

Mapping the Creative Process in Arts Education: From Task to Theory

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ABSTRACT

Creativity stands as a cornerstone of contemporary education, fostering innovation, problem-solving, and dynamic thinking in today's learners. However, how creativity is defined can vary significantly across different creative fields, contributing to complexity about its nature and role in education. This article explores the definition and application of creativity across various creative arts domains—music, visual art, dance, and drama. This article looks at creativity in these domains at the level of the curriculum, and in examples of classroom tasks. Curriculum analysis showcases alignment among domains with the creative process through its sequential strands—Explore, Develop, Perform, and Explain, specifically in the content relating to Explore—reflecting educational standards that promote structured creativity. Task level analysis reveals how students engage with specific activities mirroring creative stages, fostering meta-awareness of the creative process during learning tasks in drama and music, and evaluating existing artworks' ability to communicate meaning as in visual art. Theoretical perspectives reveal broad similarities in

the creative process across the levels, with nuances such as collaborative processes being more pronounced in dance and drama. Despite limitations such as focussing on a small number of curriculum and task examples, this article provides insight into the commonalities of the creative process across artistic domains and educational levels.

KEYWORDS:

Creativity; Education; Curriculum; Arts Education

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INTRODUCTION

Defining creativity holds significant implications for education, the curriculum, and children's activities in the classroom (Brandt, 2021; Chrysostomou & Triantafyllaki, 2024). Scholars have long been concerned with defining creativity and what it means to be creative, and how to produce something of creative value (Botella et al., 2013). There is some consensus that creativity is the process of making something that is considered both original and appropriate for the context (Brandt, 2021). This definition of creativity, or some variation of it, is found in nearly all introductory statements about creativity in textbooks and articles (Silvia, 2018). While many definitions of creativity emphasise the generation of original products or problem-solving through imaginative and skilful approaches (Collins & Dunn, 2011), the parameters of creativity and creative tasks remain elusive, lacking a definitive explanation (Brandt, 2021). This problem of definition becomes an essential issue when we consider that increasingly in contemporary education, creativity is being touted as being of utmost importance to modern students (Beghetto, 2010; Hernández-Torrano & Ibrayeva, 2020; Patston et al., 2021).

The creative process can be defined as a cognitive and iterative endeavour characterised by the generation, selection, and refinement of novel ideas or solutions to perceived problems or challenges (Brandt, 2021). Rooted in divergent thinking, this multifaceted process often involves the exploration of unconventional associations, perspectives, and approaches, facilitated by a blend of conscious and unconscious mental operations (Sadler-Smith, 2015; Simonton, 2023). This iterative cycle encompasses stages of preparation, incubation, illumination, and verification, wherein ideas evolve through a dynamic interplay of exploration, evaluation, and revision (Sadler-Smith, 2015; Sawyer, 2021). Moreover, contextual factors such as domain-specific knowledge, environmental stimuli, and socio-cultural influences shape the trajectory and outcomes of the creative process, highlighting its contextualised and multifactorial nature (Amabile & Pratt, 2016; Kupers et al., 2019; Patston et al., 2021).

Within the literature on creativity, many research studies and definitions shift between describing creative processes of artists as in empirical research (Brandt, 2021), collaborative creative processes (Sawyer & DeZutter, 2009), how these creative processes are taught (Birsa, 2018), and how students engage in the creative process in the classroom (Allsup, 2003). Whilst there has been substantial increase in research into the area of creativity and education since the 2000s, there is still debate on existing limitations of definitions, particularly how definitions relate to creativity in the curriculum, and learning tasks (Harris, 2016; Hernández-Torrano & Ibrayeva, 2020; Vincent-Lancrin, et al. 2019; Patston et al., 2021). The definition and classification of creativity in the arts, whether accurate or not, significantly impacts the practical organisation and execution of artistic endeavours and teaching of the arts (Patston et al., 2021). Consequently, it shapes the curriculum across various institutions such as art academies, music conservatories, and liberal arts colleges, and primary and secondary colleges, determining the focus and structure of their programs (Hase-man, 1993). General definitions of creativity are crucial in educational contexts because they es-

establish the foundation for curriculum development, helping educators design programs that foster innovative thinking and artistic expression (Chrysostomou & Triantafyllaki, 2024). Additionally, these definitions guide assessment criteria, enabling educators to evaluate and nurture students' creative abilities effectively (Vincent-Lancrin, et al. 2019).

Many theorists have attempted unified definitions of the creative process that can span across different artistic domains (Botella et al., 2013; Simonton, 2007). However, within the creative arts, the definition and expression of the creative process is varied. This can be seen in drama which differs from the theory of the creative process in visual art (Patston et al., 2021). It follows that a teacher of drama might have an entirely different perspective and approach to teaching creativity in a drama task than a teacher of visual art teaching creativity through a visual art task (Mace & Ward, 2002; Sawyer, 2021). The nature of the artistic activities themselves may influence how theorists analyse and conceptualise creativity as theories draw from observational data specific to each domain (Glaveanu et al., 2013).

Theorists may approach and describe the creative process differently depending on the specific domain they are studying (Glaveanu et al., 2013). Each teacher's approach to teaching creativity within their specific artistic domain could be shaped by unique theories and practical considerations inherent to that discipline (Patston et al., 2021). Additionally, certain artistic domains might need to rely on a social type of creative process, adding another element to understanding creativity through collaboration (Sawyer & DeZutter, 2009). The contextual and discipline-specific nature of understanding and teaching creativity within different artistic domains, highlights the potential diversity of approaches and perspectives among theorists and educators (Patston et al., 2021). In addition, different perspectives of the creative process can be expressed at a variety of education levels (Patston et al., 2021). A conceptual level expresses how the creative process operates in theory, an organisational and structural approach to learning, and the creative process expressed at the curriculum level, and finally, practical creative activities and processes in the classroom are expressed at the task level (Lee et al., 2021).

This article investigates how educational curriculum and specific tasks within that curriculum align with theoretical models of creativity. By identifying commonalities at both the curriculum, and task levels, the article aims to contribute to understanding how creativity is expressed in different artistic domains. It also examines what we can learn from potential commonalities and differences.

PRESENT STUDY

This study aims to explore and map out the creative process within arts education to generate a picture of how the creative process is defined and expressed in the curriculum and in classroom tasks. In doing so it aims to explore commonalities with creativity theories. To achieve these aims, we intend to:

- Analyse examples from the Australian curriculum (ACARA) in each domain and infer from these examples how the creative process is expressed.
- Investigate specific learning tasks in each learning domain that demonstrate evidence of the creative process and highlight these.
- Present connections from the examples to existing theories and definitions of the creative process across different artistic domains.

Through this inquiry, we aim to contribute to the ongoing discourse on the creative processes within a specific area of arts education by offering a map that describes theoretical conceptualisations with practical applications and implementations in the creative arts classroom. Figure 1 visually outlines the content of this study and how each artistic domain and education level is presented. The study begins with music (in the first column) and then flows downward to discuss curriculum in music, tasks in music, and finally commonalities between curriculum, task, and theory before moving to visual art and so on.

