

# Discipline-based Study

# The Arts

## Arts 1

COURSE DOCUMENT

PHASE 4  
DRAFT FOR  
CONSULTATION



Catholic  
Education  
Tasmania



INDEPENDENT  
SCHOOLS  
TASMANIA

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## Arts, 150 hours – Level I

This course is the Level I component of the proposed Arts suite.

### Focus Area – Discipline-based Study

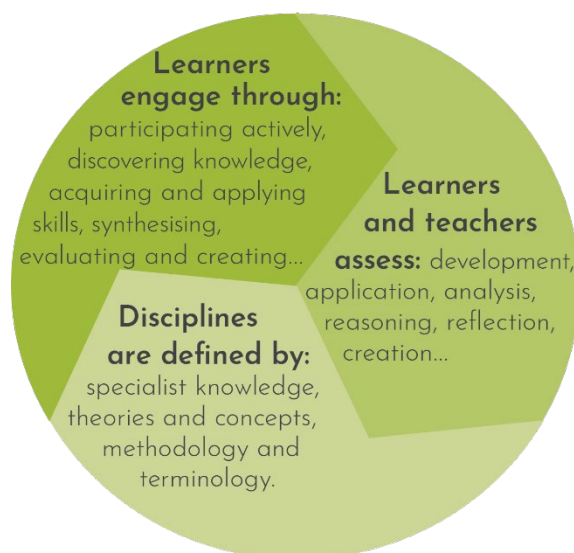
Courses aligned to the [Years 9 to 12 Curriculum Framework](#) belong to one of the five focus areas of Discipline-based Study, Transdisciplinary Projects, Professional Studies, Work-based Learning and Personal Futures.

*Arts* Level I is a Discipline-based Study course.

Discipline-based Study includes content, core concepts and big ideas; enabling deep knowledge and understanding of the content and the application of what is learned. Students consider accepted key disciplinary knowledge, apply distinctive ways of thinking, and become increasingly independent learners. They use methodologies specific to the discipline to explore and strengthen their understanding of key concepts and develop deep knowledge, skills and understanding.

Discipline-based Study courses have three key features that guide teaching and learning:

- specialist knowledge
- theories and concepts and
- methodology and terminology.



In this course learners will do this by:

- understanding the big ideas of art. For example, that they the learner are both the creators of, and responders to, art
- experiencing art as a form of meaning making and communication
- using arts practices:
  - in dance, for example developing dance phrases and using choreographic devices
  - in drama, for example developing the ensemble through improvisation
  - in media arts, for example experimenting with different media tools to communicate perspectives
  - in music, for example experimenting with music and sound
  - in visual arts, for example experimenting with different technologies and techniques.

## Rationale

Art is a fundamental human activity and people have made and responded to art since the beginning of civilisation. Art is created to understand or reflect upon the world, to communicate meaning, and express how it feels to be human. The arts can be powerful motivators for personal and social change and can promote empathy and emotional resilience. All arts disciplines rely on collaboration to different extents and all foster communication and meaning-making skills.

*Arts* Level 1 is the study of an arts discipline to consolidate and develop arts techniques and arts skills. *Arts* Level 1 allows learners to engage with the arts and develop confidence and creativity through their ability to manipulate elements, media, and technologies. Learners will have the opportunity to create original, personalised artworks/performances to convey ideas, emotions, or issues. They choose one art form from the disciplines of Dance, Drama, Media Arts, Music or Visual Arts. Learners will develop a growing appreciation of artworks/performances made by others including those from a diversity of time periods, cultures, and places.

As learners develop technical proficiency, they will be given opportunities to make, present, perform, reflect, or respond to their own and others' art works in a guided artistic process. *Arts* Level 1 will expand access and opportunities for learners by broadening opportunity, building learner agency, and explicitly addressing the General Capabilities.

The purpose of Years 9 to 12 Education is to enable all students to achieve their potential through Years 9 to 12 and beyond in further study, training, or employment.

Years 9 to 12 Education enables Personal Empowerment, Cultural Transmission, Preparation for Citizenship and Preparation for Work.

This course is built on the principles of: Access, Agency, Excellence, Balance, Support and Achievement as part of a range of programs that enables students to access a diverse and flexible range of learning opportunities suited to their level of readiness, interests and aspirations.



## Learning Outcomes

On successful completion of this course learners will be able to:

1. use fundamental elements and artistic principles to develop and create their own artworks/performances
2. develop and practise artistic techniques
3. express their own views by communicating ideas and emotions through their own artworks/performances
4. observe cultural similarities in artworks/performances and respond to artworks/performances
5. develop goal setting skills when making and responding to art
6. describe their own artwork/performances
7. develop reflective strategies to inform their art making
8. create artworks/performances to express an intention.

