by the Ministry of Education.

This document provides a copy of the content in clause 8 of Schedule 2 of the national curriculum statement. Schedule 2 sets requirements for schools that adopt The New Zealand Curriculum.

The Arts (Years 0-10) is a required learning area in The New Zealand Curriculum. Schools are required to provide all Years 0-10 students with effectively taught programmes that cover The Arts (Years 0-10) content set out in clause 8 of Schedule 2 of the national curriculum statement in full until end of Year 8, and then making sure each student is taught a minimum of one strand in Year 9, and one strand in Year 10. The strands can be different in Year 9 and Year 10.

As set out in in the national curriculum statement, The Arts (Years 0-10) learning area comes into force on 1 January 2027. School Boards that adopt The New Zealand Curriculum ensure that:

- for Years 9 and 10, the school starts implementation from 1 January 2027 and achieves full implementation as soon as practicable and by no later than 31 December 2027; and
- for Years 0 to 8, the school starts implementation from 1 January 2029, or earlier if the board so determines, and achieves full implementation as soon as practicable and by no later than 31 December 2030.

During the transition period, a board may use either The Arts (Years 0-10) set out in clause 8 of Schedule 2 of the national curriculum statement, or the revoked parts of The Arts national curriculum statement for The New Zealand Curriculum published in "National Curriculum: The National Curriculum Statements" (29 October 2009) 157 *New Zealand Gazette* 3787 at 3813, or both.

This transitional provision does not detract from the requirements set out above to start implementation of The Arts (Years 0-10) and achieve full implementation of it as soon as practicable.

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Purpose statement

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

The Arts is a broad field of study and practice focused on human creativity, self-expression, and cultural communication. Its purpose can be to entertain, educate, tell stories, reflect society, and provoke thought. Included in the Arts are the disciplines of Dance, Drama, Music, and the Visual Arts.

The Arts fosters students' creativity and confidence, helping them express ideas, emotions, and experiences in meaningful ways.

The Arts engages students with toi Māori and artistic practices from New Zealand, the Pacific, and the wider world. By exploring how the arts communicate ideas and reflect cultures, students become informed, creative citizens who contribute to cultural understanding, community connection, and a shared sense of identity.

The Arts learning area prepares students with the knowledge and practices to access related curriculum subjects in Years 11–13.

Learning area structure

Strands

In Years 0–10, the teaching sequence is organised into four strands:

- **Dance:** Focuses on teaching students to explore, create, and respond to dance movement. It develops students' understanding of dance elements, compositional structures, choreographic choices, and technologies. Students develop skills in conveying and interpreting artistic ideas, performing dances that have a range of purposes, and understanding the cultural and historical influences on dance styles**.**
- **Drama:** Focuses on teaching students to explore, create, and refine dramatic works. Students develop understanding of how drama techniques, elements, conventions, technologies, and theatre forms shape meaning and audience response. Through improvisation, devising, scriptwriting, rehearsal, and performance, they collaboratively communicate ideas, perspectives, and experiences while analysing and evaluating dramatic works.
- **Music:** Focuses on teaching students to understand and express meaning through sound. It develops students' understanding of musical techniques and the role of music in shaping a sense of belonging and community. Students learn through written notation, improvisation, composition, and engagement with music from diverse cultures. Music technologies are used to compose and perform.
- **Visual Arts:** Focuses on teaching students to explore and communicate meaning through visual forms. It develops students' understanding of creative processes, visual conventions, and how ideas can be expressed with intention. Students refine their work through cycles of experimentation and revision and respond to the artistic choices of others.

In Years 0–8, students are taught all four strands. In Years 9–10, students must be taught at least one of the four strands each year. The strand can be different in Year 9 and Year 10. For schools offering Music at Years 9 or 10, the Music Technology element is optional, but highly recommended to support the other elements within the strand.

Organisation of the teaching sequence

The teaching sequence is organised by two components: knowledge and practices.

Knowledge sets out the scope of content to be taught. These statements are more expansive than in past curricula because they are specific about how deep to go at each year level. The practices set out the disciplinary skills and applications to be taught. Neither the knowledge nor the practices are written as achievement objectives. They should be read as teaching requirements.

The knowledge and practices are related but are not an exact match. Sometimes a practice will connect to more than one knowledge statement. Other times there will be knowledge statements that do not have an aligned practice. This is because much of the knowledge will be developed and consolidated through explicit teaching or the general learning activities related to this teaching. The practices underpin the ways of working in related disciplinary fields. They are specific, therefore, to the practices of artists and performers, not to general practices of teaching and learning.

The direction of the relationship between knowledge and practices is not fixed. Sometimes a teacher will begin by teaching the knowledge, then use the practices to consolidate it. Other times the teacher will start by teaching a practice and make explicit links to the knowledge. It is teacher decision-making that establishes the direction of travel between knowledge and practices, makes the knowledge explicit, and brings the teaching sequence alive.

Framing of the knowledge

The Arts teaching sequence includes knowledge and practice statements in ‘Exploring and creating’ and ‘Observing, responding, and performing’ in Dance, ‘Making and creating’ and ‘Observing and responding’ in Drama and Visual Arts, and ‘Listening and responding’, ‘Performing’, ‘Improvising and composing’ and ‘Elements of music’ in Music.

The sub-strands are designed to be taught together, not in one particular order. This means teachers weave these sub-strands into a single learning process. Students move fluidly between noticing how meaning is created in the arts and applying those insights as they shape their own performances or artworks. This integrated approach reflects how artists work and ensures students build understanding and skill at the same time.

Framing of the practices

Across Dance, Drama, and the Visual Arts, the knowledge of both sub-strands is enacted in the practices. In Music, the knowledge of the four sub-strands is drawn together into shared practices within a year level.

Above each Arts strand, phase-level context statements suggest to teachers a variety of artistic experiences that students may encounter through Dance, Drama, Music, and Visual Arts. These relevant examples support the expectation that, across each phase, students engage with artistic practices, works, and traditions from different time periods and places.

The importance of community context

Teachers enrich the teaching sequence and give it meaning by connecting it to directly relevant and visible examples from the local context: people and place, te ao Māori, and experiences in the lives of students and their communities.

It is important to note that while the teaching sequence includes prescribed knowledge and practices, examples and contexts that include an ‘e.g.’ are illustrative. These examples are intended to provide guidance but not to mandate what is to be taught. Provided the intended knowledge and practices are taught, teachers may substitute alternative examples that better reflect local environments, community, hapū and iwi connections, student interests, teacher expertise, or emerging issues relating to the discipline.

Glossary

To support consistency in understanding disciplinary terminology, please refer to the supplemental glossary provided.

Overview of each phase of teaching

In Phase 1 (Years 0–3), teachers support students to learn subject-specific terminology and explore how foundational concepts such as line, colour, rhythm, movement, and voice are used to express ideas and construct meaning. Teachers expose students to works from New Zealand, including Māori and Pacific traditions, alongside relevant contemporary and historical global examples. Through guided experiences, students begin to respond and create using basic techniques, developing an early understanding of how artistic elements and forms communicate meaning.

In Phase 2 (Years 4–6), teachers support students to make deliberate artistic choices and apply foundational techniques with increasing control. Teachers help students apply knowledge of dramatic conventions, choreography, musical structures, and design principles to create and present performances, musical pieces, and visual compositions. They introduce works such as narrative theatre, street dance, pentatonic music, and pattern-based practices from New Zealand, the Pacific, and a range of global artistic traditions, helping students understand how artistic forms are shaped by cultural and historical contexts. Across these years, teachers advance students' practice in the arts to represent and express ideas, preparing them to create more complex work.

In Phase 3 (Years 7–8), teachers support students to refine their creative practice through exploration, rehearsal, iteration, and reflection. They support students to develop performances focusing on character, mood, sequences, and thematic intent; compose music using harmony and layering; and create artworks using symbolism and composition. Teaching includes contemporary works from New Zealand, the Pacific, and global contexts and encourages students to create artworks that represent aspects of their lives and identities. Teachers help students understand how artistic choices convey meaning and reflect disciplinary conventions.

In Phase 4 (Years 9–10), teachers support students to create layered, intentional works that respond to cultural, historical, and social contexts. Depending on the choice of strands students make (Dance, Drama, Music, Visual Arts), teachers guide students to analyse artworks using discipline-specific terminology and make creative decisions using tools, techniques, and technologies. Students develop choreography, compose music, devise drama, and produce visual artworks that reflect complex ideas and stylistic influences. Teaching connects students with artistic practices from New Zealand, the Pacific, and the wider world, preparing them for advanced disciplinary learning and interpretation.

Capabilities across the phases

The Arts provides rich opportunities for students to strengthen the capabilities that support artistic expression, cultural understanding, and engagement with artistic traditions and practices. Through creating, performing, responding to, and interpreting works in Dance, Drama, Music, and Visual Arts, students develop **communication** as they express ideas, emotions, and meaning; **collaboration** as they create and perform with others; **self-management** as they practise, refine, and reflect on their work; **problem-solving** as they make artistic decisions and respond to challenges; and **creativity** as they generate, develop, and communicate original ideas. Together these capabilities enable students to participate confidently in creative and community life.

Phase 1 (Years 0–3) teaching sequence

Dance

	Knowledge *The facts, concepts, principles, and theories to teach*			Practices *The skills, strategies, and applications to teach*		
	During Year 1	**During Year 2**	**During Year 3**	**During Year 1**	**During Year 2**	**During Year 3**
Dance Contexts	Students must participate in dance experiences from different time periods and places. These may include folk dance (e.g. Farandole and Jibidi), kapa haka, and movements inspired by elements of the natural world. They observe performances such as kapa haka and recordings of dance performances.					

Exploring and Creating	• The elements of dance provide words to describe movements:
	  ○ locomotor movements (e.g. walk, run, crawl, hop) cause the mover to travel from one place to another
	  ○ non-locomotor movements (e.g. bend, stretch, shake, twist) are movements done in one place
	  ○ movements can be performed at different speeds (e.g. fast, slow), different sizes (e.g. big, small) and different levels (e.g. high, low)
	  ○ body parts can be used alone or together to make a variety of shapes (e.g. straight, rounded, stretched, narrow)
	  ○ pathways are the trails created as the body moves through space and can be straight or curved.
	• Elements can be combined (e.g. locomotor and non-locomotor movements, still body shapes).
	• People dance for different purposes, including celebration, storytelling, and enjoyment.
	• People from different cultures and communities dance for different reasons.
	• Waiata is often accompanied by specific actions and gestures.
	• Actions and gestures can mimic elements of the natural world.
	• Dance is the way people communicate ideas, feelings, and stories through movement.
	(See Year 1 Health and Physical Education: The moving body)
		• The elements of dance are the building blocks of composition.
		• Locomotor movements have different forms of travel (e.g. skipping, sliding, galloping, leaping).
		• Non-locomotor movements have different forms (e.g. marching on the spot, swinging, reaching).
		• Body shapes (e.g. curved, round, straight, angular, twisted) can be formed with one or more body parts or the whole body.
		• Pathways are the trails created as the body moves through space and can also be described as direct or indirect according to how the body travels along them.
		• Dance sequences can be created by combining elements together (e.g. locomotor and non-locomotor movements, still body shapes).
		• Dance can be used to enhance understanding of the world around us.
		• Different dances reflect the people, places, and communities where they are created.
		• Dance communicates ideas, feelings, and experiences in different ways.
			• Respond to prompts to:
			  ○ use locomotor movements
			  ○ use non-locomotor movements.
			• Use locomotor and non-locomotor movements, exploring:
			  ○ fast and slow speeds
			  ○ high and low levels
			  ○ big and small sizes.
			• Form still shapes (e.g. rounded and straight shapes) with a variety of body parts.
			• Combine movement from two dance elements into a sequence of movement (e.g. a shaking movement on a high level, a slow locomotor movement, a big round shape on a medium level).
			• Respond to prompts by creating movement to:
			  ○ express feelings (e.g. using a non-locomotor movement to show happiness)
			  ○ communicate an idea (e.g. using locomotor movement to show a favourite game)
			  ○ tell a story (e.g. making and remembering movement to illustrate a simple poem)
			  ○ express connection to the natural world (e.g. the stance and movements of types of birds).
			• Respond appropriately to the beats, rhythm, and actions of a waiata.
			• Explore different ways of combining movements to represent familiar ideas, characters, and experiences.
				• Participate in exercises that use dance elements in a variety of ways. Examples include:
				  ○ engage in a variety of non-locomotor movements to form still body shapes individually and in pairs
				  ○ follow a pathway using specified locomotor movements
				  ○ use a variety of pathways in follow-the-leader activities.
				• Connect some examples of locomotor movements, non-locomotor movements, and still body shapes to create short sequences of movement.
				• Develop a dance based on a theme (e.g. the night sky showing phases of the Moon and stars) using shapes, locomotor movements, and non-locomotor movements.
				• Select and combine movements to communicate an idea, feeling, or story.
				• Create and share a short dance that communicates an idea to others. Use movement to express meaning and cultural narratives in a way that aligns with the intent of the performance.

Observing, Responding, and Performing	• Important protocols are used in a dance class (e.g. the ability to start, stop, freeze on command, maintain safe working distances).
	• Acquisition of a range of movements comes from observation and imitation in response to the movements of others.
	• Body percussion can be used to respond to a beat (repeated pulse).
	• Body control and balance are developed through practice.
	• Music can be used as a stimulus for dance.
	• Dancers use their bodies to tell stories, explore ideas, and express feelings.
	• People create and perform dances to celebrate, remember, or share important experiences.
	• Almost all cultures from around the world have a form of dance. Kapa haka is group performance of Māori traditional dance and song. Hawaiian Hula and Irish step dance are other global examples.
		• Observation, matching, and mirroring can extend the range of locomotor and non-locomotor movements.
		• Shape, locomotor movements, non-locomotor movements, pathways, and beat can be combined to extend the range of movements.
		• A beat can be observed through visual and sound cues in both locomotor and non-locomotor movements.
		• Dance can express the ideas and experiences of individuals and communities.
		• Many cultures have folk dances (sometimes known as world dances). These dances are traditional, communal dances that are passed down through generations. People often learn them through participation.
		• Combining song and movement can help us learn about culture, language,
			• Freeze and maintain stillness safely in response to commands.
			• Choose positions that are safe (e.g. individual working space; not near another person, a wall, furniture).
			• Copy shapes and non-locomotor movements made by peers.
			• Use follow-the-leader in pairs or small groups to try out a range of locomotor movements.
			• Participate in movement (e.g. claps, pats, slaps, taps) to the beat of music, chants, or songs.
			• Respond to music or sounds by improvising movement.
			• Perform simple dances from other countries (e.g. a Farandole or Jibidi from France, a Scottish highland dance), and share what is noticed about the dance.
			• Observe a dance performance (e.g. recorded or live) and describe how movements:
			  ○ help tell a story
			  ○ communicate an idea
			  ○ make us think and feel.
				• Combine a range of movements (e.g. moving on a curvy pathway, running and jumping, spinning on a low level).
				• Move to the beat using locomotor movements (e.g. walking on the beat, running on the beat, hopping) and non-locomotor movements (e.g. nodding, shaking, swinging, stamping).
				• Match movements with a partner and engage in face-to-face mirroring, taking turns to lead and follow.
				• Work together to make movements to tell sections of a pūrākau or story (e.g. How the Kiwi Lost its Wings, The Pied Piper of Hamelin) and perform the dance.
				• Share respectful responses about own and others' dances.
				• Perform a folk dance (e.g. Seven Jumps from Alsace, Scary Hole from Northern Europe, square dancing from

	Knowledge *The facts, concepts, principles, and theories to teach*			Practices *The skills, strategies, and applications to teach*		
	During Year 1	**During Year 2**	**During Year 3**	**During Year 1**	**During Year 2**	**During Year 3**
			and stories (e.g. Siva in Samoa, dances from West Africa). • Kapa haka is a traditional Māori art form that combines song, movement, and storytelling, helping us learn about New Zealand's culture, language, and stories. • People may interpret the meaning of dance in different ways. • Choreographers of dance movements are influenced by the world around them.			the United States of America) that involves a variety of movement skills. • Describe how specific movements communicate ideas or feelings in a dance.