	Music	Visual Art	Dance	Drama
A: Curriculum	Curriculum in Music	Curriculum in Visual Art	Curriculum in Dance	Curriculum in Drama
B: Task	Tasks in Music	Tasks in Visual Art	Tasks in Dance	Tasks in Drama
C: Commonalities	Music curriculum, task, and theory	Visual Art curriculum, task, and theory	Dance curriculum, task, and theory	Drama curriculum, task, and theory

Figure 1. Visual Structure of this Current Article

These four domains have been chosen based on their relevance to the learning areas found in the Australian curriculum (ACARA). This research article will be structured in such a way that examples of the creative process will be presented in each domain, starting with curriculum, then task, then possible commonalities. Finally, we will provide a conclusion where we consider the picture as whole and what we can draw from this picture, including future research possibilities.

Research questions linked to Figure 1:

- Q1.a What are some examples of the creative process in the music *curriculum*?
- Q1.b What are some examples of the creative process in music *tasks*?

- Q1.c What *commonalities* of the creative process exist between the curriculum, tasks, and theories in music?
- Q2.a What are some examples of the creative process in the visual art *curriculum*?
- Q2.b What are some examples of the creative process in visual art *tasks*?
- Q2.c What *commonalities* in the creative process exist between the curriculum, tasks, and theories in visual art?
- Q3.a What are some examples of the creative process in the dance *curriculum*?
- Q3.b What are some examples of the creative process in dance *tasks*?
- Q4.c What *commonalities* in the creative process exist between the curriculum, tasks, and theories in dance?
- Q4.a What are some examples of the creative process in the drama *curriculum*?
- Q4.b What are some examples of the creative process in drama *tasks*?
- Q4.c What *commonalities* in the creative process exist between the curriculum, tasks, and theories in drama?

METHODOLOGY AND APPROACH

This study will take examples of creativity and the creative process found in the curriculum and in classroom tasks linked to the curriculum, and look for how these examples might show evidence of the creative process. The curriculum as a whole used the terms “critical thinking,” “creative thinking,” and “creativity” interchangeably and inconsistently across different learning areas (Patston et al., 2021). Because no direct definitions exist in these examples, this study infers these definitions by examining the content students are expected to engage with outlined in the curriculum, and the type of activities they engage in during classroom tasks. This study will first consider the Australian curriculum (ACARA, 2024). This is the curriculum the authors are most familiar with and most relevant as arts educators. This study takes a similar approach to Patstons et al., (2021) to study how creativity is expressed in curriculum documents. These documents serve as a way to understand the ‘lived details’ of creativity in the classroom (Schepple, 2004, p. 401). In the study by Patston et al. (2021), they used the Australian curriculum as a platform to investigate similar curricula internationally, including England, Estonia, Finland, Hong Kong, Hungary, Iceland, the International Baccalaureate (Middle Years Program), Ireland, New Zealand, Scotland, Singapore, South Korea, and Taiwan. The study sought a collection of comparable, centralised education systems that together represented a diverse range of cultures and offered an English version of their curriculum with which they could analyse. Their study found that between these countries, there is a similar way in which the curriculum defines creativity, with a focus on the creative individual, their aptitudes, and the creative process (Patston et al., 2021). While this current research does not claim that all these curricula are the same, we are using the findings from Patston et al. (2021), to claim that they share similar properties and approaches to creativity, in particular, how they approach creativity in the

arts subjects. This study aims to paint a very broad picture about creativity and its processes from the task level, through the curriculum, and finally theory. It does not attempt to be an in-depth analysis of the Australian curriculum and its related learning tasks, but moreover, an attempt to find the unifying threads between them.

Creative and critical thinking are one of the general capabilities that encompasses knowledge, skills, behaviours and dispositions that students are expected to apply during learning (ACARA, 2024). The definitions found there are related to creative thinking as opposed to creative process but provide some insight into the treatment of creativity in the curriculum at a general level. It says this about creative thinking:

Creative thinking involves students learning to generate and apply new ideas, and see existing situations in new ways. They identify alternative explanations and possibilities, and create new links to generate successful outcomes (ACARA, 2024).

This example provides some detail about the creative process in relation to generating new ideas. However, the definition seems focussed on critical thinking and does not seem to imply any definition or the type of processes students engage with other than generating new ideas, or in producing creative products that might include originality and appropriateness as per our earlier mentioned definition (Patston et al., 2021). Because this definition is limited to that of creative thinking and does not include the creative process as it relates to the literature, we have had to read through the descriptions of the content and infer from it where students might be engaged in aspects and components of the creative process. This inference is based on the existing definitions of the creative process outlined in the literature.

After considering the curriculum, we will investigate the tasks associated with the Australian Curriculum and find examples of classroom activities in each artistic domain ranging from year levels 3 to 9. The example tasks were from the website 'ARTS:LIVE' (2024), a valuable resource for teachers with direct links to the Australian Curriculum. Lesson plans and task descriptions do not include definitions of the creative process. As part of the research process, we investigate the example tasks and infer a definition of the creative process using the prevailing theoretical perspective outlined previously as a guiding framework. When students engage in the creative process, we take that to mean that the task itself is defining the creative process through the type of activity students perform. Thirdly, this article seeks to find commonalities between the curriculum and task level using theoretical inferences of the creative process as a common thread. Finally, potential differences and commonalities across the domains and education levels will be presented in the discussion and conclusion.

Q1.a What are some examples of the creative process in the music curriculum?

As part of the "Skills, Techniques, and Processes" in the curriculum, students are expected to create original music by improvising ideas, organising, creating accompaniment patterns, and arranging and writing original works, either individually or collaboratively (ACARA, 2024). Creative thinking

processes can be seen in a very broad way in how the curriculum is presented and organised. The curriculum is divided into four main content descriptors (ACARA, 2024). A content descriptor refers to a description outlining the content knowledge, skills, concepts, or competencies that students are expected to learn or achieve within a particular curriculum area or subject. These content descriptors are a guide for teachers in how to approach the content of each subject and what the students are expected to learn. The music curriculum breaks up the content to be taught into four content descriptors, namely Explore, Develop, Rehearse, Explain (ACARA, 2024). This next section will present some examples of the content descriptors in music and how they could be linked to the creative process. Where deemed necessary, elaborations will also be referenced. An elaboration in the curriculum breaks down the content descriptor into more details and often informs learning intentions and outcomes of lessons.

The “Explore” content descriptor starts with the type of learning taking place, *“Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns.”* Within this description, there is evidence of the creative process, that is to experiment and explore ideas, in particular relating to dynamics and expression (Burnard, 2006). Their idea generation may be influenced by the nature and capabilities of the sound source (Burnard, 2006). Students take into account the characteristics and possibilities of the instruments and sound sources they are working with and use these sounds to stimulate possible musical options and ideas (Kang & Yoo, 2021). This includes considering the timbre, range, dynamics, and other audio qualities of the instruments (Mawang et al., 2019). The curriculum implies that exploration takes place using existing skills of audiation (aural thinking in sound). Students may opt to experiment with familiar materials, generating new ideas through the manipulation of music they already know how to play or sing (Allsup, 2003). Interestingly, there is no indication here about the generation of ideas or about the role of inspiration in the content descriptors but that exploring is done through using ‘aural skills.’ These aural skills are assumed as part of the students’ existing ability and experience, which research tells us can be a rich and highly organised mental structure even in musically inexperienced students (Dowling, 2014).