## Integration of General Capabilities and Cross-Curriculum Priorities

The general capabilities addressed specifically in this course are:

- Critical and creative thinking 
- Personal and social capability 

The cross-curriculum priorities enabled through this course are:

- Aboriginal and Torres Strait Islander Histories and Cultures 🖐
- Asia and Australia's Engagement with Asia 🇦🇺
- Sustainability 🌱

## Course Description

*Arts* Level 1 is designed to teach learners basic skills and technologies, and use fundamental principles of an art discipline to create art. Students learn how to describe their art and what they are intending to convey through their art. They identify some of the similarities and differences between their own work and the work of others. *Arts* Level 1 is an introductory course to Level 2 in Dance, Drama, Media Arts, Music or Visual Arts. Learners will have the opportunity to develop confidence and creativity and communicate their unique perspectives on the world as they create and respond to a range of artworks/performances.

## Pathways

Pathways into the proposed *Arts* Level 1 course enable learning continuity from Preliminary Arts, or for students who may have completed the Years 7-8 band of the *Australian Curriculum: The Arts* or for students who have minimal prior arts experience.

Pathways out of proposed *Arts* Level 1 course include opportunities for learners to undertake courses in *The Arts* at Level 2 in Dance, Drama, Media Arts, Music and Visual Arts.

## Course Requirements

### Access

Learners may have some prior arts knowledge or experience, but it is not mandatory for *Arts* Level 1.

### Resource Requirements

- **Dance and Drama** - clear space will be needed to allow movement
- **Media Arts** - computers and smart phones will be needed to make media art works, and a range of apps and technologies designed to enhance the learning
- **Music** - musical instruments/voices
- **Visual Arts** - a range of arts materials.

## Course Structure and Delivery

### Structure

This course consists of three 50-hour modules. The 150 hour course must be delivered within one academic year.

### Delivery

The three modules must be delivered in order (1, 2, 3).

Module 1 - Principles and elements

Module 2 - Imagination and expression

Module 3 - Connections and context

The modules work in a progressive way and learners keep a Work Diary throughout the three modules to document their ongoing development. Learners also collect support material. Dependent on the arts discipline chosen for this 150-hour course (and learners need to choose either Dance, Drama, Media Arts, Music, or Visual Arts) the term 'artwork' refers to the art that is created,

performed or presented by the learner. The term 'artwork' could therefore refer to a dance piece, an improvised contact dance, a scripted drama, an improvised scene, animation, short film, sound installation, performed song, improvised music piece, painting, ceramic, computer graphic or whatever artwork the learner decides to do within their chosen arts discipline.

## Course Content

### Module 1 – Principles and elements

Module 1 introduces learners to a range of fundamental artistic principles, elements, and processes.

### Module 1 Learning Outcomes

The following Learning Outcomes are a focus of this module:

1. use fundamental elements and artistic principles to develop and create their own artworks/performances
2. develop and practise artistic techniques
3. express their own views by communicating ideas and emotions through their own artworks/performances
4. observe cultural similarities in artworks/performances and respond to artworks/performances
5. develop goal setting skills when making and responding to art
6. describe their own artwork/performances.

### Module 1 Content

Learners are introduced to a range of fundamental processes, elements and artistic principles and develop a basic understanding of an arts discipline: Dance, Drama, Media Arts, Music or Visual Arts.

#### *Key Knowledge:*

- the student is both the artist and the audience
- artistic process is made up of phases that can include **inspiration**, **development**, **creation**, **communication**, and **reflection** and these phases can be revisited and repeated throughout the creation of an artwork or to develop techniques and skills:
  - **inspiration** phase may include the introduction of a stimulus, experiential activities, exposure to artworks/performances, guided visualisations, and movement or character work responding to impulses
  - **development** phase may include processes such as improvisation, experimentation, trial and error, drafting, modelling, practising or asking for feedback
  - **creation** phase may include rehearsing, refining, selecting, polishing, or realising
  - **communication** phase may include sharing with a teacher and peers, performing to an audience, displaying work, or presenting a film
  - **reflection** phase may include independent note taking, verbalising a response, responding to feedback and goal setting.

Learners are guided to create individual and/or small group art experimentations following instructions and guidelines. Experimentation is used to develop artistic expression and build confidence in practical realisation.

Learners are introduced to basic elements and principles of the arts discipline and experiment with them to begin making artworks/performances. Learners are introduced to the discipline-specific language and terminology of the chosen arts discipline.

Depending on the discipline chosen, learners participate in activities that allow them to gain experiences which increase their understanding of:

- Fundamental Arts Principles (all disciplines)
- Mediums (Visual Arts)
- Tools (Media Arts and Visual Arts)
- Fundamental Elements and Performance (Dance, Drama, Music)
- Fundamental Techniques (all disciplines).