Drama

	Knowledge *The facts, concepts, principles, and theories to teach*			Practices *The skills, strategies, and applications to teach*		
	During Year 1	**During Year 2**	**During Year 3**	**During Year 1**	**During Year 2**	**During Year 3**
Drama Contexts	Students must participate in drama experiences from different time periods and places. These may include physical expression, puppetry, small world play, collective storytelling, teacher-in-role, choral speaking, and plays (e.g. published in the New Zealand School Journal).					

Making and Creating	• Imaginative play and collective storytelling enable the collaborative exploration of ideas, stories, emotions, and experiences.
	• Drama can be created for an audience to watch or be explored by being in role within an imagined world, with no audience.
	• Voice and body, movement through space, and moments of stillness are the tools drama-makers use to build meaning and relate to others in a shared dramatic world.
	• Taking on a simple role inside a shared imagined context provides opportunities to explore a situation or work through a problem together.
	• Stories and pūrākau can inspire drama that teach customs, tikanga, and traditions.
	• Care, trust, and respect, alongside working together, expressed in te ao Māori as manaakitanga and mahi tahi, means we can feel safe and happy trying things out.
			• Stories explored through drama use the same building blocks as stories that are read and written (e.g. characters, events, problems) and can be set in different times and places.
			• Drama conventions (e.g. freeze frame, thought-tracking) are established practices used to explore feelings and viewpoints, deepen understanding of a situation, and represent important moments in a story.
			• How drama techniques are used changes the way an audience understands a character, emotion, or event (see Years 1–3 English: Presenting to others).
			• Participation in role involves thinking and responding as an imagined character within a dramatic context.
			• Scripts are written differently from stories, as they show what characters say and do.
			• Care, trust, and respect, alongside working together, expressed in te ao Māori as manaakitanga and mahi tahi, help participants contribute ideas and create drama with others.
				• Participate in dramatic play within shared imagined worlds (e.g. parallel play).
				• Take part in simple role-based situations (e.g. helping, fixing, finding, caring).
				• Respond to a shared purpose or problem within an imagined world.
				• Explore through teacher-supported drama, including:
				  ○ freeze frame
				  ○ teacher-in-role
				  ○ collective storytelling
				  ○ narration
				  ○ puppetry
				  ○ choral speaking and repeated phrases
				  ○ simple role-play within a story
				  ○ small world play
				  ○ leading and following.
				• Use voice, movement, and space to express ideas and emotions verbally and non-verbally (e.g. showing sleepiness through slow movement, lowered eyelids, soft voice).
				• Collaborate to develop moments in a story, explore questions and problems together, and build on one another's ideas.
					• Participate in drama to explore stimuli (e.g. texts, images, situations).
					• Take on roles as part of a group to respond to a shared situation or problem.
					• Ask and respond to questions in role to deepen understanding.
					• Use drama techniques to show different characters, express emotions, and represent events and relationships.
					• Use drama conventions to:
					  ○ explore how characters feel (e.g. narration, thought-tracking)
					  ○ understand why characters make choices (e.g. narration)
					  ○ pause and reflect on key moments (e.g. freeze frame).
					• Use short plays or stories (e.g. those published in the New Zealand School Journal) by:
					  ○ reading them aloud
					  ○ exploring characters using drama techniques
					  ○ adapting or changing parts to explore alternative ideas (e.g. If Māui had only asked for five of Mahuika's fingernails, if Cinderella hadn't lost her slipper, what might have happened?).
					• Work with others to develop short dramatic moments.

Observing and Responding	• Playwrights and actors share a common toolkit that uses voice, body, movement, and use of space to communicate meaning in drama.
	• Different dramatic choices communicate different emotions, ideas, relationships, or characters through physical expression (e.g. stomping feet to show anger, skipping to show happiness).
	• Retelling what happened through talk, movement, drawing, and revisiting a moment in role are ways of responding to drama, making sense of an experience and building emotional understanding.
	(See Year 1 English: Audience, purpose, and language choice)
			• Playwrights and actors use techniques and conventions (e.g. a character speaking their thoughts aloud, changes in pace, projection of voice) to shape an audience's understanding of drama.
			• Viewing drama builds understanding of character, emotion, and relationships by letting an audience see the world through another perspective.
			• Exploration of alternative outcomes opens up new ways of thinking about familiar stories and experiences.
				• Respond to drama by:
				  ○ using simple structured language (e.g. 'I noticed …', 'I think the character felt …', 'This part showed …')
				  ○ sharing what happened, what was interesting, and what was noticed or felt
				  ○ identifying the main idea or purpose of the drama.
				• Revisit moments in role and adjust dramatic choices.
					• Respond to a drama by:
					  ○ identifying techniques used to show feelings, actions, and relationships
					  ○ sharing what was noticed and explaining how a moment created meaning.
					• Describe how a drama based on a well-known story represents the characters and plot.

Music

	Knowledge *The facts, concepts, principles, and theories to teach*			Practices *The skills, strategies, and applications to teach*		
	During Year 1	**During Year 2**	**During Year 3**	**During Year 1**	**During Year 2**	**During Year 3**
Music Contexts	Students must participate in music experiences from different time periods and places. These may include children's songs, waiata Māori, and Pacific music (e.g. Tongan mā'ulu'ulu, Cook Island ura, Fijian meke). They also experience school and community performances, community celebrations, kapa haka, and performances from visitors.					
Listening and Responding	• The elements of music are words and phrases to describe what we hear when listening to music. • People choose to listen to music for a range of reasons (e.g. to remember, to feel part of a group, to change mood, to be entertained, to mark an occasion). • Performance traditions (e.g. Samoan sāsā, Tongan hiva kakala, Fijian meke, Samoan pese lotu, and community celebration music) have distinct cultural conventions that shape appropriate responses to the music. • People have a range of responses when hearing music (e.g. remembering, feeling part of a group, changing their mood, being entertained). • When listening to performances, people show respect with responses that are appropriate to the context and performance traditions (e.g. clapping at the end of a performance, clapping along to a performance, sitting quietly, calling out, joining in, dancing).			**Listening and responding** • Listen to a piece of music and describe the tempo as fast/slow and the dynamics as loud/soft. • Change movements in response to changes in the music (e.g. move faster to match faster tempo, tip toe, stomping to show dynamics). • Aurally compare notes as higher, lower, or the same. • Aurally identify whether a performance has one voice or instrument, or more than one voice or instrument. • Listen and identify sounds from natural and human-made sources (e.g. instrument sounds, environmental sounds). • Describe different musical textures (e.g. unison voices with a guitar or piano).	**Listening and responding** • Move in response to the mood or story in listening examples. • Use language from the elements of music to describe comparisons between listening examples (e.g. fast and slow, loud and soft, long and short). • Compare listening examples, describing the texture as thick or thin. Play singing games and guess who is singing. • Group instruments aurally and physically into families and describe what characteristic(s) they share. • Aurally identify when rhythm patterns are the same or different.	**Listening and responding** • Identify pitched and unpitched percussion instruments aurally from a selection of known instruments. • Aurally identify when phrases are the same, similar or different. • Discuss the characteristics of music using terms related to pitch, dynamics, and tempo.

Performing	• When people make music, they are performing. Not all performances are formal.
	• People sing and play music for many reasons (e.g. to celebrate; share and express emotions; tell stories; share and preserve language, culture, and traditions; entertain; have fun; feel part of a group; welcome others into a group) (see Year 1 Social Science: Belonging to groups).
	• Musical traditions have specific ways to sing, play, and move. Following these traditions shows respect (e.g. be still before starting, follow leader's cues, join in with actions).
	• Specific performances are used in different Māori settings (e.g. haukāinga (local people of a marae) perform while manuhiri (guests) eat, waiata tautoko following whaikōrero (formal speech), pūtātara (conch shell trumpet) at the start of a pōwhiri, hui, or gathering).
	• Ensembles use different ways to keep everyone in time (e.g. accompanying instruments like drums or guitars or shared rhythmic movements such as takahia (footwork) in kapa haka).
				Performing
				• Sing songs in unison.
				• Keep a steady beat by clapping and moving to known songs.
				• Clap syllables in names and words.
				• Follow object, word, or image prompts to speak or play simple rhythms (e.g. apple, pear, orange, plum).
				• Explore different ways to use the voice (e.g. whispering, calling, singing, speaking).
				• Demonstrate contrasting sounds using voice and percussion (e.g. sound/silence, loud/soft, fast/slow).
					Performing
					• Sing unison songs from a range of musical traditions, working toward accurate pitch.
					• Use aural memory to recall songs and music.
					• Perform in time to the beat by playing on a percussion instrument.
					• Perform beat and rhythm for known songs (e.g. class performs the beat, and the teacher performs the rhythm, or half class against half class).
					• Perform short movement sequences (e.g. action songs, jump jam routines, waiata-ā-ringa, tī rākau, Samoan sāsā, Tongan mā'ulu'ulu, Cook Island ura, Fijian meke).
						Performing
						• Sing simple two-part songs (e.g. songs with melodic *ostinato*, simple canons).
						• In time to a beat:
						  ○ walk in a group circle
						  ○ perform the beat and rhythm of known songs (e.g. tap foot to beat while clapping the rhythm).
						• Pass an object in time with a partner, a group, and to music (e.g. in passing games, tītī tōrea (stick games)).
						• Combine singing and movement together in games and dances, drawing on a range of materials and traditions (e.g. action songs, waiata-ā-ringa (Māori action songs)).

Improvising and Composing	• A composer is someone who creates or writes music. • Composition is making up new musical ideas and capturing them (through repetition, notation, recording) for performance, reflection, and refinement over time. • Contemporary music and waiata Māori are often composed using known tunes. • Improvisation is making up new musical ideas at the time of a performance (e.g. changing the words, making up new actions, creating rhythmic or melodic patterns).			**Improvising and composing** • Improvise new actions for songs. • Improvise new words in known children's songs. • Explore imitation by echo singing.	**Improvising and composing** • Use body percussion to copy and create short rhythmic patterns. • Select and organise sound effects to accompany a story. • Respond musically to contours in nature and artworks (e.g. mountain ranges, water, kōwhaiwhai (painted scroll ornamentation)). • Discuss own and peers' compositions with others with the use of known musical vocabulary.	**Improvising and composing** • Create a soundscape to perform for others. • Discuss and reflect on own and others' compositions with the use of known musical vocabulary.
Elements of Music	**Beat and rhythm** • A beat is a steady pulse, like a heartbeat, that helps keep music in time. **Pitch** • The pitch is how high or low the music sounds. • A singing voice uses a lighter vocal tone, more sustained breath, and intentional pitch than a speaking voice. **Expressive elements (dynamics, tempo, articulation)** • Music can be fast or slow (tempo) and loud or soft (dynamics). **Tone colour** • Sound can have natural and human-made sources. • Different types of voices and instruments make different sounds. • Unpitched percussion instruments are instruments that do not play a specific	**Beat and rhythm** • Beats can be grouped in different ways (metre). • Identifying strong beats helps us hear how beats are grouped. **Pitch** • Pitch is represented visually in different ways (graphic notation). **Expressive elements (dynamics, tempo, articulation)** • Tempo is the speed of the beat. • Changes in tempo, dynamics, and articulation create different effects. **Tone colour** • Instruments and voices have different identifiable sounds. • Instruments are grouped into families. • The material an instrument is made from influences how it sounds. **Texture**	**Beat and rhythm** • Some rhythms can be repeated, forming a rhythmic pattern (*ostinato).* • Two-metre beats are grouped in twos in a pattern of strong-weak. **Pitch** • Pitch creates melody by moving in steps or leaps or staying the same. **Expressive elements (dynamics, tempo, articulation)** • Tempo, dynamics, and articulation play a key role in creating musical mood. **Tone colour** • Pitched percussion instruments play a specific identifiable pitch (e.g. Xylophones, marimbas, glockenspiels). **Texture** • Music can feature a main melody supported by other voices or instruments.			

	Knowledge *The facts, concepts, principles, and theories to teach*			Practices *The skills, strategies, and applications to teach*		
	During Year 1	**During Year 2**	**During Year 3**	**During Year 1**	**During Year 2**	**During Year 3**
	identifiable pitch. They are played by scraping, striking, or shaking (e.g. stones, sticks, drum, triangle, guiro, shaker). **Texture** • Music can have one sound or many sounds that happen at the same time. • Unison means everyone plays or sings the same thing at the same time. **Form/structure** • Many songs have a verse and chorus structure.	• Texture can be thick if there are many parts, or thin if there are few. **Form/structure** • Phrases can be the same or different.	**Form/structure** • Phrases can be the same, similar, or different. • Call-and-response form is like a two-way musical conversation. A call phrase is answered by a response phrase, often of similar length (e.g. in gospel or marching songs).			

