

Tranche 1 – Phase 3 – Initial Draft Course

Arts Level 1

Total Responses = 3

Organisations represented	Group	Individual
3	3 (representing 12 individuals)	0

Focus Area and Key Features

Summary of key themes and way forward from feedback

Key themes	Years 9 to 12 Learning Response
General clarity expressed on specialist knowledge and theories and concepts.	Noted.
<p>More clarification is needed:</p> <ul style="list-style-type: none"> Extremely broad terms used throughout. Unpack 'arts-based methodologies' and 'intention' It is unclear what the meaning of 'artwork' is in terms of performing arts. 	<p>For any one of the five art forms to be taught in this course, broad terms were employed. However, in further planning and writing, the course writer will employ arts discipline specific examples to illustrate the terminology. A glossary will be developed.</p> <p>Further efforts at clarification will be made in terms of 'artworks' and 'personalised artworks'.</p>

Course Rationale and Description

Summary of key themes and way forward from feedback

Key themes	Years 9 to 12 Learning Response
The sentence: 'Creating art can make people feel better about themselves and enhance their self-esteem.' is very problematic.	It is agreed this sentence was perhaps too specific and is covered by other wording. This phrase has been removed.
Unsure of how a student could undertake various art forms all in this one course and succeed?	<p>Need to make clearer that students must choose one art form for the entire year.</p> <p>If, and when, modules are micro-credentialled then students might have the opportunity to try different art forms.</p> <p>Until then, this will be made clearer in the description.</p>
Clarity is needed. Why does it say 'develop' and 'master' arts techniques?	<p>According to the new Levels of Complexity, even at Level 1, students are given the opportunity to achieve a skill (termed as mastery).</p> <p>However, in the arts, 'mastery' has the connotation of the consummate artist. Either more communication will need to target the understanding around the Levels of Complexity or possibly remove specific use of term 'mastery'.</p>
This document is not accessible to typical Level 1 students.	<p>Noted.</p> <p>The course writer will try and write the course in plain English as much as possible.</p>

Integration of General Capabilities

Summary of key themes and way forward from feedback

Key themes	Years 9 to 12 Learning Response
There is an argument to be made that 'critical thinking' is a very high-level skill that is not being taught within this course.	Critical thinking is a skill on a continuum, and aspects of critical thinking are in this course.
Identified General Capabilities are appropriate.	Noted.
Mostly embedded Cross Curriculum Priorities but where does sustainability fit in?	Course writer will investigate where aspects of sustainability may be developed. This is a potential issue to investigate through arts responses and through the application of sustainable arts practices.

Pathways

Summary of key themes and way forward from feedback

Key themes	Years 9 to 12 Learning Response
Clear. None missing.	Noted. Pathways seem to be appropriate.

Course Requirements

Summary of key themes and way forward from feedback

Key themes	Years 9 to 12 Learning Response
Agreement gained from two respondents.	Noted.
If this course is to be delivered across multiple art forms (one per module) then must assume there are multiple teachers teaching this course.	Further clarification required around the delivery of the course, as students will only choose one art form.
Whilst it is a little odd seeing 'voices' as a resource requirement, the intent to make it clear that the voice is classed as an instrument is good.	The course writer will retain the use of 'voice'.

Course Structure, Delivery and Progression

Summary of key themes and way forward from feedback

Key themes	Years 9 to 12 Learning Response
The idea that for an entire 20 hours of a course a student produce assessable work in their diaries is problematic.	The course writer will spread the Work Requirements across the modules more evenly so the emphasis on the diary requirement is diluted.
Respondents indicated delivery, progression and structure are clear.	Noted.
Almost – it should indicate there is a final goal in Module 3 with the completion of an artwork/performance.	The course writer can make the completion of an artwork/performance the culminating goal of Module 3 more clear for the Phase 4 version of the course.

Module Content

Summary of key themes and way forward from feedback

Key themes	Years 9 to 12 Learning Response
Responses indicated Modules 1, 2 & 3 are clear.	Noted.
Hard to answer without all documents provided. Mention of arts terminology – want to see this provided so it is consistent.	The course writer is working on an appendix to include arts terminology.
All very broad and only skims the surface. Don't feel this necessarily makes it more accessible to younger learners or learners at a lower standard. Not providing opportunities for deeper engagement.	The broadness is to allow any art form to be taught, the specificity will come when the discrete discipline is taught.
In Module 1 it is unclear what the meaning of 'artwork' is in terms of performing arts.	The course writer will define that artwork pertains to artworks made in any discipline: dance, drama, media arts, music, and visual arts. The course writer will make clearer what an original artwork means in the context of the performing arts.

Key themes	Years 9 to 12 Learning Response
In Module 2, Learning Outcome 5 – what does ‘Develop social and emotional capabilities through their art making’ mean?	The ‘development of social and emotional capabilities’ builds on the continua of the General Capabilities in the Australian Curriculum. For example, observable behaviours of students can be assessed, such as students’ metacognition in recognising their own effectiveness in working independently.
In Module 3, could the language be more suited to Level 1 learners?	The course writer will employ more plain English across the course document. The course writer will replace: <ul style="list-style-type: none"> • ‘iterative’ with ‘development through repetition’. • ‘resolving’ with ‘completing’. • ‘communicate with themselves’ with ‘thinking’. • ‘Creating art is an iterative process and requires determination’ with ‘Creating art is a process requiring practice and determination’.
Responses included ‘no omissions on content’ and ‘appropriate amount of content’.	Noted.