#### *Key Skills:*

#### *Art Creating:*

- experimentation and risk taking
- gathering and collating ideas
- using elements and basic devices of dance (Dance)
- improvising and ensemble activities (Drama)
- introduction to point of view (Media Arts)
- introduction to instrument (Music)
- basic principles and elements of design (Visual Arts).

#### *Art Investigations:*

- reflecting on own artwork
- responding to artwork
- personal response to artworks/performances
- identifying ideas; what artworks/performances may be about.

#### *Module 1 Work Requirements Summary*

The work requirements of a course are processes, products or performances that provide a significant demonstration of achievement that is measurable against the course's standards. Work requirements need not be the sole form of assessment for a module.

The work requirements for this module include:

- one (1) X extended response (use of Work Diary to be commenced in Module 1 and continued in Module 2 and 3)
- one (1) X artefact (Artwork)
- one (1) X short response (Identifying similarities and differences between artworks/performances)
- one (1) X short response (Support Material)

See Appendix 3 for the full specifications of the Work Requirements of this course.

#### *Module 1 Assessment*

This module has a focus on criteria 1, 2, 3, 4, 5 and 6.

#### *Module 2 – Imagination and Expression*

Module 2 allows learners to engage with a range of artworks/performances that informs their own art creation and inspires new approaches.

#### *Module 2 Learning Outcomes*

The following Learning Outcomes are a focus of this module:

1. use fundamental elements and artistic principles to develop and create their own artworks/performances



2. develop and practise artistic techniques
3. express their own views by communicating ideas and emotions through their own artworks/performances
4. observe cultural similarities in artworks/performances and respond to artworks/performances
5. develop goal setting skills when making and responding to art
7. develop reflective strategies to inform their art making.

## Module 2 Content

Learners are encouraged to explore their own and others' artmaking. They identify and respond to inspiration from a variety of sources and use their imagination to create responses in a variety of ways.

### *Key Knowledge:*

- art can contain cultural knowledge and express cultural ideas
- over time art can present an accumulation of the experiences of others that are presented in organised forms
- art forms include traditional (culturally agreed, folk or stylistic forms) and non-traditional (a style that breaks away from the conventionally accepted forms).

Learners are introduced to traditional and non-traditional approaches to artmaking; these are introduced to allow learners to create artworks/performances that reflect personal meaning and ideas, using a variety of techniques and technologies.

Exposure to a variety of themes (subjects or topics) and briefs (structured processes of a task) allow learners to explore responses and guided approaches to create artworks/performances with confidence and developing competence.

Learners gain confidence in creating finished works of art through appropriation and structured collaboration.

### *Key Skills:*

#### *Art Creating:*

- expressing themes and ideas in a variety of ways/mediums
- exploring traditional and non-traditional dances (Dance)
- exploring traditional and non-traditional texts and stories (Drama)
- exploring traditional and non-traditional materials and techniques (Media and Visual Arts)
- exploring traditional and non-traditional music and songs (Music)
- adopting ideas of others
- trialling new techniques to express ideas.

#### *Art Investigations:*

- considering a variety of approaches to creating artworks/performances
- exposure to a variety of ways to express ideas
- discussing inspiration of own and others works
- reflect on new learning and understanding.

## Module 2 Work Requirements Summary

The work requirements of a course are processes, products or performances that provide a significant demonstration of achievement that is measurable against the course's standards. Work requirements need not be the sole form of assessment for a module.

The work requirements for this module include:

- one (1) extended response (continued use of Work Diary as developed in Module 1)
- one (1) artefact (Artwork)
- one (1) X short response (Recognising and reflecting on own learning)
- one (1) X short response (Support Material).

See Appendix 3 for the full specifications of the Work Requirements of this course.

### Module 2 Assessment

This module has a focus on criteria 1, 2, 3, 4, 5 and 7.

### Module 3 – Connections and context

Module 3 is the culminating module of the course and learners are encouraged to resolve their art works and respond to their own work and the work of others.

### Module 3 Learning Outcomes

The following Learning Outcomes are a focus of this module:

1. use fundamental elements and artistic principles to develop and create their own artworks/performances
2. develop and practise artistic techniques
3. express their own views by communicating ideas and emotions through their own artworks/performances
4. observe cultural similarities in artworks/performances and respond to artworks/performances
5. develop goal setting skills when making and responding to art
8. create artworks/performances to express an intention.

### Module 3 Content

Learners are encouraged to express personal ideas and feelings in art. They are introduced to a range of artworks/performances and gain experience in artmaking to convey meaning.

#### *Key Knowledge:*

Artists convey ideas, emotions and issues through artworks/performances and purposefully communicate to others. Creating art is a process requiring practise and determination.