The next content descriptor refers to “Develop,” the curriculum states, *“Develop technical and expressive skills in singing and playing instruments with understanding of rhythm, pitch and form in a range of pieces, including in music from the community.”* The curriculum here refers to developing skills, as opposed to developing ideas as in a creative process. Skills and understanding are developed in tandem with creating music through improvisation or composition.

The third content descriptor is “Rehearse.” The curriculum states, *“Rehearse and perform music including music they have composed by improvising, sourcing and arranging ideas and making decisions to engage an audience.”* In this content descriptor there is evidence of creative processes where it articulates *improvising ideas*. The first function of composition involves initiating a creative impulse by playing with ideas, engaging in musical “doodling,” and embracing chance and accidents, often stimulated by tactile interaction and improvisation with an instrument (Collins, 2012). *Making decisions* is also related to the creative process in relation to ideas that have been generated,

explored, and developed. The decision-making process in this content descriptor relates to how an audience might be engaged and that the selection of ideas is based on an external influence such as the audience reaction. The creator considers the purpose or role of the musical section being constructed (Wiggins, 2007). In the elaboration of the content descriptor relating to *Rehearse*, there is more reference to the creative process: *organising, developing and refining ideas by experimenting with structure*. Here, the ideas and musical material are now put into a larger picture that is manipulated and experimented with as opposed to smaller discrete musical ideas (Collins & Dunn, 2011). This aspect implies a holistic way of thinking of the composition that involves non-linear moving, fitting, modifying, merging of the smaller musical pieces (Collins, 2012).

The final content descriptor refers to 'Explain.' It states, "*Explain how the elements of music communicate meaning by comparing music from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander music.*" This final content descriptor details how students are asked to respond, provide feedback, and evaluate music from the wider culture making particular reference to the meaning of the music that's established through the control and manipulation of the musical elements. To elaborate, how the musical elements of rhythm, pitch, dynamics and expression, form and structure, timbre and texture can create meaning. Here, the students engage in evaluations of music on its effectiveness to communicate meaning which has been considered an important condition of the creative process in music (Webster, 2002). As students engage in creative thinking, the social and cultural context of existing music influences their idea generation and selection (Webster & Hickey, 2021; Webster, 2002). The music curriculum shows evidence of the creative process at the first content descriptor, 'explore,' and the third content descriptor, 'rehearse,' but the 'develop' and 'explain' content descriptors focus more on developing skills and knowledge, and explaining and appraising existing music.

Q1.b What are some examples of the creative process in music tasks?

The examples of tasks for this study have been taken from the linked classroom lesson plans from the Australian curriculum website (ARTS:LIVE, 2024). The music lesson is called "Write way to the top." The goal states students will learn "invaluable insights into finding inspiration, infusing meaning into (their) songs, and employing effective techniques to complete (their) compositions." Students are guided by two existing Australian songwriters who "divulge their unique approaches to the craft (of songwriting)." Creative music processes involve the generation of musical ideas in response to a prompt. In this context, students are tasked with writing their own song (Wiggins, 2007). In addition to learning relevant skills and 'techniques' necessary to write their songs and make them 'effective,' the process of songwriting is also part of their learning. The two songwriters give suggestions about their own creative process through short videos. As time comes for students to write their song, elaborate on their ideas, and make choices, there is more scaffolding from the teacher using materials such as worksheets, examples, and technology (see appendix A for the example worksheet). This implies some need for guidance at the selection phase of the creative process and how to differentiate between the appropriateness of ideas (Simonton, 2023).

Because the creation of the song takes place over many lessons, the sequence can be seen to break up the stages of the creative process into several parts. If we focus on a particular task within one of the lessons and look at what the student is being asked to do, we can see how the creative process is defined at the task level. Lesson 1 requires students to think about things that they might want to write about and what inspires them. This indicates that students establish intent and inspiration before idea generation and that these intentions will guide the idea generation and creative process. In lesson 2, students invent lyrics based on their inspiration for their songs and are advised to write 'non-stop' and 'without critiquing their thoughts' (ARTS:LIVE, 2024). The intended musical role of the section of music that a student works on influences idea generation, as they consider the purpose of the music within the larger picture (Wiggins, 2007). Text, and its role in the music, can influence idea generation. If there is a text or lyrics associated with the musical composition, it becomes an additional factor influencing idea generation (Wiggins, 2007). In the same lesson, students are then asked to select a particular phrase or line that stands out to them and use that as their 'chorus.' Here, there is evidence of a scaffolded selection process. While the students get to select based on their own personal 'taste,' they are also being instructed in the outcome of the selection and how it relates to the whole picture and the existing parameters of the musical form such as the chorus. The chorus of a song often includes the main message of the song (Swindali, 2020, Chapter 7, pp. 73–80). As part of the creative process, students need to define whether it is an introduction, the chorus itself, transitional passage, accompaniment, or any other specific function within the composition (Collins & Dunn, 2011). Here, the context is now guiding further selection processes (Wiggins, 2007). In this example, the learning task is explicitly designed so that students are made aware of how and when to create meaning during the creative process. This meaning also serves as an important factor when generating and subsequently selecting ideas.

Q1.c What commonalities of the creative process exist between the curriculum, task, and theories of the creative process in music?

The curriculum and task level indicate that musical ideas are conceived, organised, and shaped by combinations of rhythm, pitch, dynamics and expression, form and structure, timbre and texture. Wiggins (2007) says that the generation of musical sounds and ideas can be informed by sound, text, and the music's role. This concept is expressed in the task where students use the lyrics they create for their chorus, to guide and frame their other musical and lyrical choices. This comes after the idea generation in which students were asked to generate lyrical ideas in a free-flowing, spontaneous way without critiquing their ideas and to just let them 'flow.' Students then decided on their favourite lyrics that then became the meaning of the song and a way to frame other musical and lyrical ideas. This is interesting because the meaning and message is personal to the students; they are asked to choose their favourite lyrics and this message is applied as part of the subsequent idea generation. However, in the curriculum, under the "rehearse" content descriptor, it states, "*Rehearse and perform music including music they have composed by improvising, sourcing and arranging ideas and making decisions to engage an audience.*" The role of the music is now to "engage an audi-

ence” and that frames the decision-making process for the students (ACARA, 2024; Collins & Dunn, 2011). Both task and curriculum level require the students to think about the role of the music at different points. An interesting difference exists where the musical role can be a personal one as in the tasks, or a social and presentation role as in the curriculum.

Q2.a What are some examples of the creative process in the visual art curriculum?

The visual art curriculum divides the content descriptors into four sections that resemble that of the creative process. Starting with, “Exploring,” “Developing,” “Planning for display,” and “Explaining” (ACARA, 2024). In the visual art professional world, four broad phases of the creative process have been outlined as “Artwork Conception,” “Idea development,” “Making the artwork,” and “Finishing and resolving the artwork” (Mace & Ward, 2002). In the specifics of the curriculum, many references to processes are related to the actual art making itself as opposed to creative processes. For example, in the description of curriculum under ‘Skills, techniques, and processes,’ we read that

[t]hrough making and responding, students develop knowledge, skills and understanding of their art making by becoming increasingly proficient with art, craft and design techniques, processes, and ways of perceiving the world (ACARA, 2024).