Visual Arts

	Knowledge *The facts, concepts, principles, and theories to teach*			Practices *The skills, strategies, and applications to teach*		
	During Year 1	**During Year 2**	**During Year 3**	**During Year 1**	**During Year 2**	**During Year 3**
Visual Arts Contexts	Students must participate in visual arts experiences from different time periods and places. These may include murals, picture books, kōwhaiwhai (painted scroll ornamentation), tapa, and works by local artists. They create artworks inspired by stories, nature, family, and culture.					
Making and Creating	• The visual arts create pictures using elements such as: ○ line: defines shapes, suggests movement, or expresses emotion (e.g. long, short, curved, broken) ○ shape: organises space, represents form, and can be geometric (e.g. circles, squares, triangles) or organic (free-form, natural shapes) ○ colour: expresses mood or meaning. Primary colours are red (whero), yellow (kōwhai), and blue (kikorangi). Colours vary in shade (light/dark), and intensity (brightness). ○ texture: describes how something feels or looks like it feels. Texture connects with sensory experiences and can be actual (tactile, such as rough or smooth) or visual (suggested through marks or patterns) ○ mark-making: the process of creating lines, dots, patterns, or textures using tools and materials (e.g. scribbles, dabs, smudges, strokes). • Foundation drawing involves the use of marks, materials, observation, imagination, and design to represent people, places, objects, and create meaning in visual forms. • Foundation drawing approaches include: ○ observational drawing by drawing what you see in front of you ○ illustrating a narrative or telling a story from memory or imagination, often as a sequence ○ exploring materials and tools to create textures ○ repeating shapes, lines, and designs to create patterns ○ using expressive mark-making or colour to show mood. • Artworks can be created using a variety of materials (e.g. paints, pastels, recycled resources), tools (e.g. brushes, scissors, sticks), and ways of working and processes (e.g. collage, rubbing, printmaking, 3D sculpture, weaving, carving).	• Meaning is conveyed through principles such as: ○ composition: how visual elements are arranged within an artwork ○ scale: changes in size to show importance and represent proximity ○ colour theory: how colours are mixed to create new colours. • Secondary colours are made by mixing equal amounts of two primary colours (e.g. red (whero) + yellow (kōwhai) = orange (karaka), red (whero) + blue (kikorangi) = purple (waiporoporo)). • Complementary colours sit opposite each other on the colour wheel (e.g. yellow (kōwhai) and purple (waiporoporo), green (kakariki) and red (whero)).	• Make artworks to represent subject matter and ideas about the world in realistic, imaginative, or expressive ways through hands-on exploration. For example: ○ use lines to define shapes, suggest movement, or express emotion ○ create geometric and organic shapes to represent different forms and subject matter (e.g. inspired by nature or patterns) ○ experiment with colour, including layering colours, to create textural effects, and explore how changes in colour, tone, and opacity can express mood or meaning ○ observe and experiment with materials to explore how texture connects to sensory experiences (e.g. using natural surfaces and resist techniques or frottage rubbings, creating textures) ○ explore mark-making using lines, dots, patterns, or textures with different tools (e.g. brushes, sponges, fingers) and wet and dry materials (e.g. paint, crayon, sponges) ○ build foundational drawing skills by observing, imagining, and experimenting with marks, lines, and shapes to create pictures that represent people, places, and objects. • Experiment with a variety of materials, tools, and ways of working to create drawings, paintings, and simple sculptures.	• Create artworks that use visual principles to arrange elements to clearly show an idea, feeling, or story in the following ways: ○ using composition and changes in scale to arrange elements (e.g. making something big and in the middle or putting it at the front) ○ mixing primary colours to create new colours, including secondary colours ○ making and talking about choices in colour, shape, and layout to create impact (e.g. using repetition, symmetry, structure, and simple patterns).
Observing and Responding	• Audiences can view, appreciate, and respond to artworks in different ways. • Artworks can express feelings, ideas, and stories, and can reflect the artist's values, relationships, community, and the time in which they are made. • Images, symbols, motifs, and patterns in artworks reflect people, places, and stories. In Celtic art, knots and key patterns symbolise stories. In toi Māori, visual elements can express whakapapa and connections to kōrero tuku iho (historical narratives), whānau, culture, identity, ancestry, and relationships. • Simple descriptive words can be used to talk about one's own and others' artworks (e.g. bright, big, smooth).	• Details in artworks can be observed and discussed to help understand the meaning. • Reflecting on artworks and thinking about what can be changed is an important part of the creative process.	• Observe artworks in different locations such as classrooms, homes, and communities to share and celebrate the process of making art (e.g. create a classroom gallery, visit a local gallery or marae, meet local artists). • Notice simple pictures, patterns, repetition, symbols, and motifs (e.g. murals, picture books, kōwhaiwhai (painted scroll ornamentation), tapa), and create simple imagery to show people, places, or things that have personal meaning and importance (e.g. home, marae, nature). • Respond to artworks using simple words to describe feelings, thoughts, or observations (e.g. colours, shapes, textures).	• Communicate and reflect on artmaking choices and how one's work has changed over time (e.g. talk about colour, symmetry, materials, patterns used or adapted).

Phase 2 (Years 4–6) teaching sequence

Dance

	Knowledge *The facts, concepts, principles, and theories to teach*			Practices *The skills, strategies, and applications to teach*		
	During Year 4	**During Year 5**	**During Year 6**	**During Year 4**	**During Year 5**	**During Year 6**
Dance Contexts	Students must participate in dance experiences from different time periods and places. These may include Samoan Sāsā, poi, circle dance (e.g. Rakes of Mallow), processional dance (e.g. Carnavalito), folk dance, Scottish Cèilidh, twentieth-century dance (e.g. Charleston), and emerging styles such as Hip Hop. They develop understanding of dance traditions through viewing performances such as Matariki for Tamariki by the New Zealand Dance Company.					
Exploring and Creating	• Dance uses movement and body shapes performed on different levels (high, medium, low) to create variety. • A range of pathways (e.g. straight, curved, zig zag) can be used to create movement sequences. • Movement sequences can be modified through changes in size and speed of movement. • The creation of dance sequences may begin from stimuli (e.g. images, poems, pūrākau (story), challenges). • Dances have specific movements that help identify their style (e.g. arm movement in Tutting or rock and roll, foot swivelling in the Charleston). • Movement choices help communicate ideas, stories, and feelings. • Dance traditions reflect the cultures, identities, and experiences of people and communities.	• Dance uses variations of basic locomotor and non-locomotor movements to add interest and diversity to a sequence. • Repetition in dance helps to make movement ideas clearer and more memorable. • Dance elements can be combined and manipulated to communicate ideas and meaning. • Sequences of movement can be created by combining a range of elements of dance. • Choreographers make movement choices and combine elements to communicate ideas for a purpose and an audience. • Choreographers can be inspired by traditional dances when creating their own dances. • Dance can reflect the traditions, values, and experiences of different cultures and communities.		• Perform locomotor and non-locomotor movements at high, medium, and low levels. • Use a variety of straight and curved pathways to create sequences with a partner (e.g. change every eight steps). • Modify the size and speed of movements to vary a sequence. • Use a range of stimuli to create dance sequences (e.g. a poem, butterfly life cycle, Tāne separating Ranginui and Papatūānuku). • Explore dance styles by practising and combining movements into a dance sequence. • Use movement to communicate ideas inspired by people, places, stories, and experiences.	• Vary the locomotor movements of walking, leaping, and sliding (e.g. leap from two feet to one foot and from one foot to two feet; walk using a mix of low and high steps; slide with one foot stepping and the other sliding). • Create variations of non-locomotor movements (e.g. bending, stretching, shaking, twisting, turning) using a variety of body parts and levels. • Use dance elements to create different effects and communicate an intended meaning. • Use repetition of individual movements or short parts of a sequence to reinforce the ideas in a dance. • Combine elements (e.g. a series of three still shapes, two different locomotor movements, two non-locomotor movements) into a sequence that has a beginning, a middle, and an end. Discuss ideas that your movements suggest. • Select, organise, and refine movement ideas to communicate a clear purpose or message.

Observing, Responding, and Performing	• A change in levels requires control of body movements.
	• Beat is an underlying pulse that is steady and constant.
	• Beat patterns can be emphasised using the body or props to enhance a movement sequence.
	• People dance for many reasons (e.g. celebration, enjoyment, entertainment, preservation of culture).
	• Dance can express the traditions and experiences of different communities (e.g. circle dances: Rakes of Mallow, Irish Stew, or processional dances: Carnavalito).
	• Some dances (e.g. Samoan Sāsā and other folk dances) use movements from everyday life.
	• Dance can be used to communicate ideas, beliefs, moods, and feelings.
	• Different dance styles have recognisable characteristics.
		• Dance movements can be performed using a variety of weights or force to provide contrast.
		• Unison involves doing the same moves at the same time as other dancers.
		• Control of the body (e.g. control of balance, isolation of body parts, ability to accurately time movements, jumping with quiet and safe landings) develops through ongoing practice.
		• The elements of dance provide the language to respond to dance works (e.g. weight, speed, size, level, pathway, locomotor or non-locomotor movement, shape, curved, straight).
		• Many dance styles require dancers to memorise the movements and repeat them the same way each time they perform.
		• Performance quality helps communicate ideas clearly to an audience.
		• Dance styles have characteristics that reflect their cultural, historical, and social contexts.
		• People dance for many different reasons, such as enjoyment, being part of a community, improving their health, showing off their skills, and learning about their culture (e.g. participating in a Scottish Cèilidh, competitive ballroom dancing).
		• Kapa haka can be performed for a variety of reasons and situations, including competitions.
		• Dance can communicate different meanings to different audiences.
				• Change from high to medium to low levels smoothly.
				• Use props (e.g. sticks, poi, fans) or body percussion to perform beat patterns in a dance sequence.
				• Describe what movements were selected and how they communicated specific ideas in dance.
				• Learn dances from specific cultures and communities:
				  ○ identify characteristics of these dances
				  ○ consider why people participate in these dances.
				• Respond to a dance appropriate for children by discussing the ideas and reproducing some of the movements (e.g. Matariki for Tamariki by the New Zealand Dance Company, a community performance).
				• Respond to a dance illustrating everyday life (e.g. Samoan Sāsā) by:
				  ○ making movements (e.g. gardening, cooking, sweeping)
				  ○ adding a beat by clapping, slapping, and tapping
				  ○ collaborating with peers to create a short sequence.
					• Practice the reproduction of movement from and with a partner so that it can be performed in unison.
					• Develop the ability to control the body (e.g. balance on one foot or other body parts; stop and start from a still shape with accurate timing; isolate body parts such as rotating an arm while keeping the rest of the body still).
					• Use repeated practice to remember and reproduce a dance sequence (e.g. using counts, names of movements, words, rhythms) to aid memory of the movements and their order.
					• Contrast light movements (e.g. floating, tiptoeing, skipping), and heavy movements (e.g. stamping, percussive moves, powerful kicks).
					• Discuss with other people their reasons for doing particular dances.
					• Watch a dance and note moments of unison in the piece.
					• View kapa haka competitive performances, considering use of movement and props.
					• Connect specific viewed dance styles (e.g. folk, ballroom, Hip Hop) to the reasons people participate in these dances.
					• Identify how dance elements and performance choices contribute to the overall meaning of a dance.
					• Give feedback about the choice of movements and the use of repetition in a dance sequence choreographed and performed by other students in the class.

Drama

	Knowledge *The facts, concepts, principles, and theories to teach*			Practices *The skills, strategies, and applications to teach*		
	During Year 4	**During Year 5**	**During Year 6**	**During Year 4**	**During Year 5**	**During Year 6**
Drama Contexts	Students must participate in drama experiences from different time periods and places. These may include process drama, mantle of the expert, narrative drama, inquiry drama, thought-tracking, hot-seating, and scripted plays (e.g. those published in the New Zealand School Journal).					

Making and Creating	• Playwrights and performers plan, shape, and revise their work by testing ideas and refining them until meaning is clear to an audience.
	• Drama builds from moments into scenes, and scenes into a sequence, in the same way chapters in a book build into a story.
	• Drama conventions (e.g. hot-seating, thought-tracking) let actors pause the action to explore what a character thinks and feels, focus attention on an important moment, or clarify an idea for an audience.
	• Scripts and devised drama can both be used to explore meaning, ideas, and viewpoints.
	• Scripts use dialogue, which is what characters say, and stage directions, which are instructions for movement, tone, or setting, usually printed in italics or brackets.
	• A script's dialogue or stage directions can change how an audience understands a character, situation, or story.
	• Being in role means thinking and responding as an imagined character within the dramatic world. Stepping out of role returns a performer to being themselves, outside that world.
	• Care, trust, and respect, alongside working together as one, expressed in te ao Māori as manaakitanga and mahi ngātahi, enables stories to be made up and acted out in pairs or groups.
		• Ideas, issues, and viewpoints, including situations involving tension and decision-making, can be explored through drama (e.g. process drama, mantle of the expert, inquiry drama).
		• Devising drama collaboratively means shaping and reshaping scenes as a group until the meaning is communicated clearly.
		• The ordering of scenes, a drama's structure, and the development of tension shapes how an audience understands its meaning.
		• Drama practice can take many forms (e.g. writing in role, reports, letters, statements, reflections).
		• Drama in New Zealand has a distinctive character, reflecting relationships to people, place, tikanga, and collective responsibility.
		• Drama is created with an intention. It communicates an idea, message, or meaning about people, situations, or the world.
		• Characters in drama are shaped through key features, including:
		  ○ objective (what the character wants or is trying to achieve)
		  ○ relationships (how the character relates to others in the situation)
		  ○ status (the character's relative power, authority, or position)
		  ○ context (when and where the situation takes place)
		  ○ actions and reactions.
		• Scripts (e.g. those published in the New Zealand School Journal) are structured with dialogue, character names, and stage directions, and may be organised into scenes or sections to structure the action.
		• Drama enables individuals and communities to explore, understand, and communicate human experiences, perspectives, and narratives.
		• Care, trust, and respect, alongside working together as one, expressed in te ao Māori as manaakitanga and mahi ngātahi, enable participants to share responsibility, build on each other's ideas, and develop drama together.
		(See Years 4–5 English: Text form, structure, style, and features)
			• Create drama collaboratively by shaping ideas into connected moments or scenes.
			• Work in role to explore situations or problems.
			• Contribute to shared ideas and develop work collaboratively.
			• Apply conventions to explore a viewpoint or develop a key moment.
			• Use techniques (e.g. voice, body, movement, space) to show relationships and changes in emotion.
			• Examine a character's motivations from a script and modify scenes or dialogue to create new work.
			• Communicate ideas through in-role talk and short written forms.
				• Work in role to investigate situations, issues, and perspectives.
				• Devise drama collaboratively from ideas or questions.
				• Consider how dramatic choices may be understood by others (e.g. the audience) when scenes are shaped.
				• Use drama conventions to:
				  ○ explore contrasting perspectives (e.g. split stage)
				  ○ develop tension (e.g. slow motion)
				  ○ reveal character motivations (e.g. direct address) and relationships.
				• Construct characters by:
				  ○ identifying objectives (e.g. what my character wants)
				  ○ establishing relationships and status
				  ○ reacting to other characters.
				• Use drama techniques to perform characters and communicate relationships, status, and change.
				• Make and justify decisions in role using evidence or reasoning (e.g. my character would not stand next to her because she does not like her).
				• Write in and out of role to develop and communicate ideas.
				• Refine drama through discussion, testing, and revision.