Learners are encouraged to react to artworks/performances and identify a variety of forms and styles. They view and experience a variety of works by artists from varying cultural backgrounds which should include the work of Aboriginal and Torres Strait Islander artists and those of the Asia/Pacific region. Learners are introduced to techniques and processes to resolve and display their work. Sharing and presenting finished works promotes confidence and encourages learners to respect their own and others work.

Learners are supported to connect their growing understandings of the artistic process to refine and develop their artwork. They shape and define ideas based on their own knowledge and through exposure to the works of others. Learners connect in a variety of ways: with other learners, artists, ideas, and approaches. They use these connections to expand and deepen their own artmaking.

Processes for refinement and presentation are further developed and learners respond to their own and others work when displayed, presented, or performed.

#### *Key Skills:*

##### Art Creating:

- selecting and using materials or elements for a purpose
- presenting, displaying, or performing artworks/performances which may include:

- selecting
  - rehearsing
  - arranging
  - polishing
  - resizing
  - mounting
- demonstrating techniques
  - exploring connections between research and practical application
  - resolving work including completing, refining, editing, or reworking.

### Art Investigations:

- reflecting on and making judgements about artworks/performances
- responding to artworks/performances using basic disciplinary language
- identifying meaning and purpose of artworks/performances
- exposure to artists when producing artworks/performances.

### Module 3 Work Requirements Summary

The work requirements of a course are processes, products or performances that provide a significant demonstration of achievement that is measurable against the course's standards. Work requirements need not be the sole form of assessment for a module.

The work requirements for this module include:

- one (1) extended response (continued use of Work Diary as developed in Module 1 and 2)
- one (1) X artefact (a completed Artwork)
- one (1) X short response (Support Material)

See Appendix 3 for the full specifications of the Work Requirements of this course.

### Module 3 Assessment

This module has a focus on criteria 1, 2, 3, 4, 5 and 8.

## Assessment

Criterion-based assessment is a form of outcomes assessment that identifies the extent of learner achievement at an appropriate end-point of study. Although assessment – as part of the learning program – is continuous, much of it is formative, and is done to help learners identify what they need to do to attain the maximum benefit from their study of the course. Therefore, assessment for summative reporting to TASC will focus on what both teacher and learner understand to reflect end-point achievement.

The standard of achievement each learner attains on each criterion is recorded as a rating 'A', 'B', or 'C', according to the outcomes specified in the standards section of the course.

A 't' notation must be used where a learner demonstrates any achievement against a criterion less than the standard specified for the 'C' rating.

A 'z' notation is to be used where a learner provides no evidence of achievement at all.

Internal assessment of all criteria will be made by the provider. Providers will report the learner's rating for each criterion to TASC.

## Criteria

|                | Module 1         | Module 2         | Module 3         |
|----------------|------------------|------------------|------------------|
| Criteria Focus | 1, 2, 3, 4, 5, 6 | 1, 2, 3, 4, 5, 7 | 1, 2, 3, 4, 5, 8 |

The assessment for *Art* Level 1 will be based on the degree to which the learner can:

1. recognise and apply fundamental elements and artistic principles to artworks/performances
2. use artistic techniques when making artworks/performances
3. communicate ideas and emotions through artworks/performances
4. identify cultural similarities in artworks/performances and respond to artworks/performances
5. apply goal setting skills to arts activities
6. describe the artistic features of own artworks/performances
7. recognise and reflect on own learning
8. create artworks/performances

## Standards

Criterion 1: recognise and apply fundamental elements and artistic principles<sup>†</sup> to artworks/performances

| Standard Element                   | Rating C   | Rating B  | Rating A   |
|------------------------------------|--|---|--|
| E1 – Recognise artistic principles | identifies fundamental artistic elements and principles  | outlines fundamental artistic elements and principles, and the relationship of these artistic principles to the creation of artworks/performances | describes fundamental artistic elements and principles, and the relationship of these artistic principles to the creation of artworks/performances     |
| E2 – Apply artistic principles     | applies recommended artistic principles to achieve suggested outcomes  | applies recommended artistic principles to achieve desired outcomes   | selects and applies artistic principles to achieve desired outcomes  |
| E3 – Solve problems                | applies recommended elements and principles of an art discipline to solve simple artistic problems in the creation of their own artworks/performances. | applies elements and principles of an art discipline to solve simple artistic problems in the creation of their own artworks/performances.        | selects and applies elements and principles of an art discipline to solve simple artistic problems in the creation of their own artworks/performances. |

<sup>†</sup> Refer to Appendix 6 Fundamental Elements, Principles and Techniques

Criterion 2: use artistic techniques<sup>†</sup> when making artworks/performances

| Standard Element                                 | Rating C  | Rating B  | Rating A  |
|--|---|---|---|
| E1 – Identify artistic techniques                | identifies artistic techniques and/or technologies.                         | outlines artistic techniques and/or technologies.                   | describes artistic techniques and/or technologies.                |
| E2 – Develops a range of artistic techniques     | uses a limited range of recommended artistic techniques and/or technologies | uses a range of appropriate artistic techniques and/or technologies | uses a range of effective artistic techniques and/or technologies |
| E3 – Develop increasing fluency and/or dexterity | through practice, develops limited technical fluency and/or dexterity.      | through practice, develops technical fluency and/or dexterity.      | through practice, refines technical fluency and/or dexterity.     |