This implies that students’ skills, knowledge and understanding is developed through the process of creating and making art, and it is through these processes that they improve these specific art-making abilities. During the ‘making’ phase of the creative process in visual art, ideas are physically realised, influenced by practical constraints and contextual factors (Mace & Ward, 2002). These physical and material constraints interact with their ongoing idea development and exploration. It seems that the curriculum inserts the desired skills and technical knowledge that interact with this making phase in the creative process. These become part of the contextual factors that students are required to consider as they are in this stage of ‘making’ (Mace & Ward, 2002).

The curriculum also has a heavy focus on how artworks are perceived socially and culturally and how beliefs, opinions, and meaning can be communicated through artwork (ACARA, 2024). This informs the artistic process where students are often asked to consider the meaning of their own work before they begin the art-making process (Botella et al., 2018). Under the heading ‘Structure’ of the curriculum on visual art, it states: “Both making and responding involve developing practical and critical understanding of how the artist uses an artwork to engage audiences and communicate meaning.” This concept is supported when looking at the four content descriptors. The curriculum and teacher guide the student through the process of finding the meaning they wish to convey by analysing existing artworks as well as asking students to consider their own internal and personal points of view. One of the elaborations under the ‘Explore’ content descriptor emphasises that: “(students explore) making aesthetic choices about representation and being able to explain their choices describing the visual conventions and processes” (ACARA, 2024).

Similarly, the *Plan* content descriptor speaks directly to the concept of meaning and expression, “*Plan the display of artworks to enhance their meaning for an audience.*” How students make

creative decisions during the creative process is predicated by the importance of how meaning is received by the audience. For the curriculum, meaning is an essential factor that guides decisions throughout the whole creative process. In the fourth content descriptor “Explaining,” meaning is further emphasised: *“Explain how visual arts conventions communicate meaning by comparing artworks from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander artworks.”* This part of the learning process seems to tie together their skills and understanding of making artworks and what effects these can have on an audience. As part of the creative process, this can be seen as an interpretive, evaluation, and comparison component that may happen throughout the creative process as research and referencing existing artworks comes into play (Botella et al., 2018).

The idea of guiding decision making during the creative process is further expressed in one of the elaborations linked to the creative process. The curriculum states that students engage in *“evaluating the characteristics of their work that are more successful, and work to improve their knowledge and skills from this reflection.”* The student engages in an evaluation to consider their artworks visual, expressive, and conceptual qualities. This evaluation of the artwork’s success can be against initial concepts or goals, in this context, to transmit meaning (Botella et al., 2018). At this point, the work is considered resolved (Swanzy-Impraim et al., 2022). The curriculum here suggests that the basis for reflection is to focus on the product or artwork as a means to improve their skills and knowledge, not to improve the creative artwork on a different quality or measure (Sun & Yao, 2012). The visual art curriculum focuses heavily on meaning and how it frames a lot of the creative process, including decision making. Evaluation and ‘explaining’ in the curriculum are centred around how students can use their developing skills and technical knowledge to communicate meaning and how the improvement of these skills and knowledge will enhance meaning.

Q2.b What are some examples of the creative process in visual art tasks?

In visual art tasks, students engage in a range of creative activities that foster artistic expression and skill development (Birsa, 2018). The visual art task for study is taken from a series of lessons on portraiture linked to the Australian Curriculum called “Portray yourself” (Arstlive, 2024). The learning focus for Lesson 1 states, “Students begin to understand the historical context of portraiture and how portraits not only capture the image of a person, but also convey feelings and emotions, identity, diversity, culture and community.” This centres around the meaning of the artwork and the importance of establishing that meaning early on. Students are required to observe and analyse artworks and how the artist might use the medium, their skills, knowledge, and choices they make to convey meaning (ARTS:LIVE, 2024). After the students have identified meaning in the works of other artists, they are asked to think about the kind of meaning they want to convey (ARTS:LIVE, 2024). This is using research and external sources of inspiration for the forthcoming artwork (Mace & Ward, 2002). It also requires the students to be explicit about their goals for their artwork as the first step in the creative process. This meaning and message will then inform the selection process of their ideas at subsequent stages of the creative process (Simonton, 2023). Once the idea of

meaning is covered, students move onto the technical aspects of portraiture. The next few lessons in the learning sequence focus on delivering knowledge relating to portraiture such as proportions of the face and facial features using worksheets and guided examples (see appendix B for the example worksheet). Students get to draw their own portrait and then give and receive feedback with their classmates on the proportions, feelings, and identity of each portrait. Students' portraits undergo verification intricately tied to cultural and historical traditions and social structures that were established at the outset of the learning sequence (Amabile & Pratt, 2016). In this situation, this is the earlier explored artworks as references and the knowledge of proportions guiding their feedback (Hattie & Clarke, 2018, p. 33).

Q2.c What commonalities in the creative process exist between the curriculum, task, and theories in visual art?

Mace and Ward (2002) identified four stages in the creative process. These stages can be seen to be mirrored in the Australian curriculum. The initial stage, Artwork conception, where the artist recognises emotions and concepts they aim to explore and present is also expressed in the curriculum, which places importance on how meaning is conveyed through art. At the task level, students first understand the historical context of portraiture and that it is used as a way to convey feelings and identity. Students identify meaning in existing works that they analyse and they are then tasked with reflecting on the type of meaning they wish to convey that serves as their inspiration. Here, we see the balance of external sources of inspiration in the form of other artists, and students thinking about what they wish to express as part of the 'Artwork conception phase' (Mace & Ward, 2002). Establishing the meaning and purpose of the artistic activity also frames the process and allows students to make decisions on their ideas by referring back to these goals throughout the process. However, research into the creative process of visual artists in learning situations suggests that students start their creative process without this explicit type of framing (Hood and Kraehe, 2017; Sawyer, 2021). Students can start their artworks without an idea or perhaps only a small seed of an idea and the artwork's meaning emerges throughout the iterative process (Sawyer, 2021). The New Materialist approach moves away from this focus on meaning making and instead encourages students 'to become aware of and receptive to the sensation of their own interchange with materials as they explore, experiment, and create' (Hood and Kraehe, 2017, p.35). This has some similarities to the improvisational process observed in music and theatre. Actors and improvisational musicians begin performing without knowing the outcome and in context to the spaces and instruments and materials they work with. By the scene's/song's conclusion, they have crafted a dramatically coherent sequence that may appear to be rooted in a central "idea," yet this was not predetermined (Sawyer & DeZutter, 2009; Sawyer, 2021).