Observing and Responding	• When responding to drama, the focus is on observing, interpreting, and making meaning from the work, not just deciding whether it was 'good' or 'bad'.
	• Discussion of a drama fosters a shared understanding of its key ideas, viewpoints, and creative decisions.
		• Values, principles, and traditions are explored in narrative plays. Māori plays (e.g. Māui and the Sun) embed tikanga and Māori values. Other traditional stories, adapted for the stage, also explore values (e.g. Aesop's fables, Chinese folk tales, Native American stories).
		• Ethical and social questions (e.g. fairness, responsibility, justice, consequence) are common topics explored by drama.
		• Reflection allows creators of drama to have deeper understanding of meaning, the creative process, and working collaboratively.
				• Use drama vocabulary (e.g. role, character, moment) to describe and discuss drama.
				• Reflect on drama by discussing what is effective, trying alternatives, and improving clarity and meaning.
					• Describe different viewpoints and how they influence actions.
					• Use drama terminology (e.g. character, status, tension, role) to explain ideas and decisions.
					• Reflect on:
					  ○ ideas explored (e.g. fairness, consequences)
					  ○ group decision-making
					  ○ how understanding has changed.
					• Respond thoughtfully to others' contributions.	

Music

	Knowledge *The facts, concepts, principles, and theories to teach*			Practices *The skills, strategies, and applications to teach*		
	During Year 4	**During Year 5**	**During Year 6**	**During Year 4**	**During Year 5**	**During Year 6**
Music Contexts	Students must participate in music experiences from different time periods and places. These may include choral music, cultural, and folk traditions, waiata, pese, national anthems, taonga puoro (Māori instruments), and music associated with special occasions.					
Listening and Responding	• Music from different cultures, places, and genres can be identified through distinct aural features (e.g. popular, electronic, screen, game, community, cultural, and traditional music). • Traditional instruments and musical styles can be culturally distinctive. • Music is selected for specific purposes based on characteristics such as mood, tone colour, tempo, dynamics, and text in songs. • The size of an instrument and the material it is made from affect the pitch and tone. • The way sound is produced on an instrument affect the tone colour. • Graphic notation can represent sound.			**Listening and responding** • Listen and describe how expressive elements (dynamics, tempo, articulation) have been used in music. • Listen and respond to how the eight notes in an octave move up in regular steps on a pitched instrument. • Listen and respond to the pentatonic five-note scale and echo musical phrases from commonly heard music (e.g. nursery rhymes, popular music, traditional folk melodies). • Identify how sound is produced using a range of instruments (e.g. hitting, plucking, bowing, blowing). • Experiment with pitch changes (e.g. using rubber bands, blowing across a bottle, changing string tension or air volume). • Identify sound (aural) components in listening examples (e.g. types and numbers of voices (solo or group), types and numbers of instruments (solo or group)). • Identify the instruments in performances using taonga puoro. • Identify woodwind instruments in visual and listening examples. • Listen to and respond to music from a range of cultural groups. • Listen to and identify verse and chorus form in a piece of music. **Performing** • Sing songs in unison and two parts, including partner songs. • Combine singing and movement in two-, three-, and four-metre games and dances, drawing on a range of materials and musical traditions (e.g. folk dancing, waiata-ā-ringa (Māori action songs), tītī tōrea (stick games)). • Identify verses and chorus where appropriate when performing songs. **Improvising and composing** • Create a soundscape to perform for others (e.g. rainstorm). • Gather and create taonga puoro (Māori instruments) and use them to improvise and compose.	**Listening and responding** • Listen and respond to performances that highlight beat and rhythm sequences (e.g. drum, Japanese taiko drumming, poi, Samoan sāsā, pātē, Tongan lakalaka, Niuean takalo, drum solos in rock and jazz examples, tap dancing). • Group instruments according to how sound is produced (e.g. percussive, string movement, blowing). • Investigate how tightening a string or placement of fingers on a wind instrument changes the pitch. • Identify instruments from the string family visually and aurally. • Discuss occasions where various cultural groups come together to perform traditional music (e.g. Matariki, Diwali, Chinese New Year, St Patrick's Day). • Identify traditional instruments and distinctive sound from pictures and recordings (e.g. pūrerehua (bullroarer), didgeridoo, bagpipes, yang qin (dulcimer), sitar). **Performing** • Sing songs in unison and simple two-part harmony. • Use expressive elements (e.g. faster, slower, louder, softer) to shape how music is performed. **Improvising and composing** • Invent symbols to graphically record changes in a piece of recorded music. Explain the symbols to others.	**Listening and responding** • Investigate and describe how the size and material of an instrument affect its tone and pitch. • Identify brass instruments in visual and aural examples. • Evaluate how choice of instruments changes the feeling or character of music. • Listen and discuss how harmony is created between the parts in a piece of music. • Distinguish music from a variety of cultures by identifying characteristic instruments and other musical features. • Identify traditional music styles with their culture and predominant instrument (e.g. Tokelauan fatele, Fijian meke, Indian raga, Chinese folk tune, Celtic reel, African drumming). **Performing** • Sing songs in unison, three-part canon, and two-part harmony. • Use expressive elements (faster, slower, louder, softer, very loud, very soft) to shape how music is performed. **Improvising and composing** • Create and graphically represent a soundscape to perform for others (e.g. a river's journey, a sporting event). • Use dot or stick notation to create patterns to share with others.
Performing	• Performance refers to the act of making music through playing, singing, or curating (e.g. DJing, Stomp, choral music). • In formal performance situations, repertoire choices are made with care according to the occasion (e.g. when waiata are selected and sung with care to support or respond to an experience, during national anthems). • Music is an integral part of all cultures and an important way to celebrate and share language, practices, and history. Māori music observes the practices of kawa and tikanga, while Samoan music traditions such as pese and Western traditions such as folk songs reflect and preserve the values and stories of their communities. • Singing requires efficient breath control and good posture to manage longer phrases and support sound production. • Learning to play an instrument requires using specific techniques for playing (e.g. tonguing or tapping on the recorder, hand positions for drumsticks and mallets, mouth shape for kōauau (flute)). • Music can be written down so others can perform it.					
Improvising and Composing	• Musicians use the elements of music to improvise and compose music for specific purposes, contexts, and audiences. • Musicians draw inspiration from varied sources (e.g. nature, life events and experiences, emotions, personal culture, social and political environments) when improvising and composing.					
Elements of Music	**Beat and rhythm** • Beats in three-metre rhythms are grouped in threes in a pattern of strong-weak-weak. • Beats in four-metre rhythms are grouped in fours in a pattern of strong-weak-medium-weak. **Pitch** • Sound is created by vibrations; on many instruments pitch can be altered to create high and low sounds. • An octave is the interval between a note and the next note of the same name. The seven letters A to G name the notes within it, and the eighth note repeats the first note of the scale. • A pentatonic scale uses only five notes and no half steps. It can be heard in nursery rhymes, the folk music of many cultures, and in many genres including rock, pop, and jazz. **Expressive elements (dynamics, tempo, articulation)** • Music can range in volume from quiet to loud.	**Beat and rhythm** • Rhythms can be even or uneven. **Pitch** • Pitch is altered by tightening and loosening tension on stringed instruments and changing the air flow in wind instruments. • Using fingers to shorten the length of a string raises its pitch (e.g. on a ukulele or guitar). • Pitch and dynamics can be recorded visually (e.g. graphic, dot, stick notation). • Every note has an equivalent one octave higher or lower. **Expressive elements (dynamics, tempo, articulation)** • Music can range in tempo from very fast to very slow. **Texture** • Types of textures include unison and multiple parts. **Tone colour**	**Beat and rhythm** **Pitch** • The size of an instrument and the material it is made from affects the pitch and tone. • Pitch, melody, and dynamics can be recorded visually for others to follow. **Expressive elements (dynamics, tempo, articulation)** • Volume can change gradually or suddenly. **Texture** • Texture can change across a piece of music to create interest and excitement. **Tone colour** • Instrument choices can be used to create different atmospheres. **Form/structure** • The structure of music can include multiple sections that provide repetition and contrast. **Harmony** • Harmony can be used to form an accompaniment to a melody.			

	Knowledge *The facts, concepts, principles, and theories to teach*			Practices *The skills, strategies, and applications to teach*		
	During Year 4	**During Year 5**	**During Year 6**	**During Year 4**	**During Year 5**	**During Year 6**
	Texture • A song sung in a round creates texture. **Tone colour** • Many cultures have traditional instruments (e.g. Indian Sitar, Peruvian pan flute, Māori taonga puoro). • Instruments are grouped into families based on how they produce sound (e.g. wind, strings, brass, percussion, keyboard). **Form/structure** • Verse and chorus form is a common structure in songs. The chorus is repeated after each verse. • Phrases are musical sentences. **Harmony** • Harmony is formed when two or more pitches are played together.	• Wind instruments are traditionally made from wood or bone and are played by blowing (e.g. recorder, flute, clarinet). • Instruments in the string family have strings (e.g. violin, cello, double bass, harp, guitar, ukulele). They are played by plucking, strumming, or using a bow. • Brass instruments are made of metal, have long coiled tubes, a flared bell, and are played by buzzing lips on a mouthpiece (e.g. trumpet, trombone, tuba). • Keyboard instruments have keys. They are played by pressing keys (e.g. piano, keyboard, organ). • Percussion instruments are played by striking, shaking, scraping, or tapping (e.g. drum, xylophone, tambourine, triangle). **Form/structure** • Music can tell a story. **Harmony** • A chord is formed when notes are played simultaneously. Chords make a richer sound.	• Chords can be played on different instruments (e.g. guitar, ukulele, marimba, keyboard).			

Visual Arts

<table>
<tr><th></th><th colspan="3">Knowledge
The facts, concepts, principles, and theories to teach</th><th colspan="3">Practices
The skills, strategies, and applications to teach</th></tr>
<tr><th></th><th>During Year 4</th><th>During Year 5</th><th>During Year 6</th><th>During Year 4</th><th>During Year 5</th><th>During Year 6</th></tr>
<tr><td>Visual Arts Contexts</td><td colspan="6">Students must participate in visual arts experiences from different time periods and places. These may include New Zealand portraits and landscapes, contemporary Māori art, Cubism, Fauvism, Impressionism, and Pop Art.</td></tr>
<tr><td>Making and Creating</td><td>• Visual arts elements of line, shape, colour, space, and scale are combined intentionally to express ideas, feelings, or stories, using principles that include:
○ repetition: the repeated use of visual elements to create rhythm, unity, or emphasis
○ contrast: the use of opposing elements (e.g. light/dark, rough/smooth) to create interest or draw attention
○ pattern: repeated shapes or motifs (e.g. tapa, Celtic knots, whakairo (carving)) carry specific meaning
○ composition: used to emphasise meaning, mood, or focus
○ symmetry and asymmetry.
• Materials and tools have unique qualities, effects, and intentions (e.g. wet or dry, soft or hard).
• Artmaking is a process that involves conceptualising, planning, making, adapting, and completing.</td><td>• Advanced visual elements and principles can be combined to communicate objects, ideas, stories, values, connections, identities, and culture, including:
○ tone (shade): the lightness or darkness of a colour, creating depth, contrast, and mood
○ form: a 3D shape with height, width, and depth; it can be real, like in sculpture, or represented in drawings with shading or perspective
○ colour theory: how colours work together (e.g. warm and cool, complementary colours) to create mood or harmony
○ balance: the arrangement of visual elements to create a sense of stability (symmetrical or asymmetrical)
○ space: use of positive space (area occupied by the subject) and negative space (empty or background area around/between subjects) to define forms and create depth.
• A range of media can be used to create artworks, including:
○ dry media drawing materials (e.g. pencil, charcoal, pastel)
○ wet media painting materials (e.g. paint, dye, earth pigments)
○ collage materials (e.g. magazines, fabric, natural materials)
○ printmaking tools and materials (e.g. foam sheets, carving tools, leaves, cardboard)
○ sculpture materials (e.g. air-dry clay, wood, harakeke, recycled objects)
○ digital tools and media (e.g. drawing apps, poster makers)
○ photographic tools (e.g. cameras, cyanotypes).
• Materials can be layered, mixed, or transformed to create different effects, intent, and purpose (e.g. layering marbled ink for texture, mixing fabric and wire, layering photographs in collage).
• Artworks are created through a process of planning, exploring, problem-solving, and adapting.
• Artworks can be created through cultural practices, including practices students bring from their own families and communities, reflecting identity, values, and belonging.</td><td>• Create artworks that use visual elements (e.g. line, shape, colour) and principles (e.g. repetition, contrast, pattern) to convey meaning, mood, or focus.
• Experiment with tools, materials, and processes to create different effects and strengthen fine motor skills (e.g. use varied techniques and media to explore texture, layering, construction).
• Follow a visual arts process that includes planning, creating, reflecting, and making intentional choices (e.g. planning ideas, experimenting with materials, reflecting on artmaking choices).</td><td colspan="2">• Combine more advanced elements and principles (e.g. colour, pattern, symbolism) to express ideas, identity, and culture.
• Use specialised materials and techniques to create different effects in expressive artworks (e.g. layering, blending, varying application techniques).
• Work across various mediums, including simple 3D and sculptural forms (e.g. using techniques that involve construction, layering, or repeated imagery, such as papier-mâché, whakairo (carving), raranga (weaving), printmaking).
• Experiment with materials (e.g. layering wet and dry media, mixing textures), using unconventional tools (e.g. sponges, sticks, marker pens) to explore new effects.
• Refine ideas and artworks by planning, experimenting with techniques, and using feedback to make creative decisions (e.g. revisiting sketches, adjusting composition, trying new materials).
• Create artworks that express identity, connection, and community (e.g. producing a drawing of a place of significance or working together on a mural about shared traditions or celebrations), using inspiration from practices shared by a knowledge holder, or the work of artists from the past (e.g. New Zealand portraits and landscapes, contemporary Māori art).</td></tr>
<tr><td>Observing and Responding</td><td colspan="3">• Artworks can be shared formally or informally and interpreted using visual arts terminology. They reflect the artist's intent and context and can evoke varied responses from different audiences.
• People and cultures use symbols, patterns, materials, and motifs to express specific meanings, and to convey narratives about people, places, and beliefs. There are particular protocols about how they should be used and cared for.</td><td>• Observe, describe, and share own and others' artworks, either finished or in progress, in settings such as schools, public spaces, and marae, using visual art terminology (e.g. bright swirls) to explore mood, personality, and context with peers, whānau, and communities.
• Incorporate symbols or patterns (e.g. mandala, kōwhaiwhai (painted scroll ornamentation), tatau, tartan) into a design (e.g. family crest, quilt or fabric pattern, pop art) that reflects personal identity.
• Follow protocols when using cultural patterns, images, and materials, seeking guidance where required.</td><td>• Use visual arts language to describe art works, noticing the choices made in own or others' artmaking practices.
• View artists' works and identify how the context influenced their creative decisions (e.g. Cubism, Fauvism, Impressionism).
• Incorporate cultural motifs into personalised designs and communicate their meaning.</td></tr>
</table>

Phase 3 (Years 7–8) teaching sequence

Dance

	Knowledge *The facts, concepts, principles, and theories to teach*		Practices *The skills, strategies, and applications to teach*	
	During Year 7	**During Year 8**	**During Year 7**	**During Year 8**
Dance Contexts	Students must participate in dance experiences from different time periods and places. These may include styles such as Hip Hop, folk dance, poi, rock and roll, kapa haka, and contemporary dance. They observe and explore dance genres from around the world.			
Exploring and Creating	• Locomotor movements can be combined to create new forms of travel. • Positive space is the area occupied by a dancer's body (solid shapes), while negative space is the empty, surrounding area that is shaped by the dancer's body. • Dance can be performed using a variety of relationships between dancers (e.g. time, movement, space). • Common formations (e.g. circles, squares, lines, V shapes, scattered, clumps) can change throughout a dance. • Still, individual, or group shapes can be used at the beginning or end of dances to connect with, or suggest the idea, mood, or theme of the whole piece. • Dance styles have conventions that influence how ideas and stories are communicated. • Choreographers make movement choices to communicate purpose and meaning to an audience. (See Year 8 Health and Physical Education: Human Movement)		• Combine different forms of locomotor movement into new forms of travel. • Make individual, pair, and group shapes to experiment with positive and negative space. • Use shadowing (one behind the other), copying (side by side), and echoing (one after the other) to form relationships between dancers. • Compose short dance sequences that move between common formations. • Explore different group shapes for the beginning and end of a sequence based on an idea (e.g. ocean waves, storms, sports, weaving). • Select and organise movement using the dance elements to communicate a clear idea or intention. • Organise and refine movement to communicate a clear purpose for an audience. • Refine movement ideas in response to feedback to improve the clarity and effectiveness of dance ideas.	