<sup>†</sup> Refer to Appendix 6 Fundamental Elements, Principles and Techniques

Criterion 3: communicate ideas and emotions through artworks/performances

| Standard Element                    | Rating C  | Rating B  | Rating A  |
|-------------------------------------|---|---|---|
| E1 – Communicate artistic intention | communicates artistic intention, in verbal or written form, when making artworks/performances                                     | clearly communicates artistic intention, in verbal or written form, when making artworks/performances                             | effectively communicates artistic intention, in verbal or written form, when making artworks/performances                       |
| E2 – Use techniques                 | recognises, and applies in practical work, techniques in the creation of their artworks/performances to convey artistic intention | identifies, and applies in practical work, techniques in the creation of their artworks/performances to convey artistic intention | outlines, and applies in practical work, techniques in the creation of their artworks/performances to convey artistic intention |
| E3 – Outcome                        | communicates ideas and/or emotions in their personal artworks/performances.   | clearly communicates ideas and/or emotions in their personal artworks/performances.   | effectively communicates ideas and/or emotions in their personal artworks/performances.   |

Criterion 4: identify cultural similarities in artworks/performances and respond to artworks/performances

| Standard Element                                   | Rating C  | Rating B  | Rating A  |
|--|---|---|---|
| E1 – Identify work of self and others              | identifies a limited range of similarities between the artworks/performances of self and others   | identifies a range of similarities between the artworks/performances of self and others | describes a range of similarities between the artworks/performances of self and others        |
| E2 – Identify artistic features                    | recognises limited range of artistic features of artworks/performances                            | identifies a range of artistic features of artworks/performances                        | outlines a wide range of artistic features of artworks/performances                           |
| E3 – Identify relationship between art and culture | identifies a limited range of relationships between art and culture through reflective responses. | outlines a range of relationships between art and culture through reflective responses. | describes a wide range of relationships between art and culture through reflective responses. |

Criterion 5: apply goal setting skills to arts activities

| Standard Element                 | Rating C   | Rating B   | Rating A   |
|----------------------------------|--|--|--|
| E1 – Develop planning strategies | identifies planning activities in either verbal or written form that contribute to completing artworks/performances in an agreed timeframe | develops plans in either verbal or written form that contribute to completing artworks/performances in an agreed timeframe | completes written or verbal plans that result in completed artworks/performances in an agreed timeframe  |
| E2 – Set artistic goals          | identifies activities, in verbal and written form, that contribute to achieving goal of developing artistic skills and techniques          | uses recommended plans, in verbal and written form, to achieve goal of developing artistic skills and techniques           | plans, in verbal and written form, and achieves goal of developing artistic skills and techniques        |
| E3- Produce support material     | produces support material that documents some of the development of own artworks/performances.   | produces support material that documents most of the development of own artworks/performances.                             | produces support material that accurately documents all of the development of own artworks/performances. |

Criterion 6: describe the artistic features<sup>†</sup> of own artworks/performances

| Standard Element                 | Rating C   | Rating B   | Rating A  |
|----------------------------------|--|--|---|
| E1 - Outline artistic principles | identifies a limited range of arts principles used in own artworks/performances  | outlines a range of arts principles used in own artworks/performances  | describes a range of arts principles used in own artworks/performances  |
| E2 – Outline artistic elements   | identifies a limited range of arts elements used in own artworks/performances    | outlines a range of arts elements used in own artworks/performances    | describes a range of arts elements used in own artworks/performances    |
| E3 Outline artistic techniques   | identifies a limited range of arts techniques used in own artworks/performances. | outlines a range of arts techniques used in own artworks/performances. | describes a range of arts techniques used in own artworks/performances. |

<sup>†</sup> Refer to Appendix 6 Fundamental Elements, Principles and Techniques

Criterion 7: recognise and reflect on own learning

| Standard Element             | Rating C  | Rating B  | Rating A   |
|------------------------------|---|---|--|
| E1 – Work independently      | works independently for a limited time  | works independently at regular intervals  | works independently most of the time   |
| E2 – Recognises own learning | identifies a limited range of own skills and strengths when making artworks/performances      | outlines a range of own skills and strengths when making artworks/performances                    | describes a range of own skills and strengths when making artworks/performances                        |
| E3 - Incorporate feedback    | discusses feedback and at limited times applies feedback when applicable to improve own work. | discusses feedback and at regular intervals applies feedback when applicable to improve own work. | actively seeks and discusses feedback and always applies feedback when applicable to improve own work. |