In the ACARA example of the portrait, at the final lesson in the learning sequence, students exhibit their portraits and are asked to speak about their work and what the messages were trying to convey and also give feedback on each other's work. This follows the final stages of finishing and resolving the artwork as it is displayed (Mace & Ward, 2002). During presentation, the artist clarifies

and provides a justification for their artwork (Botella et al., 2018). In this way, the classroom acts as a social verifier of the art works mirroring the process the students engaged in when analysing and examining existing artworks for their meaning. Key themes in the theoretical perspective of the creative process in visual art which are seen in the curriculum and tasks, include the role of imagination and intuition, the ongoing process or making and inspiration, the iterative nature of idea generation and selection, and the significance of interpreting and understanding existing artworks as perspectives to evaluate their own artwork (Botella et al., 2018; Mace & Ward, 2002; Sawyer, 2021; Swanzy-Impraim et al., 2022). New Materiality is not mentioned in the curriculum at all, yet it has been an important praxis used in art education for the past decade.

Q3.a What are some examples of the creative process in the dance curriculum?

The curriculum on dance states that students delve into elements, skills, and processes through a blend of choreography, performance, and appreciation (ACARA, 2024). It goes on to say that students actively participate in the choreographic, performance, and appreciation processes, interacting with the fundamental elements of dance (ACARA, 2024). The dance curriculum treats the creative process in a very broad way, similar to the other arts-learning domains. The four main content descriptors are divided into “Explore,” “Develop,” “Perform,” and “Explain.” This obviously relates to the other curriculum areas in how it is structured. In dance, there are four broad stages in the creative process: “Improvisation,” “Development,” “Evaluation,” and “Assimilation” (Lavender, 2006). The difference in the education perspective is that as students create dances, they learn simultaneously about various dance elements and choreographic devices and how to apply them. This idea is expressed under the description of the skills, practises, and processes found in the curriculum:

“Choreographing includes students drawing on their developing movement vocabulary as they engage in the creative process of making dance. As they explore and shape their ideas they will be involved in processes such as improvising, exploring, selecting, creating and structuring movement to communicate their intentions.”

This description has interesting implications regarding the creative process as students are required to generate ideas and select them based on their ‘developing movement vocabulary.’ What this suggests is that ideas are used from an existing database of movements, or ones that are developing from their learning experiences in the classroom (Lavender, 2006).

Under the ‘Explore’ content descriptor it states: *“Explore movement and choreographic devices using the elements of dance to choreograph dances that communicate meaning.”* Students are required to use the elements of dance, space, time, dynamics, and relationships to create their choreographed pieces. Students learn about these elements through their classroom activities. Key behaviours in the early stages of the creative process in dance include improvisation, where students generate movement in a spontaneous way sometimes without signalling (Giguere, 2011). They also engage in repetition, repeating movements for their own pleasure; and imitation, where students copy each other or modelled examples (Giguere, 2011). Some students attended to the

structure or their dance before making movements. Otherwise, attending to structure happened throughout the process, during making movements, and at the conclusion of the process, just before performance (Giguere, 2011)

Under the 'Develop' content descriptor, it refers to developing movements and technical skills and fundamental movements, not in reference to developing ideas in a choreographic or creative process, but instead to developing certain movement skills. There is one elaboration that makes references to 'devised' dances, "rehearsing a range of learnt and devised dances with an awareness and appreciation of their body capabilities" (ACARA, 2024). This implies that created dances should consider the physical limitations and parameters during the creative process.

The 'Perform' content descriptor refers to using skills to communicate meaning. Again, the link to the creative process seems absent here and leans more towards a learning process and expression of meaning through mastery of skills and knowledge relevant to dance. For example, an elaboration states: *"developing expressive skills of focus, clarity of the movement, confidence and facial expression/character to present dance ideas in performance for an intended audience."* Most of the reference to the creative process appears under the 'Explore' content descriptor. This implies that creativity is used as a way for students to explore movement and meaning at the initial stages of the learning sequence, subsequently transitioning into more focus on the skills and knowledge further along in the other content descriptors as students develop, present, and explain their work. The 'Perform' and 'Explain' content descriptors revolve around meaning, like in the visual art curriculum. For example, an elaboration in the 'Explain' content descriptor states *"How is the movement of the body used to represent a story, character or idea? How did you use space, costume and/or multimedia to communicate meaning in this dance?"* While engaging with dance, students delve into meaning, interpretation, and the social and cultural contexts surrounding artistic expression. They critically assess the use of forms and elements both in their own artworks and in those they observe (ACARA, 2024).

Q3.b What are some examples of the creative process in dance tasks?

In dance tasks, students engage in a variety of movement-based activities that encompass choreography, technical development, improvisation, and performance (Carey et al., 2019). The example lesson sequence for this study is called "Learn the Alphabet Dance" and it states this in its overview (ARTS:LIVE, 2024) that:

[s]tudents create an 'Alphabet Dance' combining movements and chants, using their bodies in a percussive and rhythmic way. The Alphabet Dance requires students to create a series of movements that represents each letter of the alphabet. Once they've created their alphabet moves, they can spell (and dance) some simple words.

The 'material' and domain relevant knowledge that students are required to create with, comes from their previous learning experiences in the classroom, where they already learnt some simple dance 'letters.' These previous experiences form part of their 'movement vocabulary' (ACARA,

2024). This implies that the teacher's role is to ensure that students learn the relevant material before it can be used in a creative way (ACARA, 2024). Students are shown some examples of the 'dance letters,' movements that loosely correspond to letters of the alphabet. In this example task, students are given the parameters in the form of specific dance moves or 'letters.' They are then asked to use these dance moves in such a way as to build a whole piece (see appendix C for the example worksheet). Organising the Movements in this way highlights students' attention to structure and revision, occurring throughout the dance development process to meet lesson objectives (Giguere, 2011).

Students also have the opportunity to create their own dance 'letters.' In the second lesson, students who create their own dance 'letters' are asked to describe where their idea came from. The teacher is responsible for guiding the idea-generation process by first providing an example of the type of idea that is appropriate in the context of the lesson and then getting students to generate ideas that are the same *type*. Artworks do not build from other artworks as in the case of a professional artist, but rather from experiences and ideas from previous learning tasks and through referencing existing examples (Mace & Ward, 2002). In this way, students are comparing their dance letters to an established ideal that had been presented by the teacher. Theoretical perspectives on the dance creative process emphasise improvisation and experimentation and the evaluation of ideals shaped by broader cultural influences, in this context, the cultural influence is the previous dance letters presented by the teacher (Lavender, 2006). During this characteristic of the creative process, students evaluate their dance to an ideal that had been absorbed by their wider society/culture; in this context, example dance letters (Giguere, 2011). During this type of verification, social and cultural structures intricately weave into evaluations (Sadler-Smith, 2015). Sometimes the ideal does not come from society in a larger context but from the immediate group of students. Movements were sometimes approved of by the group; in this way, a social collaborative approach to the appraisal stage of the creative process has taken shape. Overall, the students' creative process in dance involves spontaneous exploration, structured organisation, and personal evaluation guided by aesthetic and expressive considerations (Giguere, 2021; Lavender, 2006; Łuczniak, 2015).

Q3.c What commonalities in the creative process exist between the curriculum, tasks, and theories in dance?

There is a very intricate and dynamic relationship between the body and mind, and these processes are highly embodied as dancers do not differentiate between thinking and movement during their creative process (Giguere, 2021). This theoretical statement is in slight contrast to the curriculum that requires the students to work with their 'developing vocabulary' of movements as opposed to the invention of new ones through improvisation. In the task, students are required to 'think' as they move and be able to relate their movements to the lessons' objectives. Students also had the opportunity to invent their own 'dance letters' that were based on previously modelled examples the students had been exposed to and then explain their process.