Observing, Responding, and Performing	• Turns can be performed in a variety of ways (e.g. using steps, a jump, a roll, a pivot).
	• Movement can be initiated from a variety of different body parts.
	• Dance movements can be performed using a variety of different dynamic qualities (e.g. swing, vibrate/shake, percussion).
	• Dancers use counts to accurately time movements with music or to coordinate with other dancers.
	• Dances can use a variety of different formations for specific purposes (e.g. it is customary; it allows all dancers to be seen; it looks powerful; it involves everyone equally).
	• Dance movement can be used to communicate many different ideas, moods, and feelings. Choice of posture, tempo, weight, and size of movements contribute to the communication.
	• Dance genres use different movements and styles.
	• Kapa haka and other cultural performances and competitions are opportunities to show sophisticated choreography that integrates traditional movement with contemporary dance.
	• Dance communicates ideas in different ways depending on the style, purpose, and audience.
	• Audience, purpose, and context influence how dance is created and interpreted.
	• Dance performances can be interpreted differently by different audiences.
			• Perform a variety of turns (e.g. three-step, quarter, half turns, full turns) in a variety of ways and on high, medium, and low levels.
			• Make changes to the direction of travel for a specified number of counts (e.g. walk 2, 4, 8, 16 counts).
			• Perform movements that are initiated from specific body parts (e.g. shoulder, hip, foot, fingertips).
			• Analyse different dynamic qualities and how they change dance movements.
			• Identify a variety of formations in a range of dance styles (e.g. Hip Hop, folk dance, poi, rock and roll).
			• Perform a dance with square, circular, line, or changing formations. Explain the purpose of the formation choice.
			• Evaluate how changing space, time, body, and energy can communicate different ideas.
			• Identify specific dance elements and the meaning these choices communicate to an audience.
			• Use appropriate dance vocabulary to discuss, reflect on, and respond to dance.
			• Perform short dance sequences:
			  ○ repeat the performance, changing posture, tempo, weight, and size to communicate different feelings (e.g. happiness, sadness, friendliness, fear, excitement)
			  ○ discuss the changes in the body and actions (e.g. lightness and heaviness, faster or slower movements, bigger or smaller movements) used to communicate different feelings.	

Drama

	Knowledge *The facts, concepts, principles, and theories to teach*		Practices *The skills, strategies, and applications to teach*	
	During Year 7	**During Year 8**	**During Year 7**	**During Year 8**
Drama Contexts	Students must participate in drama experiences from different time periods and places. These may include improvisation, script-based drama, melodrama, mime, and theatre from New Zealand, the Pacific, and around the world.			

Making and Creating	• Techniques (e.g. voice, body, movement, space), conventions (e.g. narration, flashback, split stage, tableau), and technologies (e.g. costume, props, lighting) are the three components used to construct drama. They are selected to shape meaning and influence how ideas, situations, and relationships are understood.
	• Drama components are selected and combined to shape meaning and influence how ideas, situations, and relationships are understood.
	• Improvisation (making things up on the spot without prior planning) is a tool actors use to generate ideas, explore characters and situations, test possibilities, and respond quickly during performance. Accepting others' ideas and building on their offers is essential to sustaining improvisation.
	• As ideas are refined and expanded, improvisation can develop into devised drama, generating original work through collaboration, experimentation, discussion, and shared decision-making.
	• Script conventions (e.g. character lists, dialogue, stage directions, scene, and act divisions) are used to support actors to:
	  ○ explore character, situation, meaning, and different interpretations
	  ○ structure the action and guide performance.
	• Playwrights make decisions regarding the objective, relationships, status, and context of the characters in a drama.
	• Sequencing, tension, and pacing are tools used to shape work with intention to communicate ideas to an audience.
	• Technologies (e.g. props, costume, sound, lighting) support character, place, and mood.
	• Drama enriches societies around the world by providing opportunities to examine relationships, culture, identity, and social issues through performance and storytelling.
	• Care, trust, and respect, alongside working together with a shared purpose, expressed in te ao Māori as manaakitanga and mahi ngātahi, enable participants to negotiate ideas, make collective decisions, and sustain collaborative creative processes.
			• Improvise to generate, explore, and test ideas, characters, and situations.
			• Select and apply drama techniques, conventions, and technologies deliberately to shape meaning.
			• Construct characters with clear objectives, relationships, and status.
			• Use drama techniques to:
			  ○ show character relationships (e.g. cooperation, authority, conflict)
			  ○ communicate objectives
			  ○ represent changes in status, mood, or situation.
			• Devise original drama by:
			  ○ shaping improvisations into structured scenes or sequences
			  ○ organising ideas to communicate clearly
			  ○ refining through discussion, repetition, adjustment, and feedback.
			• Interpret scripted material and basic script formatting (e.g. dialogue and stage directions in italics).
			• Use simple drama technologies to support meaning (e.g. props or costumes to suggest character, music to create mood).
			• Shape drama considering audience interpretation.
			• Develop and refine work by collaborating as an ensemble.	

Observing and Responding	• Techniques, conventions, and technologies can be combined to communicate meaning in drama. • Dramatic choices shape how an audience understands ideas, characters, relationships, and situations (e.g. use of melodrama to explore relationships, mime to convey emotions). • Context, perspective, and audience all shape how the same piece of drama can be interpreted differently by different people. • Observing and responding to drama builds understanding of its intention (what is being communicated), process (how it was created), and meaning (what it represents). • Drama can reflect and explore personal experiences, community concerns, and societal contexts. • The time and place in which a playwright lives shapes the work they create (e.g. Shakespeare, Bruce Mason, Samuel Beckett). (See Years 7 and 8 English: Critical Analysis)		• Analyse how the combination of specific techniques and conventions are used in conveying meaning to an audience. • Analyse how technologies (e.g. props, costume) contribute to character, setting, or atmosphere. • Evaluate how ideas are developed, how collaboration influences outcomes, and how meaning is communicated. • Respond thoughtfully and constructively to others' work.	

Music

<table>
<tr><th></th><th colspan="2">Knowledge
The facts, concepts, principles, and theories to teach</th><th colspan="2">Practices
The skills, strategies, and applications to teach</th></tr>
<tr><th></th><th>During Year 7</th><th>During Year 8</th><th>During Year 7</th><th>During Year 8</th></tr>
<tr><td>Music Contexts</td><td colspan="4">Students must participate in music experiences from different time periods and places. These may include pop, blues, jazz, classical, musical theatre, and Māori and Pacific musical traditions. They view performances from festivals such as Polyfest, the National Jazz Festival, and Te Matatini. They listen to and appreciate music styles from different times and around the world.</td></tr>
<tr><td>Listening and Responding</td><td colspan="2">• Music can express both personal and cultural perspectives (e.g. connection to whakapapa, place, language, migration, ceremony, celebration, spirituality, protest, identity, community).
• Music technologies are embedded in contemporary composition and performance.
• Contemporary instruments, technologies, and production techniques can be stylistically distinctive.
• Music is shaped by cultural and historical influences and can reflect social change.</td><td rowspan="2">Listening and responding
• Distinguish between a steady beat and moving rhythm patterns in a piece of music.
• Identify unique sounds of different instruments (e.g. wood, gourd, shell, guitar) including, taonga puoro (Māori instruments).
• Recognise question-and-answer form in listening examples.
• Identify motifs in listening examples and respond by playing or singing them.
• Analyse how dynamics and tempo are used to create specific moods or emotions in a selected piece of music.
• Compare music from different time periods, cultures, and places.
Performing
• Adapt vocal performance (e.g. tempo, dynamics) to create contrast.
• Play rhythmic patterns using rhythmic elements while keeping a steady underlying beat.
• Read and perform simple melodies using stave notation.
Improvising and composing
• Compose a two- or four-bar musical phrase that ends on the tonic.
• Create and repeat a motif to anchor a composition.
• Improvise short melodic answers to a given two-bar question, finishing on the tonic.
• Create an improvised rhythmic or melodic ostinato.
• Create simple rhythmic patterns using quarter notes and rests.</td><td rowspan="2">Listening and responding
• Identify and differentiate between two, three, or four beats per bar (duple, triple, quadruple metres) in various musical excerpts.
• Distinguish between major and minor tonality by ear, describing the character of each.
• Analyse the structure of popular songs, identifying the functional roles of the intro, verse, chorus, and outro.
• Distinguish between acoustic and electronic sound production and identify how materials (e.g. metal, wood, skin) affect tone colour.
• Identify similarities, differences, and influences on music from different time periods, cultures, and places.
Performing
• Sing songs in both major and minor keys.
• Demonstrate vocal control by performing gradual changes in volume (crescendo and decrescendo).
• Build and play basic triads by stacking consecutive thirds.
Improvising and composing
• Compose melodies within specific time signatures (2/4, 3/4, or 4/4) and ensure rhythmic groupings are correct.
• Create variations on a musical idea, changing it slightly (e.g. by changing pitch or rhythm) while keeping the original motif recognisable.</td></tr>
<tr><td>Performing</td><td colspan="2">• Effective performance is a dynamic interaction between performer, audience, and the performance context (e.g. performances from Polyfest, the National Jazz Festival, and Te Matatini).
• Expression and phrasing enhance performance.</td></tr>
<tr><td>Improvising and Composing</td><td colspan="2">• Composers are often associated with specific musical styles or traditions (e.g. classical, pop, musical theatre).
• In some musical traditions, the performer is also the composer (e.g. jazz, blues, taonga puoro (Māori instruments), folk music).
• Composers use stylistic features to create different effects.
• Instrumentation and form reflect a composer’s context and intent.
• Western stave notation is a system of written symbols that communicates pitch, rhythm, and other musical information to performers.</td></tr>
<tr><td>Elements of Music</td><td>Beat and rhythm
• A whole note lasts for four beats in 4/4 time.
• A half note lasts for two beats in 4/4 time.
• A quarter note lasts for one beat in 4/4 time.
• An eighth note lasts for half a beat in 4/4 time.
• Two eighth notes last for the same duration as one quarter note.
• A whole rest often represents an entire bar of silence.
• Time signatures indicate how beats are organised into bars. In commonly used simple time signatures such as 4/4, the upper number indicates the number of beats in a bar.
• The bottom number of a time signature shows which note value represents one beat.
• Common time is written as a C symbol and is equivalent to 4/4.
• Cultural music, including Māori and Pacific, often use layered rhythmic patterns, body percussion, call-and-response, repeated rhythmic cells, and close connections between music and movement.
Pitch
• The five-line staff/stave and clefs work together to fix the exact position of written notes.
• The treble clef is used for higher-pitched notes.
• The bass clef is used for lower-pitched notes.
• A sharp raises a note by one semitone.
• A flat lowers a note by one semitone.
• A natural cancels a previous sharp or flat.
• A semitone is the smallest interval used in Western music.
• A tone is equal to two semitones.
• The C major scale contains no sharps or flats.</td><td>Beat and rhythm
• Notes within a bar must add up to the value required by the time signature.
• Rhythms can be grouped in different ways depending on the metre.
Pitch
• Degrees of the scale number the notes of the scale from 1 to 7, with the 1st degree being the tonic. The note an octave above the tonic is numbered 8 when the octave is being counted.
• A unison contains no difference in pitch between two notes.
• Intervals are the distances between any two notes, defined by number and quality.
• Microtones are intervals smaller than a semitone. Pitch inflection, sliding, vocal nuance, and flexible tuning can be heard in aspects of traditional music (e.g. Māori waiata, taonga puoro (Māori instruments), Middle Eastern music, Indian music).
Expressive elements (dynamics, tempo, articulation)
• Performance symbols on a score provide visual indicators for expressive choices (e.g. symbols for crescendo and decrescendo).
• Tempo stability demands maintaining a consistent underlying beat or executing sudden, intentional interruptions (e.g. sudden stop or held pause).
• Crescendo means becoming gradually louder.
• Decrescendo means becoming gradually softer.
Tone colour
• Different playing techniques alter the tone colour.
• Acoustic sounds are produced by the vibration of a physical body, and electronic sounds are synthesised or electronically altered.</td></tr>
</table>

	Knowledge *The facts, concepts, principles, and theories to teach*		Practices *The skills, strategies, and applications to teach*	
	During Year 7	**During Year 8**	**During Year 7**	**During Year 8**