Criterion 8: create artworks/performances

| Standard Element         | Rating C  | Rating B  | Rating A  |
|--------------------------|---|---|---|
| E1 – Maintain task focus | maintains, for a limited time, task focus when creating artworks/performances | maintains, at regular intervals, task focus when creating artworks/performances | sustains task focus when creating artworks/performances |

| Standard Element                    | Rating C  | Rating B  | Rating A  |
|-------------------------------------|---|---|---|
| E2 – Produce support material       | produces support material that documents in a limited way the development of artworks/performances            | produces support material that documents most of the development of artworks/performances | produces support material that accurately documents the development of finished artworks/performances   |
| E3 – Complete artworks/performances | creates artworks/performances that are not fully resolved or realised in communicating an artistic intention. | creates artworks/performances that communicate artistic intention.                        | creates resolved and finished artworks/performances that effectively communicate an artistic intention. |

## Quality Assurance

- This will be determined by TASC at time of accreditation.

## Qualifications and Award Requirements

### Level I

The final award will be determined by the Office of Tasmanian Assessment, Standards and Certification from 8 ratings

The minimum requirements for an award are as follows:

#### EXCEPTIONAL ACHIEVEMENT (EA)

6 'A' ratings, 2 'B' rating

#### HIGH ACHIEVEMENT (HA)

3 'A' ratings, 4 'B' ratings, 1 'C' rating

#### COMMENDABLE ACHIEVEMENT (CA)

4 'B' ratings, 3 'C' ratings

#### SATISFACTORY ACHIEVEMENT (SA)

6 'C' ratings

#### PRELIMINARY ACHIEVEMENT (PA)

4 'C' ratings

A learner who otherwise achieves the rating for a CA (Commendable Achievement) or SA (Satisfactory Achievement) award but who fails to show any evidence of achievement in one or more criteria ('z' notation) will be issued with a PA (Preliminary Achievement) award.

## Course Evaluation

- This will be confirmed by time of accreditation.



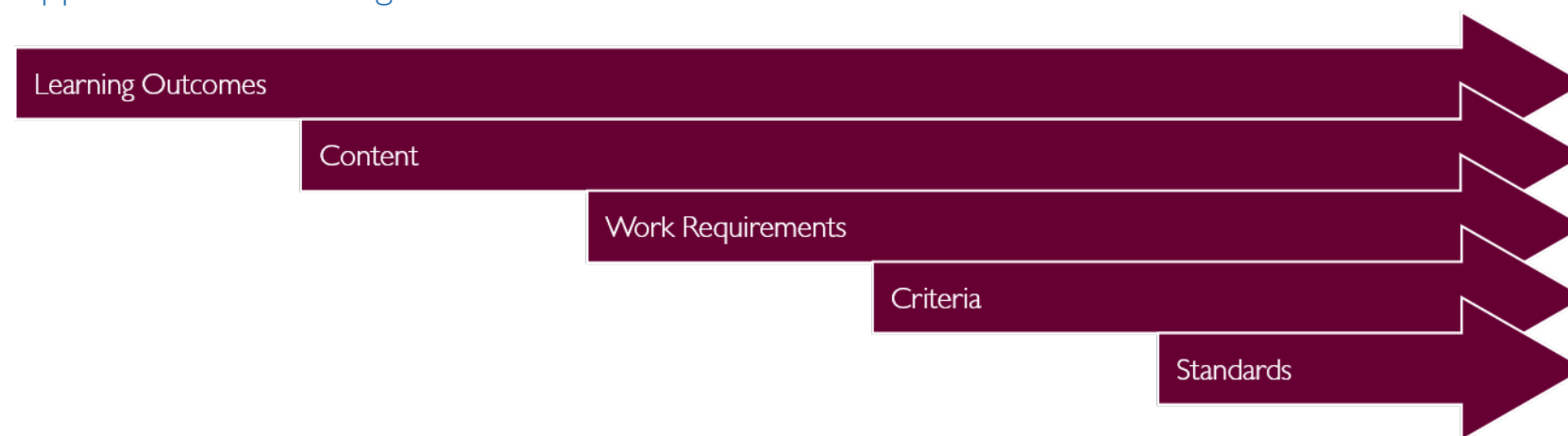
## Course Developer








This course has been developed by the Department of Education's Years 9 to 12 Learning Unit in collaboration with Catholic Education Tasmania and Independent Schools Tasmania.





## Accreditation and Version History

- Details to be determined by TASC at time of accreditation.