During evaluation of movements and developing choreography, the dancer either intuitively or consciously recognises which movements and 'phrases' align with the desired outcome or require further development (Lavender, 2006). Subsequently, through assimilation, the dancer arranges these dance 'phrases' and movements to form a cohesive and completed dance piece, integrating the elements into a unified whole (Lavender, 2006). In the task example, students receive specific dance moves or 'letters' as parameters and are tasked with integrating them to construct a cohesive piece (ARTS:LIVE, 2024). This process of organising movements underscores students' focus on structure and revision, essential elements that support their progress in meeting lesson objectives throughout the dance development process (Giguere, 2011).

Students collaborate as a group during the creative process, particularly emphasising idea generation and selection, which is viewed as a collaborative creative activity (Barrett et al., 2021; Sawyer & DeZutter, 2009). They then perform and present their work either as a class or in smaller groups. This collaborative evaluation is important in dance as sometimes the ideal does not come from society in a larger context but from the immediate group of students (Giguere, 2011). Movements are sometimes approved of by the group, thus providing a social collaborative approach to the appraisal stage of the creative process (Giguere, 2021).

Q4.a What are some examples of the creative process in the drama curriculum?

The Australian Curriculum on drama has a similar structure as the other disciplines and the exact same as the dance curriculum. The four content descriptors, namely "Explore," "Develop," "Perform," and "Explain" (ACARA, 2024). In the description of the drama curriculum, it outlines that students are made aware of the dramatic process and that they develop an understanding of this process before their skills are developed (ACARA, 2024):

In drama, students develop their understanding of the processes of dramatic playing, role-playing, improvising, process drama, playbuilding, interpreting scripts, rehearsing and directing, and responding to drama as the audience. As students progress, particularly in secondary school, they add specific skills and processes of drama practice: acting, directing, scriptwriting, dramaturgy, designing, producing, managing, and critical analysis.

Students study the dramatic creative process which includes playing, improvisation, play building, interpreting scripts, rehearsing, and directing. This is unique in the arts curriculum, where students are required to initially understand the process of the art discipline. It also states that as students' progress into the latter levels of their schooling, they begin to develop specific skills relating to the process of drama practice: acting, directing, scriptwriting, dramaturgy, designing, producing, managing, and critical analysis. This approach suggests that students have an understanding of the process in conjunction with developing their dramatic skills and knowledge. This has interesting implications as a lot of creative processes indicate the use of existing skills and knowledge or skills and knowledge that are inculcated as part of learning (Birsa, 2018; Sawyer, 2021).

The drama curriculum promotes collaborative creative processes. Under the "Develop" content descriptor, an elaboration states that students "*(Develop) rehearsing, interacting and negotiating*

with others in interpretation of scripts to create characters and their relationships." There is explicit mention to create characters and scripts through collaboration, inferring that in drama, creative processes are collaborative and that the final products rely on interactions, communication, and collaborative decision making.

Under the third content descriptor, "Rehearse," students are required to practise their scripts further and consider how they use elements of drama such as tension and symbols to engage the audience. This suggests that the rehearsal process is guided by how an audience will receive it. The final content descriptor "Explain" reiterates this point in one of the elaborations: "(students) review their own drama, outlining how they used elements of drama and narrative structures and the consequences of collaborative processes." (ACARA, 2024). This further highlights the importance of collaboration in drama, where creative processes involve interactions, communication, and collaborative decision-making to shape the final products of character development and script interpretation (Sawyer & DeZutter, 2009).

Q4.b What are some examples of the creative process in drama tasks?

Drama tasks often involve collaborative exercises, where students work together to create scenes, explore themes, and solve dramatic challenges (Carson, 2012). Students also study theatrical techniques, dramatic structure, and theatrical history to deepen their understanding of the art form (Carson, 2012). The drama lessons and tasks that were examined for this study were taken from the ARTS:LIVE website, called "The Listies Make a Scene" (2024).

The creative process in this drama task starts with a lot of 'doing' and 'building,' as opposed to 'viewing,' and 'analysing.' This is different from the other learning areas, where deciding on purpose and meaning and how to transmit meaning comes as part of viewing and analysing (ACARA, 2024). In the example task, as part of describing the creative process in drama, students watch videos of two theatre performers engaging in the collaborative and creative process of creating a small scene. The performers devise a plot through trial and error, develop suspense, and include the use of props. Students learn about the elements of drama as they follow along with the performers and they are shown examples of how to develop certain situations through action and improvisation. They then get to create their own short scene through improvisation and development (ARTS:LIVE, 2024). This type of improvisation implies collective creativity and idea generation where students do not know what idea might come next and from whom within their group (Sawyer & DeZutter, 2009). At this initial stage of the process, students work together attempting a type of collective creative experimenting as opposed to a more reflective preparation stage as seen in other creative domains (Sawyer, 2021; Simonton, 2023). Students are taught to 'accept dramatic offers' from other students, encouraging them to allow all ideas that are generated through their interaction. There are a lot of warm-up improvisation activities as a way to give students familiarity and practise with interaction and 'accepting dramatic offers.' Following these warm-up activities, the elements of drama are discussed and the content for their learning comes after a preparatory creative activity. The creative 'scenes' are then developed from the improvised play and warm-up activities.

The target concepts such as mood, space, tension, time, related to the elements of drama are applied as a way to adjust and shape their developing scenes (see appendix D for the example worksheet). This process seems unique from the domains where a type of artefact is created first, then it is manipulated by applying the techniques and elements. Throughout the learning sequence, students are required to constantly reflect on their scene and alter it to include more dramatic elements. Even after the final performance, students reflect on their scene and devise ways to increase tension. It is interesting to note that the performance stage of the creative process for actors differs from a lot of outcome-related stages in other artistic domains in that the performance and the creative process occur simultaneously and are ongoing (Medaille, 2010). Unlike a painter who has a final artwork to display, an interpretive artist such as an actor is constantly returning to the creative process during the performance stage (Nemiro, 1997; Sawyer & DeZutter, 2009). This is a highly iterative cycle of improvisation, reflection, and inclusion of dramatic elements for effect (Sawyer, 2021). The creative process is guided by the learning sequence, the teacher, and the modelled example from the children's theatre performers.

Q4.c What commonalities in the creative process exist between the curriculum, tasks, and theories in drama?

Uniquely in drama, the creative process involves a high degree of collaboration and interaction, with creativity distributed among the group (Sawyer & DeZutter, 2009). These group processes have been described as having three major characteristics relating to creative process: the activity leads to unpredictable outcomes, occurring in the moment of the interaction, and often diverging from predictable or predetermined endpoints. Each action is contingent on the one before it, relying on moment-to-moment interactions. The impact of any action can be modified by subsequent actions of other participants. The outcome is genuinely collaborative, with each participant contributing equally. Contributions from the group members merge, evolve, and give rise to outcomes that are greater than or different than the sum of individual inputs (Sawyer & DeZutter, 2009). In drama, the creative process operates through distributed creativity in groups, leveraging collective expertise and diverse perspectives to generate innovative ideas and solutions (Medaille, 2010). In the curriculum on drama, there is a suggestion that the creative process begins with students understanding the dramatic process and then exploring dramatic action through improvisation. Following this, there is a process of reflection or interpretation after their creative scene or script has been produced. In the drama task, students use their developing scene to build from and the learning is applied afterwards. In the curriculum on drama, this creative iteration of a developing scene is directed by the teaching and learning process; the points at which students might circle back are directed by the teacher. They are instructed to focus their subsequent edits and improvisations around certain dramatic elements as they build their scene. This approach of building some kind of creative artefact, in this case a scene, and then applying the learning of the elements, is unique and has interesting implications for the sequence of learning and creativity (Kupers et al., 2019; Sawyer, 2021).