Criteria and Standards

Summary of key themes and way forward from feedback

Key themes	Years 9 to 12 Learning Response
There is no criterion discussing students meeting goals and deadlines.	The course writer will plan to include this criterion in Phase 4.
Where in these criteria is ‘critical thinking’ being taught?	There are elements of critical thinking in several of the elements, for example in Criterion 1: ‘solving problems’ and Criterion 6: ‘making judgements’, i.e., comparing the effectiveness of the techniques, etc. used on own artworks and those of others.

Key themes	Years 9 to 12 Learning Response
With Criterion 1: how can this be assessed in module 1 by only looking at the diary?	The course writer will be developing a more even spread of the Work Requirements across the modules.
Criterion 2: support material needs to be its own Work Requirement as it is an element of this standard.	The course writer has noted this suggestion for Phase 4.
Criterion 3: whilst having students display their work is vital, the work requirements do not cater to the elements in this standard. This standard talks about displaying work for an audience. There is nowhere in the module that outlines a space for this.	The course writer will be developing a more even spread of the Work Requirements across the modules.
Criterion 4: has clear progression of standards.	Noted.
Criterion 5: unsure of where students can 'revisit tasks with renewed confidence'. How do we teach confidence? This links back to issues with the rationale.	This standard was developed using the continua from the Australian Curriculum. Confidence is an outcome of an understanding and familiarity with process.
Criterion 6 does not ask students to provide a judgement about whether an artwork communicates. It only asks them to judge the elements and principles and the techniques and materials used.	The course writer will address this in Phase 4.
Six respondents noted that criteria enable assessment.	Noted.
Focus criteria seem logical and appropriate.	Noted.
It is still not clear what comprises 'own artwork' in music, drama, and dance.	The course writer will make clearer what 'own artwork' may look like in music, drama, and dance.

Appendix 1 - Line of Sight

Summary of key themes and way forward from feedback

Key themes	Years 9 to 12 Learning Response
Clear Line of Sight noted by two respondents.	Noted.

Appendix 2 – Alignment to Curriculum Frameworks

Summary of key themes and way forward from feedback

Key themes	Years 9 to 12 Learning Response
N/a.	N/a.

Appendix 3 – Work Requirements

Summary of key themes and way forward from feedback

Key themes	Years 9 to 12 Learning Response
Would like to see 'support material' included as a work requirement.	The course writer will include this suggestion in Phase 4.
Module 1 <ul style="list-style-type: none">• The students make no artwork in this module and they do not do any writing. Also, module seems too short and quick when looking at the requirements of the criteria assigned to it.• There is a lack of clarity.• Module 1 seems far less in depth than the other 2 modules.	Comments noted. Responses below: <ul style="list-style-type: none">• The course writer will be developing a more even spread of the Work Requirements across the modules.• Noted.• Noted.

Key themes	Years 9 to 12 Learning Response
<p>Module 2</p> <ul style="list-style-type: none"> Concern that 2 minutes orally does not equate to 500 words written. Small tasks and more of them in a written version are better than fewer of them at a higher word count. There is a lack of clarity. The hour requirement on tasks is unclear. Presumably the teacher creates tasks for the rest of the hours (up to 50 per module). Module 2, Learning Outcome 5: '500 words, 2 minutes multi-modal or 5 hours on task' – does this mean that if a learner isn't capable of, or doesn't wish to write 500 words or do a PowerPoint, they just need to be gainfully occupied for 5 hours and it doesn't matter if there is little product? 	<p>Comments noted. Responses below:</p> <ul style="list-style-type: none"> The Work Requirements across the suite of all courses are being re-assessed and the course writer will try to make clearer the purpose of the Work Requirement and their size.
<p>Module 3 has an appropriate Work Requirement.</p>	<p>Noted.</p>

Further Appendices

Summary of key themes and way forward from feedback

Key themes	Years 9 to 12 Learning Response
<p>None included but would be appreciated. e.g., examples of art terminology, specific examples of 'a range of art materials'.</p>	<p>The course writer will include an appendix of terminology/glossary.</p>
<p>Explicit examples of what "experimentation" looks like would be appreciated.</p>	<p>Noted.</p>

Further Feedback and General Comments

Summary of key themes and way forward from feedback

Key themes	Years 9 to 12 Learning Response
<p>Students will only make four artworks in this course. Module 1 does state that artwork is made but assessed as part of the diary. How? So, by implication, it must fit inside the diary, meaning only A4 work can be made in Module 1? Needs to be more of a focus on art production. This could be remedied by including 'support material' in Work Requirements.</p>	<p>The course writer will:</p> <ul style="list-style-type: none">• Aim for a more even spread of artwork production across modules.• Include 'support material' in work requirements and how that might look for each arts discipline.