	Expressive elements (dynamics, tempo, articulation)
	• Dynamics help to distinguish sections and create contrast within the overall structure of the piece.
	• *Piano* (*p*) means soft.
	• *Forte* (*f*) means loud.
	• *Mezzo piano* (*mp*) means moderately soft.
	• *Mezzo forte* (*mf*) means moderately loud.
	• Tempo establishes the expressive framework of a piece by regulating the speed of the steady beat.
	• *Andante* indicates a walking pace tempo.
	• *Allegro* indicates a fast tempo.
	• *Moderato* indicates a moderate tempo.
	• Changes in dynamics and tempo work together to alter the tension, mood, and emotional character of the music.
	Tone colour
	• Instruments can be classified in different ways around the world. For example, the Chinese Bayin system groups instruments according to the material used to make them (e.g. silk, stone, bamboo, wood, metal, clay, gourd, hide).
	• Māori instruments (taonga puoro) are grouped into melodic and rhythmic instruments.
	• Melodic instruments are:
	  ○ flutes/wind instruments (e.g. Pūtōrino, Kōauau)
	  ○ gourds (e.g. Hue Puruhau, Poi Awhiowhio)
	  ○ shells/trumpets (e.g. Pūtātara, Pūtangitangi, Pūkāea).
	• Rhythmic instruments are:
	  ○ rhythm/percussion (e.g. Pūrerehua, Porotiti, Tumutumu).
	Texture
	• Texture describes the layers of sound in a piece of music and how they interact with one another.
	Form/structure
	• Musical phrases are structured in regular two-bar or four-bar lengths to create balanced musical sentences. A motif is a short, distinct melodic or rhythmic musical idea that is repeated throughout a piece of music.
	• In question-and-answer form, a musical phrase (question) is immediately followed by a resolving phrase (answer).
	• An *ostinato* is a short rhythmic or melodic pattern that repeats continuously throughout a section of music to create a supportive background layer.
	Harmony
	• A chord is two or more pitches sounded together. A triad is a chord of three notes built by stacking thirds.
	• The first note of a scale is called the tonic.
	• The tonic chord is built on the first note of the scale.
		• The materials and construction of instruments influence their tone colour.
		• Ensembles are different instrument combinations that can change the overall colour of a piece (e.g. a jazz band vs a string quartet).
		Texture
		• Different parts (lines of music) work together to create thick or thin sound layers.
		• Group singing in many traditions may include unison, call-and-response, drone-like support, layered vocal parts, clapping, stamping, and percussion.
		Form/structure
		• Repetition versus contrast is the difference between a section that stays the same and one that changes to something completely new.
		• Intro, verse, chorus, and outro are common structures in contemporary song composition.
		Harmony
		• Three-note chords are built by stacking consecutive thirds, (e.g. the C major chord contains the notes C, E, G).		

Visual Arts

	Knowledge *The facts, concepts, principles, and theories to teach*		Practices *The skills, strategies, and applications to teach*	
	During Year 7	**During Year 8**	**During Year 7**	**During Year 8**
Visual Arts Contexts	Students must participate in visual arts experiences from different time periods and places. These may include art from New Zealand, Pacific, Aboriginal Australian, Mexican, Dutch, and Flemish contexts. They observe, appreciate, and are inspired by art from different times and global artistic traditions.			

Making and Creating	• Visual arts elements, principles, and conventions are used in artworks to communicate ideas and express personal stories, values, and worldviews. These may include symbolic forms and patterns that carry significance, responsibilities, and protocols.
	• Visual art conventions are characteristics and constraints specific to different fields of art (e.g. design, painting, sculpture, photography, digital image-making and editing, printmaking, toi Māori practices such as raranga (weaving) and whakairo (carving)).
	• Artists use conventions to communicate ideas and draw on cultural traditions for inspiration.
	• Composition principles are applied to arrange visual elements in ways that communicate ideas and guide the viewer's response:
	  ○ visual hierarchy: the organisation of elements to show importance or guide viewer attention
	  ○ emphasis: the creation of a focal point in the artwork to highlight the most important area or idea.
	• Artists use observational drawing to accurately represent objects and forms.
	• Artmaking is a developmental and reflective process that involves generating, exploring, developing, and resolving ideas. Artists select conventions and make purposeful decisions to develop work and shape meaning.
	• Artworks are shaped by cultural and community knowledge, including Indigenous knowledge passed intergenerationally. They embody values, belonging, and connection, and carry responsibilities and meanings.
	• Compositions are created for specific purposes. (e.g. in toi Māori whakapapa is communicated through whakairo (carvings) on the wharenui, Mexican murals represent historic events, Dutch and Flemish portraits honour notable people).
	• Artists purposefully select materials, tools, and techniques (e.g. blending, carving, digital methods) to shape meaning and expression and to create effects.
	• Artmaking materials, tools, and techniques (e.g. chisels, craft knives, scribes) require safe practice.
			• Combine visual arts elements, principles, and conventions to express identities, stories, and worldviews by purposefully selecting processes, materials, and techniques (e.g. blending, carving, digital methods) to communicate meaning.
			• Extend composition by applying principles such as visual hierarchy, emphasis, and balance to organise space and guide viewer attention (e.g. arranging found images around a focal point, varying scale and form, as in a mural).
			• Produce observational drawings.
			• Create artworks that express personal stories, identities, or another relevant idea using materials, techniques, and processes from varied sources (e.g. relief print using appropriate tools) informed by cultural practices.
			• Select and manipulate tools, surfaces, and media to shape visual impact, noticing how combinations affect meaning.
			• Communicate ideas or express feelings across 2D and 3D formats.
			• Plan ideas before and while artmaking with the use of tools (e.g. sketches, notes, mock-ups).
			• Plan and construct small sculptural works exploring form, balance, and surface treatment.
			• Revisit and develop artworks in response to feedback (e.g. in pairs, in groups, informal critiques), using visual planning tools to document and evaluate artistic decisions (e.g. visual diaries, thumbnail sketches, storyboards).
			• Use materials, tools, and techniques safely (e.g. cutting away from the body or gently repeating a line rather than using force/pressure).
				• Use visual elements, principles, and conventions with clear intention to express personal and cultural meaning (e.g. self-portraits, textile design, digital image-making, editing).
				• Apply placement, scale, contrast, balance, and emphasis to organise visual elements and communicate ideas effectively (e.g. figurative painting, mixed media, digital illustration).
				• Create artwork using symbolic forms and culturally significant materials to express an idea, drawing on toi Māori and other cultural art conventions.
				• Explore and refine artistic ideas using tools (e.g. visual diaries, maquettes, digital concept boards) informed by selected conventions.
				Note: Opportunities to engage with these practices should be supported with guidance in appropriate cultural practices and approaches to ensure informed and meaningful engagement.

Observing and Responding	• Artworks are created, shared, and experienced in different ways and settings (e.g. galleries, community spaces). • Artworks can be interpreted using art terminology, including language, symbols, and text, to describe meaning, intent, and context. • Symbols, patterns, and practices in art express values and worldviews. Observation and responding to artworks deepen understanding of their significance. • Exploration of art history helps us recognise artists, movements, and influences. Artworks from different times and places show the ideas, materials, and styles of their era.	• Art expresses and explores perspectives shaped by identity, time, place, and community. It helps us question, preserve, and communicate ideas and can respond to social, community, or environmental issues. • Within some traditions (e.g. New Zealand, Pacific, Aboriginal Australian), protocols govern the use of forms, motifs, and materials, and are grounded in intergenerational knowledge and beliefs about the whakapapa of the work and its materials.	• Describe and interpret ideas and intentions in artworks using visual arts terminology (e.g. how composition or symbolism reflects meaning). • Connect artworks to an artist's ideas and context (e.g. identity, time, place, cultural themes). • Use visual conventions with consideration of their cultural and symbolic significance (e.g. how artworks reflect beliefs or traditions). • Identify features of artworks from different times and places and make connections to artists, styles, and historical or cultural influences.	• Use reflective language to explain artistic intentions, including how and why choices are made in own and others' artworks, applying visual conventions with awareness of cultural, historical, or social perspectives. • Consider how forms, motifs, and materials carry meaning and responsibility, especially in relation to taonga, sacred imagery, and customary practices (e.g. the practices that might apply when making or viewing a particular kind of image).

Phase 4 (Years 9–10) teaching sequence

Dance

	Knowledge *The facts, concepts, principles, and theories to teach*		Practices *The skills, strategies, and applications to teach*	
	During Year 9	**During Year 10**	**During Year 9**	**During Year 10**
Dance Contexts	Students must participate in dance experiences from different time periods and places. These may include Hip Hop, contemporary dance, haka, Bollywood dance, country dance (e.g. Strip the Willow), Samoan Sāsā, poi, and courtly dance (e.g. Pavane). They experience choreography by New Zealand dance companies and global creators. Students consider the influence of historical and cultural contexts on dance.			
Exploring and Creating	• Time is used in a range of ways to add interest in a dance (e.g. slow motion to add contrast). • Symmetrical and asymmetrical shapes and formations are used in dance compositions. • A transition is a connection between movements or phrases in a dance that helps them flow together into a sequence. • Rhythm is a repeated pattern of movement and stillness that relates to a beat. • Patterns in space can be created using prepositions (e.g. over, under, through, around). • The size of movement is an important aspect of its accuracy. • Dance is a collaborative art form that uses the elements of dance to explore and communicate ideas, moods, and feelings. • Dance is influenced by cultural, historical, and contemporary contexts. • Dance styles have characteristics and conventions that influence how movement is created and performed. • Choreographers make intentional movement choices to communicate ideas for different purposes and audiences. • Feedback on choreography can help ensure that communication is clear. (See Year 10 Health and Physical Education: The moving body)	• Dance can be performed in three planes: vertical, sagittal, and horizontal. • A canon is a movement or phrase of movement that is repeated at different times by two or more dancers. • In a simple canon, a dancer performs a movement or series of movements and then remains still while another dancer repeats the same movements. For an overlapping canon a second dancer can begin several counts behind the first dancer. • Changes of tempo can be used to create variation in a dance. • In exact unison movement, dancers perform the same movements at the same time. Unison movement can suggest strength, unity, and harmony. • Unison movement contrasted with non-unison movement creates visual interest. • Body shapes and formations can be symmetrical or asymmetrical. Symmetry creates balance and harmony. Asymmetry creates an unbalanced and contrasting look. • Straight air pathways can suggest ideas of strength, seriousness, dignity, and purposefulness. Curved air pathways can suggest playfulness, beauty, gentleness, and uncertainty. • Body bases are how the weight of bodies is supported (e.g. standing, sitting, lying, kneeling). Some dance forms use combinations of body parts as body bases (e.g. one knee, one hand, one foot). • Inventiveness is an important aspect of many dance styles (e.g. Hip Hop, contemporary, haka, rock and roll). • Choreographers organise and refine movement to communicate purpose, meaning, and intention. • Dance is shaped by cultural, historical, and contemporary contexts, which influence how it is created and understood (e.g. Capoeira, Lindy Hop, Modern dance).	• Work collaboratively using shapes, locomotor movements, non-locomotor movements, levels, and pathways to make sequences using a variety of ideas (e.g. movements from sports, everyday gestures, haiku poems, tukutuku patterns). • Make choreographic decisions such as repetition, contrast, and unison when creating dance. • Experiment with time by performing sections of a dance sequence at different speeds. • Use symmetry and asymmetry to create individual, paired, and group shapes. Link these in a composition using interesting transitions. • Use beat and rhythm to make sequences of body percussion movement. Combine with others to extend the sequence. • Compose dances that use a variety of prepositions, group shapes, formations, and relationships based on a pattern (e.g. kōwhaiwhai (painted scroll ornamentation), tapa cloth, weaving, shell, geometric patterns). • Experiment with adding interesting transitions to a dance sequence (e.g. change of direction, jump or a turn, moment of stillness, change of levels, swing) to make the dance flow. • Present dance sequences to others. • Use the language of the elements of dance to give feedback on others' compositions. • Refine dance work through rehearsal, feedback, and reflection.	• Apply variations of dance elements to change movements and create a new sequence of movement. • Experiment with ways to rise and fall (e.g. collapse, melt, suspend, rise, sink, drop, stand up, push up, scramble, fall). • Use different body parts as bases (e.g. one hand and two feet; two hands and one knee; one back, one foot, and one elbow) when creating shapes with a partner. • Experiment with tempo, long and short movements, and sudden and sustained movement. • Compose dance sequences with purposeful repetition, evaluating how it emphasises meaning. • Create sequences of movements that can be performed in unison to communicate an idea (e.g. power or strength), considering other dance elements that could strengthen the idea (e.g. straight or angular shapes). • Use symmetry and asymmetry to create individual, paired, and group shapes. Evaluate the effects of symmetrical and asymmetrical shapes and formations in dance. • Compose group dance sequences using air pathways to convey meaning. • Create, organise, and refine choreography to communicate a clear purpose and intention. • Use rehearsal, feedback, and reflection to improve choreography and performance quality.

	Knowledge *The facts, concepts, principles, and theories to teach*		Practices *The skills, strategies, and applications to teach*	
	During Year 9	**During Year 10**	**During Year 9**	**During Year 10**

Observing, Responding, and Performing	• Different dance styles have different purposes (e.g. artistic expression, storytelling, social connection, entertainment).
	• The elements of dance and structural elements such as beginnings and endings are used to contribute to the communication of ideas.
	• New Zealand choreographers have produced many significant dances.
	• Choreographers can fuse different dance styles together to create a new style.
	• Dance communicates meaning through movement, performance, style, and context.
	• Audience, purpose, and context influence how dance is created and interpreted.
		• Alignment and posture can be important for many dance styles (e.g. for safety, clarity of communication, respect for the dance style).
		• Dance with other dancers uses ensemble skills (e.g. timing with others, entrances and exits, spacing, consistent focus, communication).
		• Dance has been used to build community and celebration by diverse cultures throughout history.
		• Kapa haka can be used as a platform for iwi-specific priorities.
		• Folk and courtly dances differ in their origin and social purpose:
		  ○ Folk dances are informal, community-based expressions of daily life that are learned informally through participation. They are performed for enjoyment.
		  ○ Courtly dances are very formal and are designed for those who attend royal courts. They were created to display wealth, power, and status.
		• Artistic dance is created to perform for an audience. The titles of artistic dance convey ideas about the dance.
		• Artistic dance performed in a theatre uses theatre technologies to enhance visual interest and add to the communication of meaning.
		• Dance communicates meaning through choreographic choices, performance quality, and context.
		• Audience, purpose, and context influence how dance is interpreted and valued.
			• Perform a cultural dance (e.g. Bollywood dance, Māori poi dance, Scottish country dance) and discuss the purpose of the dance style.
			• Rehearse movements at the appropriate size and with the body used to its fullest extent.
			• Give feedback on a dance choreographed by others on the use of beginning and ending, shapes, repetition, variations, and changes in formations to communicate an idea.
			• Discuss the ways New Zealand choreographers communicate ideas.
			• Combine movements from different dance styles (e.g. Hip Hop and contemporary) into short movement sequences.
			• Identify specific choreographic choices used to communicate ideas and meaning.
			• Use dance terminology when discussing and reflecting on dance works.
			• Evaluate how feedback can strengthen choreography and performance.
				• Improve posture and body positioning (e.g. knees over toes, parallel feet, hip bones facing front, shoulders back and down).
				• Maintain focus throughout a performance to guide audience attention.
				• Dance with others to develop correct timing, spacing, group focus, and support for the communication of ideas in the dance.
				• Research dances performed in your community to celebrate and build a sense of belonging (e.g. Samoan Sāsā, Indian Bollywood). Learn moves from one of the dances.
				• Learn a folk dance (e.g. Strip the Willow, Scotland) and a courtly dance (e.g. Pavane, originally from France and England that was popular in Elizabethan times). Compare the two dances.
				• Invent your own version of a folk or courtly dance and as a group perform it for the class.
				• Analyse artistic dances:
				  ○ discuss the ways that the title is represented in the dance
				  ○ observe how sound, lighting, and costumes communicate ideas, moods, and feelings
				  ○ evaluate how choreography and performance communicate ideas to an audience.
				• Use appropriate dance terminology when discussing, reflecting on, and evaluating dance works.
				• Create, rehearse, and perform a dance for a specific audience.