DISCUSSION

To ensure that learning is transparent and understandable for students, it is crucial to address the inherent ambiguity that arises during creative activities in the classroom (Chrysostomou & Triantafyllaki, 2024; Hattie & Clarke, 2018). In order to achieve clarity, it is important to understand how creativity is defined from the curriculum, classroom tasks, and the prevailing theoretical views. While different perspectives and theories may emphasise different aspects of creativity, several common constituent parts can be identified across creative activities (Glaveanu et al., 2013). At the theoretical level, the different domains all seem to follow a very similar broad structure that involves spontaneous exploration, structured organisation, personal evaluation guided by aesthetic and expressive considerations, and presentation designed to communicate meaning and invoke a response from the audience (Glaveanu et al., 2013). The curriculum also follows a very broad structure of explore, develop, perform (display), and explain, which can be loosely aligned with the theoretical creative sequence described above. In music, the strands are laid out in the sequence: Explore, Develop, Rehearse, Explain. In visual art, the sequence includes Explore, Develop, Plan for display, and Explain. Dance and drama share the same structure: Explore, Develop, Perform, and Explain. This sequence in the curriculum links to the stages of the creative process encompassing exploration of ideas, development of skills and concepts, performance of expressive works, articulation of artistic intentions and meanings, and reflection and evaluations (Botella et al., 2018; Sawyer, 2021). Specifically in dance, the creative process includes improvisation, development, evaluation, and assimilation, and in visual art, artwork conception, idea development, making the artwork, and finishing the artwork which involves evaluating the artwork against existing work or established goals (Lavender, 2006; Mace & Ward, 2002). John Paynter (2000), emphasised structured creativity in education, establishing well-defined parameters and structures that promote creativity across all areas of the curriculum, advocating for a balanced approach that integrates freedom with constraints. Dance and drama differ slightly in that they both include collaborative elements in their description of the creative process (Giguere, 2021; Sawyer & DeZutter, 2009). This is also reflected in the curriculum and the task level, where dance and drama both include collaborative creative activities during the idea generation and development phases of making, whereas in visual art and music, students work mostly individually and then come together to appraise finished products.

In the music and visual art tasks, inspiration and conception are usually presented early in the creative process as opposed to the examples of the creative process in the drama task presented here, where meaning and inspiration occur after ideas are worked through (Botella et al., 2018; Wiggins, 2007). This may be an important point, as in previous research about the creative process, oftentimes the artist has no defined end point in mind; meaning is revealed throughout the process as opposed to explicitly defined at the outset (Csikszentmihalyi & Getzels, 2014; Simonton, 2007).

At the level of the task, the creative process can be seen to be iterated out across several lessons. Students engage in specific tasks that align with the creative process. For example in visual art, students are first asked to identify the meaning in the portraits made by other artists, and

then to consider the type of meaning they wish to convey themselves. At the resolution of the learning sequence, students then perform this type of analysis on each other's work. The visual art curriculum and subsequent task included a lot of focus on the appraisal of different artworks, both the students' own original works and the existing works from other cultures. These appraisals were focussed on the artwork's ability to communicate meaning. This is used to shape much of the creative process, including decision making and evaluation. In the examples used here, both drama and music made explicit use of the creative process, where students observe existing artists as they engage in the creation of a dramatic scene, and the composition of a song. This type of meta-awareness highlights how the creative process itself can be promoted during a learning task. Although in the examples in this study, learning evaluations did not centre on their understanding of the creative process, there is a direct connection between student activity in the classroom and being guided by the creative process. Dance and visual tasks both made use of restricting creativity within certain parameters that were specific to the elements of the desired learning outcomes. In the visual art task, students worked with portions of the face and used worksheets that help shape students' explorations and development within the concept of proportion and symmetry of portraiture. In dance, students were instructed to create movements that represented letters from the alphabet and then connect these into a final dance piece. Students could use the existing modelled 'alphabet shapes' or create their own, but again, ideas and development are centred around certain parameters.

CONCLUSION

Ensuring transparency in the learning process requires addressing the inherent ambiguity in creative classroom activities (Chrysostomou & Triantafyllaki, 2024; Hattie & Clarke, 2018). Clarity is achieved by understanding creativity as defined in the curriculum, classroom tasks, and theoretical views. Common elements of the creative process found in this article include exploration, structured organisation, personal evaluation, and presentation to communicate meaning (Glaveanu et al., 2013). The curriculum aligns broadly with this structure: explore, develop, perform (display), and explain. This sequence links to the stages of the creative process, encompassing exploration, idea development, performance, articulation of intentions, and reflection (Botella et al., 2018; Sawyer, 2021). However, in the curriculum and task examples used in this study, the 'develop' content descriptor often refers to the development of skills and knowledge in the pursuit of creating something as opposed to the development of ideas in the creative process (Lavender, 2006; Mace & Ward, 2002).

In visual art tasks, students identify meaning in other artists' portraits, convey their own meanings, and then engage in peer appraisal. Drama and music emphasise meta-awareness of the creative process, promoting it during learning tasks. Dance and visual art activities often guide creativity within specific parameters aligned with learning outcomes, such as proportions in portraiture or movements representing alphabet letters. Dance and drama include collaborative elements

during idea generation and development, while visual art and music focus more on individual work followed by group appraisal (Giguere, 2021; Sawyer & DeZutter, 2009).

This study highlights structured creativity's importance in arts education. Future research could explore balancing creative freedom with collaborative input to enhance the creative process in educational settings. There are many limitations to this article, such as excluding certain definitions of the creative process in the art domains, focussing only on parts of the curriculum, and including lesson examples from one learning sequence. This is for brevity and to provide a snapshot only, as there exists an unending database of lesson and task examples and this article uses one example per domain. This current article goes some way at providing definitions and examples of the creative process in three different educational levels, and four different artistic domains. In educational settings, the creative process is intricately connected with the learning materials and guided instruction, highlighting the crucial role of educators in fostering and shaping students' creative development and learning.

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APPENDIX A

All resources mentioned here are licensed under a Creative Commons Attribution, Non-commercial ShareAlike 3.0 licence. Music lesson example worksheet for students shows the instructions for students to 'write non-stop.'

Music Industry Insight

Write Way to the Top



Chorus and Melody

Uncover your own rough diamond and make it sparkle with our guide to finding the words and setting them to music.

What do you need?