## Appendix I - Line of Sight



| Learning Outcomes   | Course Content | Work Requirements | Criteria | Standards | General Capabilities (GC)  |
|---|----------------|-------------------|----------|-----------|--|
| 1. use fundamental elements and artistic principles to develop and create their own artworks/performances | Module 1, 2, 3 | Module 1, 2, 3    | C 1      | E 1, 2, 3 | GC:<br>   |
| 2. develop and practise artistic techniques   | Module 1, 2, 3 | Module 1, 2, 3    | C 2      | E 1, 2, 3 | GC:<br>   |
| 3. express their own views by communicating ideas and emotions through their own artworks/performances    | Module 1, 2, 3 | Module 1, 2, 3    | C 3      | E 1, 2, 3 | GC:<br>   |
| 4. observe cultural similarities in artworks and respond to artworks/performances                         | Module 1, 2, 3 | Module 1, 2, 3    | C 4      | E 1, 2, 3 | GC:<br>   |
| 5. develop goal setting skills when making and responding to art  | Module 1, 2, 3 | Module 1, 2, 3    | C 5      | E 1, 2, 3 | GC:<br>  |
| 6. describe their own artwork/performances  | Module 1       | Module 1          | C 6      | E 1, 2    | GC:<br>   |

| Learning Outcomes  | Course Content | Work Requirements | Criteria | Standards | General Capabilities (GC)  |
|--|----------------|-------------------|----------|-----------|--|
| 6. develop reflective strategies to inform their artmaking | Module 2       | Module 2,         | C 7      | E 1, 2, 3 | GC:<br>  |
| 7. create artworks to express an intention                 | Module 3       | Module 3          | C 8      | E 1, 2, 3 | GC:<br>  |

## Appendix 2 - Alignment to Curriculum Frameworks

- The Government of Western Australia School Curriculum and Standards Authority Creative Arts Life Skills Stage 6 Syllabus
- Level 1 of the Australian Core Skills Framework (ACSF).

## Appendix 3 - Work Requirements

### Module 1 Work Requirements Specifications

**Focus Area:** Discipline-based Study

**Title of Work Requirement:** One (1) X Work Diary (use of Work Diary to be commenced in Module 1 and continued in Module 2 and 3).

**Mode /Format:** Extended response

**Description:** A Work Diary is a collection of:

- **idea generation records** that can include, but are not limited to, mind maps, doodles, sketches, dance notation as drawings, script ideas, story boards, song ideas, music notation as drawings/brainstorm notes
- **artist research**
- **documentation of the developmental process** throughout the year of study
- **personal reflection** including thoughts, impressions, realisations, and responses to feedback
- **timetables and goal setting** plans
- **reference materials** can include random and specific: postcards, images from magazines, found objects, things from nature, dance videos, play scripts, music videos, films and posters
- **experiments** can include, but not limited to, playing with materials, sounds, textures, sounds and improvisations
- **responses** to artworks/performances including exhibitions, gallery visits, shows, films, and concerts.

**Size:** Suggested range of between 6 to 18 hours on task.

**Relevant Criterion/Criteria:** The criteria for this task are identified below, the criterion elements/descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and appropriate to the learning context.

- Criterion 1: recognise and apply fundamental elements and artistic principles to artworks/performances
- Criterion 2: use artistic techniques when making artworks/performances
- Criterion 3: communicate ideas and emotions through artworks/performances
- Criterion 4: identify cultural similarities in artworks/performances and respond to artworks/performances
- Criterion 5: apply goal setting skills to arts activities
- Criterion 6: describe the artistic features of own artworks/performances.

**Focus Area:** Discipline-based Study

**Title of Work Requirement:** One (1) X completed artwork

**Mode /Format:** Artefact

**Description:** An artwork based on a stimulus, idea or activity that has been rehearsed, refined, developed, or trialled

**Size:** Suggested range of two to 10 hours on task

**Relevant Criterion/Criteria:**

The criteria for this task are identified below, the criterion elements/descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and appropriate to the learning context.

- Criterion 1: recognise and apply fundamental elements and artistic principles to artworks/performances
- Criterion 2: use artistic techniques when making artworks/performances
- Criterion 3: communicate ideas and emotions through artworks/performances.

**Focus Area:** Discipline-based Study

**Title of Work Requirement:** one (1) X short response

**Mode /Format:** Short response

**Description:** A short verbal or written response of identification of the similarities and differences between own artwork and the artwork of others.

**Size:** Suggested range between 30 and 50 words or 30 seconds to 1 minute multi-modal.

**Relevant Criterion/Criteria:** The criterion for this task is identified below, the criterion elements/descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and appropriate to the learning context.

- Criterion 6: describe the artistic features of own artworks/performances.

**Focus Area:** Discipline-based Study

**Title of Work Requirement:** One (1) X Support Material

**Mode /Format:** Short response

**Description:** Support Material will be collected throughout the course of study and will include the following:

- evidence of research activities such as on-line or face to face visits to gallery sites, shows, concerts, films etc
- an organised collection of gallery brochures, program or exhibition notes and flyers
- completed works from previous modules
- class notes.