Drama

	Knowledge *The facts, concepts, principles, and theories to teach*		Practices *The skills, strategies, and applications to teach*	
	During Year 9	**During Year 10**	**During Year 9**	**During Year 10**
Drama Contexts	Students must participate in drama experiences from different time periods and places. These may include melodrama, physical theatre, mime, Greek theatre, children's theatre, clowning, puppetry, and New Zealand theatre. Students explore historical, contemporary, and cultural theatre traditions.			

Making and Creating	• As a collaborative art form, drama explores and communicates ideas, situations, and viewpoints.
	• Different forms of drama have emerged from different places and periods of time.
	• Drama is constructed through the integration of drama components, which can be selected and combined to shape meaning for an audience:
	  ○ techniques (voice, body, movement, use of space)
	  ○ elements (situation, action, time, place, symbol, mood, tension, role, contrast)
	  ○ conventions (tableau, split stage, narration, direct address, flashback, flashforward, chorus of movement/voice, canon)
	  ○ technologies (lighting, sound, costume, props).
	• The distinctive features of theatre forms (e.g. melodrama, physical theatre, children's theatre) shape how drama is structured and communicated:
	  ○ melodrama through exaggerated character and moral contrast
	  ○ physical theatre through movement-focused storytelling.
	• Generating ideas, exploring characters and situations, and testing possibilities within a dramatic context are all functions of improvisation.
	• Writing, including drafting and structuring scripts, is one way drama is developed and shaped.
	• Features support character construction and are expressed through characters' actions and reactions:
	  ○ objective (what they want)
	  ○ relationships
	  ○ status (relative power or authority)
	  ○ context (time, place, situation).
	• Drama structure (e.g. the sequence of scenes, development of tension, relationships between moments) shapes meaning and influences how ideas are understood.
	• Drama technologies (e.g. props, costume, sound, lighting) support character, situation, mood, time, and place.
	• Actors annotate scripts to record performance ideas (e.g. character intention, emotion, movement, vocal choices, cues, entrances, exits) to support rehearsal and performance.
	• Care, trust, and respect, alongside working together with a shared intention, expressed in te ao Māori as manaakitanga and mahi ngātahi, enable participants to manage collaborative processes, refine ideas collectively, and respond constructively to feedback.
		• Drama is a collaborative art form used to communicate ideas, messages, and viewpoints.
		• Shaping improvised material into devised drama moves a piece from exploration to a structured work.
		• Theatre forms influence a work's style, structure, and how an audience interprets it.
		• Adaptation and crafting of a script, changing dialogue, structure, or action shapes how an audience understands drama.
		• Subtext is what a character is really thinking or feeling beneath what they say and is communicated through techniques and shaped by a character's objective.
		• Performance choices reveal subtext. A different selection can change how a moment is understood by an audience.
		• Structure (e.g. pacing, contrast, transitions) shapes meaning and audience response.
		• Drama technologies (e.g. props, costume, sound, lighting) can be selected and used to support character, situation, mood, time, and place.
		• Drama scripts may incorporate specific languages. In New Zealand, te reo Māori and Pacific languages are often used.
		• Actors annotate scripts to record performance decisions (e.g. character intention, use of voice and movement, cues, interactions), to shape meaning, and support effective rehearsal and performance.
		• Drama explores and communicates perspectives shaped by time, place, identity, and community. It enables people to examine, question, and share human experiences and can respond to social, cultural, and environmental issues through performance and storytelling (e.g. retelling of Elizabethan and Greek plays).
		• Care, trust, and respect, alongside working together with a shared creative intention, expressed in te ao Māori as manaakitanga and mahi ngātahi, are essential to successful drama-making, enabling participants to co-create, solve artistic challenges, and realise shared creative purpose.
			• Rehearse and perform drama for an audience.
			• Devise and refine drama collaboratively through discussion, repetition, and experimentation.
			• Use improvisation to generate and explore ideas, characters, and situations.
			• Apply drama techniques, elements, conventions, and technologies to shape meaning.
			• Construct and represent characters with clear objectives and relationships.
			• Explore and apply features of theatre forms (e.g. puppetry, mime, clowning) to develop character and style.
			• Interpret and adapt scripted material to explore meaning.
			• Draft simple scripts or scenes using dialogue and stage directions to develop and organise ideas.
			• Consider how drama may be understood by others when shaping work.
			• Annotate scripts with simple performance cues (e.g. voice, movement, emotion, cues) to help develop character and communicate meaning.
				• Rehearse and perform drama for an audience, using dramatic choices to communicate intention.
				• Devise and refine drama with clear intention and purpose.
				• Use improvisation to extend, test, and refine ideas.
				• Select and integrate drama components to shape meaning and audience response. Make and justify creative decisions using appropriate terminology.
				• Construct and sustain characters using drama techniques to communicate clear subtext.
				• Apply appropriate theatre form features to communicate ideas effectively.
				• Interpret scripted material by analysing character, situation, and context.
				• Plan, develop, and refine written scripts, scenes, and dramatic structure.
				• Collaborate effectively to produce coherent and purposeful work.
				• Annotate scripts with purposeful performance choices (e.g. vocal tone, physicality, use of space, subtext, key cues) and use these annotations to develop character and communicate meaning clearly to an audience.

Observing and Responding	• The drama components (e.g. techniques, elements, conventions, technologies) combine to communicate meaning (e.g. technologies can support character, setting, atmosphere). • Audience perspective and context shape how meaning can be interpreted. (See Year 9 and 10 English: Textual and Critical Analysis)	• The selection and combination of drama components can change how meaning is communicated to an audience. • Drama creators make decisions to influence how an audience will interpret the meaning of a piece of drama.	• Describe how drama components are used to create meaning using evidence from works and appropriate drama terminology. • Explain how structure influences audience understanding. • Analyse how ideas are developed and communicated. • Respond thoughtfully and constructively to others' work.	• Explain how drama components create meaning, discuss the intended meaning of drama works, and evaluate how effectively that meaning is communicated to an audience. • Explain how structure and theatre form influence meaning and audience response.

	Knowledge *The facts, concepts, principles, and theories to teach*		**Practices** *The skills, strategies, and applications to teach*	
	During Year 9	**During Year 10**	**During Year 9**	**During Year 10**
		• How a theatre form is applied shapes both how meaning is communicated and how an audience interprets the resulting work.	• Explain how ideas are communicated and interpreted in viewed performances.	• Evaluate how effectively ideas and intentions are communicated in others' work.

Music

<table>
<tr><th></th><th colspan="2">Knowledge
The facts, concepts, principles, and theories to teach</th><th colspan="2">Practices
The skills, strategies, and applications to teach</th></tr>
<tr><th></th><th>During Year 9</th><th>During Year 10</th><th>During Year 9</th><th>During Year 10</th></tr>
<tr><td>Music Contexts</td><td colspan="4">Students must participate in music experiences from different time periods and places. These may include singer-songwriter traditions, Hip Hop, Pacific fusion genres, orchestras, bands, musical theatre, gospel, Medieval, Renaissance, Baroque, Romantic, Modern, electronic music, and film and game music. They may experience performance competitions such as Polyfest, Te Matatini, and The Big Sing. Students consider the influence of historical, cultural, and geographical contexts on music.</td></tr>
<tr><td>Listening and Responding</td><td colspan="2">• Music from different historical eras, styles, and genres has unique features and stylistic conventions (e.g. Medieval: chant, Renaissance: harmony, Baroque: ornamentation, Classical: balance, Romantic: expression, Modern: innovation, singer-songwriter: storytelling, musical theatre: narrative, Pacific music: rhythm, fusion genres: blending).
• Music shows how traditions and innovations interact across cultures and time (e.g. taonga puoro (Māori instruments) in film, Polynesian, Hip Hop, digital, traditional sound sources).
• Musical innovation includes changes over time related to form, expression, instruments, and technologies (e.g. contemporary styles such as electronic music, film and game music).
• Musical traditions and purposes have a reciprocal relationship, they each shape, and are shaped by the other.</td><td rowspan="3">Listening and responding
• Identify and name notes on a stave using both treble and bass clef.
• Distinguish between C, F, and G major chords.
• Describe how taonga puoro (Māori instruments) are used to mimic the human voice to tell pūrākau (stories).
• Listen to a melody and determine when to change between Chord I and Chord V in an accompaniment.
• Identify specific features in a range of different styles of music.
Performing
• Sing or play a major scale and a one-octave arpeggio.
• Apply precise articulations to singing or playing, including staccato and legato phrasing.
• Respond to dynamics markings from pianissimo (pp) to fortissimo (ff) within a piece of music.
• Perform pieces with accurate note values, including dotted minims and quavers beamed in twos, fours, or sixes.
• Read and play accidentals (sharps, flats, naturals) accurately on a chosen instrument.
• Demonstrate time signatures (2/4, 3/4, 4/4) by correctly emphasising the downbeat while playing.
• Perform simple intervals (unison, 2nd, 3rd, 4th, 5th, and octave) above a given tonic of C, F, or G.
• Change between tonic and dominant chords as necessary according to the requirements of the melody.
• Maintain pitch stability when the tempo changes suddenly or during a pause (fermata).
• Perform pieces from specific key signatures.
• Use I, IV, and V chords to accompany simple melodies.
• Perform simple harmonic progressions using I, IV, and V chords.
Improvising and composing
• Improvise short melodic answers to a given two-bar question, ensuring landing on the tonic to create a sense of resolution.
• Use the notes of the C, F, and G major scales to improvise a melody over a steady accompaniment.
• Explore tonic triads by improvising broken chord patterns (arpeggios) over a simple I–IV–V progression.
• Use repeat marks to structure a composition efficiently.
• Write and label tonic triads in root position using both chord symbols (e.g. C) and Roman numerals (e.g. I) in compositions.
• Create an ostinato (repeating pattern) to provide a rhythmic or melodic foundation for a piece.</td><td rowspan="3">Listening and responding
• Distinguish between natural and harmonic minor scales by ear.
• Describe the timbre of a variety of ensembles (e.g. an orchestra, a string quartet, a choir, a rock band, drumming group).
• Explain how sound manipulation (reverb, EQ, distortion) alters the mood of a recording compared to its natural sound.
• Identify the specific roles and sounds of the rhythm section (e.g. drum kit, bass, guitar) in modern ensemble music.
• Identify and distinguish between a monophonic texture and a homophonic texture by ear.
• Classify own voice and others into basic high or low categories.
• Recognise and compare how the historical, cultural, social, and geographical contexts shape the features and stylistic conventions of music.
Performing
• Sing and play the natural and harmonic minor scales.
• Sing and play within own specific vocal range (e.g. soprano, alto, tenor, bass).
• Sing and play with expression as appropriate.
Improvising and composing
• Compose a melody in C, F, or G major, applying knowledge of the Circle of Fifths and key signatures.
• Use the natural minor scale to improvise over a minor-key vamp or backing track.
• Create an accompaniment using broken chord patterns (one octave) in A, D, or E minor.
• Create an improvised ostinato (rhythmic or melodic) that complements a peer's performance.</td></tr>
<tr><td>Performing</td><td colspan="2">• Control of balance, blend, tuning, and expressive devices such as dynamics and articulation are essential for confident performances.
• Performers (e.g. as seen in Polyfest, Te Matatini, and The Big Sing) use a variety of techniques in ensembles to support balance, blend and cohesion, including non-verbal communication (e.g. shared breath, eye contact), placement of performers, and levels of amplification.
• Interpretation involves stylistic awareness and personal expression.
• Performance practices and protocols differ across genres and cultures (e.g. rock performance, gospel, orchestra, tikanga and kawa in Māori contexts).</td></tr>
<tr><td>Improvising and Composing</td><td colspan="2">• Composers and performers contribute to musical traditions through stylistic and technical innovations.
• Composers can innovate within musical traditions or break away from them.
• Influential composers and artists throughout history and around the world have made lasting contributions to music (e.g. Bach, Dolly Parton, The Beatles).
• Music notation and literacy include multiple systems and practices used to create, communicate, learn, and share music across styles, cultures, and contexts.
• Musicians select and apply forms of music notation and literacy appropriate to the style, context, and purpose of the music, using systems such as oral/aural transmission, notation, chord charts, lead sheets, tablature (TAB), DAW-based notation, graphic notation, looping, recording, and collaborative songwriting to shape, refine, and communicate musical ideas.</td></tr>
<tr><td>Elements of Music</td><td>Beat and rhythm
• Dotted notes (e.g. dotted whole notes, dotted half notes, dotted quarter notes) extend a note's duration by adding half its original value.
• Rests (e.g. whole note, half note, quarter note) dictate measured periods of silence in a musical score that correspond precisely to note durations.
• The whole note rest serves a dual purpose as both a four-beat value and the universal indicator for a complete bar of silence regardless of the time signature.
• In simple time (2/4, 3/4, 4/4) quavers and semiquavers are beamed together to clearly define individual, divisible beats (e.g. beamed in 2s and 4s).
• A tie joins two notes of the same pitch to create a longer duration.
Pitch
• Relative scales are when two scales share the same notes in order but have a different starting note (e.g. C major and A minor).
• The pattern of a major scale is tone-tone-semitone-tone-tone-tone-semitone.</td><td>Beat and rhythm
• Rhythmic notation and grouping are dictated by the time signature to ensure the underlying pulse is clear.
• In compound time (e.g. 6/8), notes are grouped and beamed in threes or sixes to reflect a primary beat that is divided into three equal parts.
• Dotted rests extend a period of silence by adding half of its original value.
• Simple and compound time signatures organise beats differently. In compound metres, each main beat divides into three. For example, 6/8 has six quaver subdivisions organised as two dotted quarter note beats.
Pitch
• Natural minor scales share the same key signature as their relative major scales (e.g. A minor and C major).
• The Circle of Fifths shows the relationship between keys based on intervals of a fifth (e.g. C major serves as a central reference point, G major is a fifth above C, and F major is a fifth below C).
• Neighbouring keys on the Circle of Fifths differ by one sharp or one flat.</td></tr>
</table>