1. your songwriting journal and a pen
2. lyrics and chords from the **Extend** tab
3. instruments such as guitar, ukulele or piano
OR GarageBand app or other computer software

The chorus

Making metaphors

1. In the *Creating Meaning* video, Helen Croome talks about metaphor in 'Harvest of Gold' – what is the metaphor?
2. Underline metaphors in one of the lyrics and chords sheets from the **Extend** tab.
3. Create a list of adjectives, expanding on ways that they could be used as metaphors.
For example:
 - Adjective: cold
 - Object: ice, heart, person, expression, breeze

4. Use your songwriting journal to note anything that stands out.

Non-stop writing

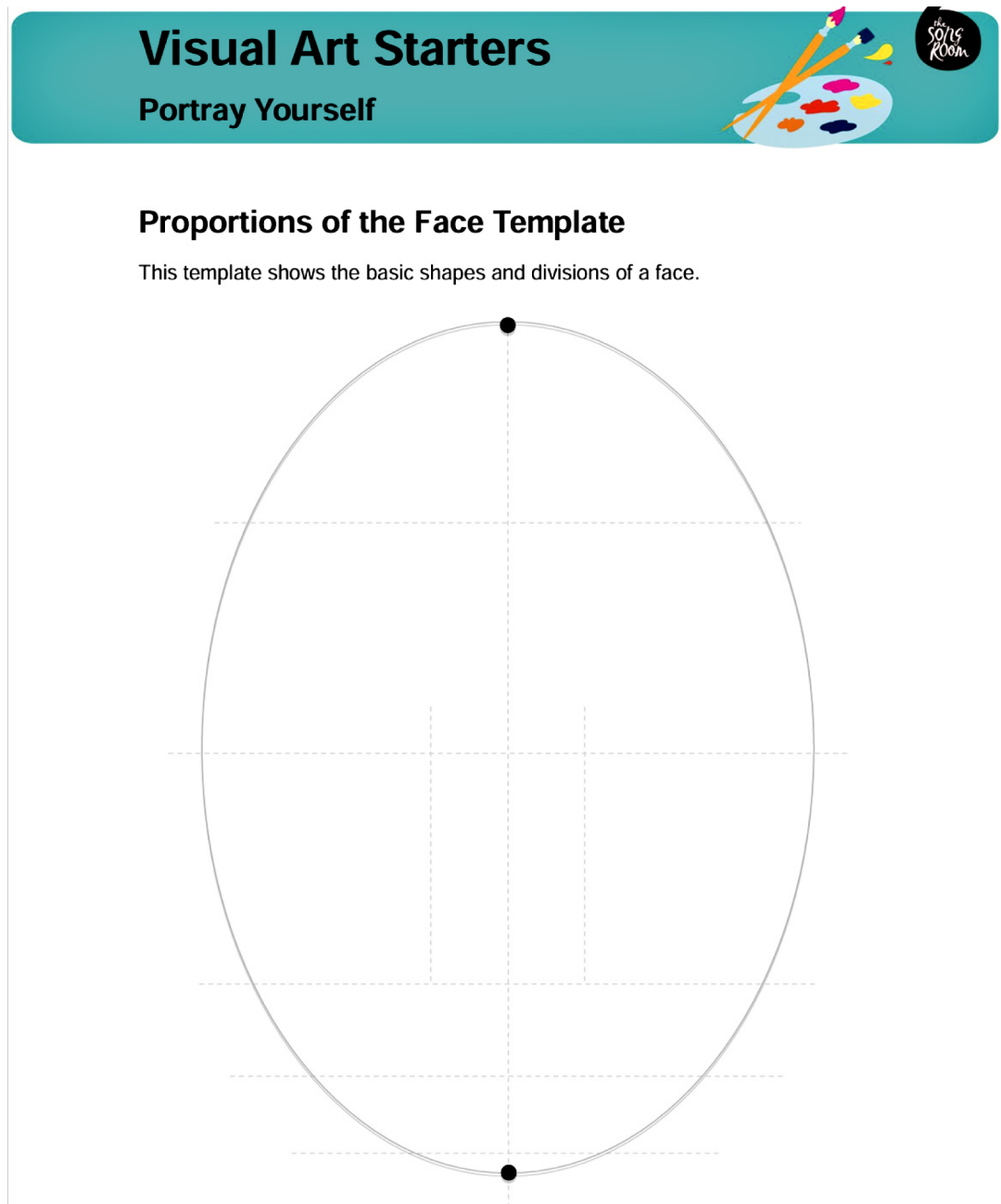
5. On a blank piece of paper, write on a topic of your choice for five minutes without stopping. Don't worry if you can't think of a topic – use one of the following ideas as a starting point:
 - Tell a friend about a time when you felt happy, sad or whatever emotion you like.
 - Tell a story that a friend has told you, or that you've viewed or read about. Can you get inside the story and tell it as if it was yours?
 - Have you ever felt like you were too scared or embarrassed to say something? If you hadn't felt like that, what would you have said?
 - Picture the best or worst day of your life. This may be imaginary, a memory or a recent experience.

While you are writing, trying to make the experience concrete by asking:

 - What is the weather like?
 - What can you see, hear and smell?
 - How do your legs, body and skin feel?
 - What is the taste in your mouth?
 - Who are you with?

APPENDIX B

Visual art task example: Portions of the face worksheet for students.



APPENDIX C

The alphabet dance worksheet. Students organise their ideas.

Dance Your Socks Off

Create An Alphabet Dance



Transitions In The Alphabet Dance

Learn transition moves that help you move your body from one pose (alphabet letter) to the next. By adding transition moves our alphabet postures can be used to create a dance sequence.

What do you need?

- comfortable clothes
- pen
- paper
- a large space

Let's explore

- Choose a theme to be the basis of your Alphabet Dance. Choose from:
 - subjects or themes from your studies
 - books, songs, movies or programs
 - seasons or special events
 - your own idea
- Once you have chosen a theme, brainstorm a list of words related to it.

What's next?

- To further refine your moves, practise moving between the letters of your words with different transitions, eg:
 - jump
 - roll
 - free-form body movement

Don't forget!

- The Alphabet Dance can be quite a work-out! Make sure you warm up before you start.
- Transitions are there to help you move smoothly from one letter to the next. So list all the moves with a short description to help you remember for next time.

What have you learned?

- What theme did you choose and why? What are some other potential themes?
- Which transition move do you like the best? Can you demonstrate another variation to the class?
- How do transition moves help the flow of the dance and which ones work best?

APPENDIX D

The drama task shows how students work with a working scene they are developing and the target concept or element of drama is applied to their existing scene, in this case “mood.”

Put on a Performance



The Listies Make a Scene

The Elements of Dramarama - Mood

The **element of mood** is used to help an audience connect their feelings to a show. Every scene in a play should have a different mood. Changing the mood increases the dramatic tension.

The Listies used facial expression, body language, props and plot to create mood. Mood can be created through the script, acting, music, sound effects or lighting.

Look at the examples below to see how The Listies used the element of mood.

	Rich showed the audience he was worried that he didn't have a script. Matt's body language exaggerates this feeling.
	The Listies created a scary mood by introducing evil characters and lethal poison.
	They made their show funnier by creating gory props.

Thinking about your scene, answer these questions:

- What is the mood of each scene?
- How will you show the feeling of each scene?

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