	Knowledge *The facts, concepts, principles, and theories to teach*		Practices *The skills, strategies, and applications to teach*	
	During Year 9	**During Year 10**	**During Year 9**	**During Year 10**

	• The pattern of a natural minor scale is tone-semitone-tone-tone-semitone-tone-tone.
	• The treble clef assigns specific pitches to lines (EGBDF) and spaces (FACE) on the stave.
	• The bass clef assigns specific pitches to lines (GBDFA) and spaces (ACEG) on the stave.
	• On the bass stave, one ledger line above the stave is middle C and one ledger line below is E.
	• On the bass stave, two ledger lines above the stave is E and two ledger lines below is C.
	• A key signature indicates the set of sharps or flats used throughout a piece of music to define its key:
	  ○ C major: no sharps or flats
	  ○ F major: one flat (B♭)
	  ○ G major: one sharp (F♯).
	Expressive elements (dynamics, tempo, articulation)
	• Articulation refers to the way individual notes are started, sustained, connected, and ended:
	  ○ *legato* means notes are performed smoothly
	  ○ *staccato* means notes are performed detached.
	• Tempo terms describe the speed of the music:
	  ○ *adagio* is a slow tempo
	  ○ *andante* is a relaxed walking pace
	  ○ *moderato* is a moderate pace
	  ○ *allegro* is a fast pace
	  ○ *presto* is a very fast pace.
	Tone colour (timbre)
	• Different ensembles create different timbres (e.g. choir, rock band, Cook Island drumming, orchestra).
	• Taonga puoro (Māori instruments) often feature as solo instruments, using their unique sounds to mimic the human voice and share traditional stories (pūrākau).
	• The way sound is produced, recorded, amplified, or digitally altered affects tone colour.
	Texture
	• Texture can change throughout a piece of music or can remain constant.
	Form/structure
	• A motif is a short, distinct melodic or rhythmic musical idea that is repeated, transformed, and developed throughout a piece of music to drive the structure and thematic narrative.
	Harmony
	• Chords can be represented by a range of symbols. Two of the main symbols are Roman numeral and chord symbols.
	• Major chords consist of a root, major third, and perfect fifth:
	  ○ C major: C-E-G
	  ○ F major: F-A-C
	  ○ G major: G-B-D.
	• A minor chord consists of a root, minor third, and perfect fifth:
	  ○ A minor: A-C-E
	  ○ D minor: D-F-A
		• The harmonic minor scale raises the seventh degree of the scale.
		Expressive elements (dynamics, tempo, articulation)
		• Articulation refers to how notes are played or connected in music.
		• Accents indicate a note should be emphasised.
		• Phrase marks indicate a group of notes to be played smoothly as a musical idea.
		• Expression marks indicate the style or character in which the music should be performed:
		  ○ *espressivo* means expressively, with feeling
		  ○ *grazioso* means gracefully and elegantly
		  ○ *molto* means very or much (used to modify another term)
		  ○ *poco* means a little (used to modify another term).
		• A metronome marking indicates a specific tempo or BPM (beats per minute).
		• A *fermata* (𝄐) (pause) is a symbol that tells the performer to temporarily hold a note or rest longer than its written value, interrupting the steady beat.
		• Tempo terms:
		  ○ *accelerando* (*accel.)* means gradually getting faster
		  ○ *ritardando* (*rit.)* means gradually getting slower.
		Tone colour (timbre)
		• Instrumental ensemble textures are specific combinations of instruments (e.g. a woodwind quintet, string quartet, rock band, choir) that create a collective tone.
		• Sound manipulation is how technology (reverb, EQ, distortion) is used with purpose to alter a natural timbre in a studio setting.
		• Vocal classifications are the basic distinctions between high and low voices:
		  ○ *soprano* is the highest common vocal range for female or unbroken voice
		  ○ *alto* is the vocal range below soprano for female or unbroken voice
		  ○ *tenor* is the highest common male vocal range
		  ○ *bass* is the lowest common male vocal range.
		• The drum kit, bass, and guitar typically function as the rhythm section in a band or ensemble.
		Texture
		• Accompaniment style describes how supporting notes or chords are played beneath a melody.
		• Block chords are when all the notes of a chord are played simultaneously.
		• Broken chords are when the notes are played separately in sequence within one octave rather than all at once.
		• Monophonic texture is a single unaccompanied melodic line, whether performed by one voice or by several in unison or at the octave.
		• Homophonic texture features a clear, primary melody supported by an underlying chordal accompaniment.		

	Knowledge *The facts, concepts, principles, and theories to teach*		Practices *The skills, strategies, and applications to teach*	
	During Year 9	**During Year 10**	**During Year 9**	**During Year 10**
	○ E minor: E-G-B. • A lowercase Roman numeral indicates a minor chord. • It is important to consider the key signature of the scale when building chords and triads. • The tonic chord (Chord I) is a triad built on the tonic (1st note of the scale) (I in major, i in minor). • The dominant chord (Chord V) is a triad built on the dominant (5th note of the scale) (V in major, v in minor). • The dominant chord typically resolves to the tonic chord to create a finished sound. • The subdominant chord (Chord IV) is a triad built on the fourth (4th note of the scale) (IV in major, iv in minor). • The bass line is the series of the lowest notes in a composition. It outlines the harmony of a section.	**Form/structure** • Repeat marks (double dots 𝄆 𝄇), are structural signs that instruct a performer to loop back to an earlier section of the music. **Harmony** • Chord symbols are labels placed above the music to indicate the harmony (e.g. Am).		
Music Technology	• A digital audio workstation (DAW) is a linear, time-based environment for recording, sequencing, arranging, and producing sound. It uses a timeline to organise audio and MIDI data, with track headers and transport controls (e.g. play, record, loop) enabling navigation, playback, recording, and arrangement. • The digital grid of a DAW is organised according to musical time (e.g. time signatures such as 4/4). MIDI data can be edited in piano-roll views and used to control virtual instruments (VSTs), while audio data represents recorded sound. • Digital signal flow follows a basic signal path from microphone or instrument → audio interface → DAW → monitors/headphones. • Notation software is a document-based environment for music literacy, composition, and publication. It represents musical ideas using standard notation (e.g. staff/stave, notes, rests) intended for performance by musicians.	• MIDI can be transferred between some DAWs and notation software, allowing musical information to be edited, played back, and represented in different formats. • DAWs are tools for producing and shaping sound, including controls for timbre, volume, mixing, equalisation (EQ), and effects (e.g. reverb, delay, distortion). • Notation software prioritises performance communication through notation, articulations, dynamics, octave signs (8va), coda markings, and other score conventions that support readability and interpretation by performers. • Notation software is designed for music reading, composition, and publishing. It represents musical ideas using notation systems such as staff notation, tablature (TAB), notes, rests, chord symbols, and other performance markings so that musicians can accurately perform the music.	**Listening and responding** • Distinguish the difference between recorded audio sounds (e.g. vocals, guitar) and electronically generated sounds (e.g. synthesisers, MIDI instruments) in a track. • Identify which notes, symbols, or regions in a notation score or DAW timeline correspond to the sounds being heard. **Improvising and composing** • Input notes into notation software or a DAW piano roll, ensuring they are grouped correctly according to the time signature (e.g. beaming quavers in 2s or 4s). • Build a digital arrangement by layering at least three distinct tracks (e.g. a drumbeat, a bass line, a melody) while maintaining a steady tempo. • Use software tools to digitally draw in crescendos or diminuendos (volume automation) to add expression to a MIDI performance. • Demonstrate the full workflow by bouncing or exporting projects into a shareable audio format (MP3/WAV).	**Listening and responding** • Identify the use of equalisation/EQ (e.g. identifying a thin sound with high-pass filtering) or dynamic processing (e.g. identifying intentional distortion) in a recording. • Describe the virtual space (spatial acoustics) of a track by identifying the type and amount of reverb or delay used. • Identify when a sound parameter (e.g. volume, panning) is moving or changing over time and explain how this adds interest to the structure. **Improvising and composing** • Use reverb to create a sense of depth in a multi-track project. • Use basic EQ or preset effects to change the tone colour or clarity of sounds in a multi-track project. • Create a digital composition that creatively combines recorded sound/samples with electronically manipulated audio. • Use simple automation, such as volume changes or fade-ins/fade-outs, to shape expression or structure. • Adjust volume levels so that tracks are balanced and the final export is clear and not distorted. • Organise a multi-track project using clear track naming, colour-coding, grouping, and file management practices so that the project can be reopened and developed over time.

Visual Arts

	Knowledge *The facts, concepts, principles, and theories to teach*		Practices *The skills, strategies, and applications to teach*	
	During Year 9	**During Year 10**	**During Year 9**	**During Year 10**
Visual Arts Contexts	Students must participate in visual arts experiences from different time periods and places. These may include a broad range of artistic disciplines, movements, and cultural traditions. Students may explore New Zealand Modernist landscapes, Māori and Pacific artforms, street art, Impressionism, Constructivism, and contemporary art.			

Making and Creating	• Visual arts processes (e.g. planning, developing, refining), materials (e.g. paint, clay, ink), techniques (e.g. blending, carving, layering, digital printing), elements (e.g. line, colour, texture, space, form, tone), and principles shape creative intention.
	• Visual arts principles, built on from previous knowledge, include:
	  ○ perspective: creating depth to show how objects appear smaller when farther away
	  ○ rule of thirds and alignment: arranging elements so they line up visually and feel balanced
	  ○ extended colour theory (e.g. harmonious, complementary, tertiary colours).
	• There are specific conventions associated with different artforms and practices. These include:
	  ○ design: layout, typography, visual hierarchy, balance, contrast
	  ○ painting: brushwork, layering, colour blending, composition, perspective
	  ○ photography: framing, depth of field, lighting, focus, viewpoint
	  ○ printmaking: repetition, pattern, carving, positive/negative space, texture, mark-making
	  ○ sculpture**:** form, balance, space, material, surface treatment.
	• Visual arts processes, materials, and techniques have differences and commonalities across different cultures and practices.
	• Elements of artforms often carry symbolic meaning and use specific practices. Indigenous artforms are grounded in cultural practices (e.g. intergenerational knowledge transmission, maintaining connections, observing cultural and ceremonial protocols, and using customary processes and materials).
	• Planning, reflection, and development of ideas are a part of the creative process.
	• Materials have physical properties, and within some traditions they also carry ancestral meaning and ritual significance, with protocols governing their use (e.g. avoiding appropriation, treatment of significant objects, application of tikanga).
		• Visual arts conventions shape creative intention. For example:
		  ○ they are culturally embedded, reflecting values, beliefs, and ways of seeing (e.g. using koru symbolism in painting, documentary photography to capture social change, repeating motifs in Pacific printmaking, carved pou (post) in sculpture to represent ancestors)
		  ○ they can evolve over time, adapting to contemporary contexts, materials, technologies, and audiences.
		• Indigenous art practices are often described as living knowledge systems that hold symbolic, spiritual, and relational meaning, connecting artists to land, language, and community.
		• Experimentation, adjustment, and refinement drive the development of ideas within the creative process.
		• Creative decisions are shaped by technical choices and guided by intention, materials, and context (e.g. street art, contemporary art).
		• Artists draw inspiration from personal experience and the work of others, including Indigenous artforms that reflect ritual, storytelling, and connection to place.
			• Design artworks that apply visual art processes, techniques, elements, and principles (e.g. perspective, alignment, extended colour theory).
			• Create artworks using symbolic forms, texture, and materials, referencing conventions specific to the discipline they are following (e.g. design, painting, photography, printmaking, sculpture).
			• Use symbolic motifs and culturally significant elements to express personal and collective identity, recognising connections to whakapapa and community knowledge.
			• Use purposeful experimentation, planning tools (e.g. process journals, compositional studies), and feedback (e.g. in pairs, groups, informal and formal critiques) to support the ongoing development, reflection, and refinement of ideas as part of the creative process.
			• Resolve design, painting, photography, printmaking, or sculptural outcomes by considering the properties of materials. When making sculptures also consider construction and display.
			• Select and combine materials, recognising their potential to express meaning, carry ancestral or symbolic significance, and require specific protocols for respectful use.
				• Use visual art conventions (including design, painting, photography, printmaking, sculpture) in cultural artmaking to explore themes such as identity, belonging, kōrero tuku iho (historical narratives), and personal connection to place.
				• Analyse how connections to land, languages, and community are reflected in art practices.
				• Refine and adjust artmaking through experimentation and reflection, responding to materials, conventions, and cultural influences, and evaluate the impact and effectiveness.
				• Advance ideas through exploration of experience, cultural context, and artist models, using visual planning tools to shape meaning and resolve outcomes.
				• Explore and apply materials, techniques, and compositional strategies to support creative intention and engage viewers (e.g. recycled objects, digital collage, deconstruction, use of negative space).
				• Develop media control through intentional processes and practice-based routines to support technical and expressive decisions.

Observing and Responding	• Artworks communicate intention using visual arts terminology, including materials, techniques, symbols, text, and presentation methods that shape meaning. • Analysis of art history examines how artists and stylistic movements (e.g. Impressionism, Constructivism, Modernism) use materials, techniques, and symbols to express ideas shaped by their cultural, geographical, and historical contexts, including Indigenous, local, and global traditions.	• Artworks respond to and are shaped by protocols (e.g. customary practices for creating, harvesting, displaying artworks), social conventions (e.g. shared expectations or traditions within a community), and historical contexts (e.g. time, place, events influencing art) and may be grounded in intergenerational knowledge including whakapapa, spiritual beliefs, and environmental and cultural values. • Symbolic forms such as motifs, icons, patterns, and significant imagery carry meaning beyond decoration, referencing beliefs, people, places, and encoded knowledge. • Māori and Pacific artforms are created using specific methods, symbolism, and protocols.	• Interpret artworks using visual arts terminology and visual evidence, and consider how materials, symbols, and presentation communicate meaning and intention. • Analyse how historical, cultural, geographical, and stylistic features appear in artworks, and consider how these features connect to the artist's intention, time period, and wider art movements. • Express personal or collective identity through artmaking, drawing on symbolic references and cultural contexts.	• Analyse how artworks are shaped by the artist's exploration of narratives, shared experiences, cultural practices, and worldviews. • Create artworks that respond to significant social, cultural, or historical contexts, using symbolism, form, and composition to communicate meaning.

Progress markers

Progress markers in each learning area describe the expected level of proficiency at the end of each year. They are aligned to the teaching sequence progression and support assessment as part of teaching and learning. Progress and assessment content specific to The Arts will be developed in 2027. In the meantime, schools should continue using their existing practices.