**Size:** Suggested range of between 3 to 10 hours on task.

**Relevant Criterion/criteria:** The criterion for this task is identified below, the criterion elements/descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and appropriate to the learning context.

Criterion 5: apply goal setting skills to arts activities.

## Module 2 Work Requirements Specifications

**Focus Area:** Discipline-based Study

**Title of Work Requirement** One (1) X Work diary journal (commenced in Module 1 and further developed in Module 2)

**Mode /Format:** Extended response

**Description:** A Works diary/journal is a collection of:

- **idea generation records** that can include, but are not limited to, mind maps/ doodles/ sketches/ dance notation as drawings/ script ideas/ story boards/ song ideas/ music notation as drawings/brainstorm notes
- **artist research**
- **documentation of the developmental process** throughout the year of study
- **personal reflection** including thoughts, impressions
- **timetables and goal setting** plans
- **reference materials** can include random and specific: postcards, images from magazines, found objects, things from nature, dance videos, play scripts, music videos, films and posters
- **experiments with materials**
- **responses** to exhibitions, gallery visits, shows, films, and concerts.

**Size:** Suggested range of between 6 to 18 hours on task

**Relevant Criterion/Criteria:**

The criteria for this task are identified below, the criterion elements/descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and appropriate to the learning context.

- Criterion 1: recognise and apply fundamental elements and artistic principles to artworks/performances
- Criterion 2: use artistic techniques when making artworks/performances
- Criterion 3: communicate ideas, and/or emotions through artworks/performances
- Criterion 4: identify cultural similarities in artworks/performances and respond to artworks/performances
- Criterion 5: apply goal setting skills to arts activities
- Criterion 7: recognise and reflect on own learning.

**Focus Area:** Discipline-based Study

**Title of Work Requirement:** one (1) X short response

**Mode /Format:** Short response

**Description:** A short verbal or written response of recognising and reflecting on their own effectiveness as learners

**Size:** Suggested range between 30 and 50 words or 30 seconds to 1 minute multi-modal.

**Relevant Criterion/criteria:** The criterion for this task is identified below, the criterion elements/descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and appropriate to the learning context.

- Criterion 7: recognise and reflect on own learning.

**Focus Area:** Discipline-based Study

**Title of Work Requirement:** One (1) X completed artwork

**Mode /Format:** Artefact

**Description:** An artwork based on a stimulus, idea or activity that has been rehearsed, refined, developed, or trialled.

**Size:** Suggested range of two to 10 hours on task.

**Relevant Criterion/Criteria:**

The criteria for this task are identified below, the criterion elements/descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and appropriate to the learning context.

- Criterion 1: recognise and apply fundamental elements and artistic principles to artworks/performances
- Criterion 2: use artistic techniques when making artworks/performances
- Criterion 3: communicate ideas and emotions through artworks/performances.

**Focus Area:** Discipline-based Study

**Title of Work Requirement:** One (1) X Support Material

**Mode /Format:** Short response

**Description:** Support Material will be collected throughout the course of study and will include the following:

- evidence of research activities such as on-line or face to face visits to gallery sites, shows, concerts, films etc
- an organised collection of gallery brochures, program or exhibition notes and flyers
- completed works from previous modules
- class notes.

**Size:** Suggested range of between 3 to 10 hours on task.

**Relevant Criterion/Criteria:** The criterion for this task is identified below, the criterion elements/descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and appropriate to the learning context.

- Criterion 5: apply goal setting skills to arts activities.

### Module 3 Work Requirements Specifications

**Focus Area:** Discipline-based Study

**Title of Work Requirement** One (1) X Work diary/journal (commenced in Module 1, further developed in Module 2 and continued in Module 3)

**Mode /Format:** Extended response

**Description:** A Works diary/journal is a collection of:

- **idea generation records** that can include, but are not limited to, mind maps/ doodles/ sketches/ dance notation as drawings/ script ideas/ story boards/ song ideas/ music notation as drawings/brainstorm notes
- **artist research**
- **documentation of the developmental process** throughout the year of study
- **personal reflection** including thoughts, impressions
- **timetables and goal setting** plans
- **reference materials** can include random and specific: postcards, images from magazines, found objects, things from nature, dance videos, play scripts, music videos, films and posters
- **experiments with materials**
- **responses** to exhibitions, gallery visits, shows, films, and concerts.

**Size:** Suggested range of between 6 to 18 hours on task.

**Relevant Criterion/Criteria:**

The criteria for this task are identified below, the criterion elements/descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and appropriate to the learning context.

- Criterion 1: recognise and apply fundamental elements and artistic principles to artworks/performances
- Criterion 2: use artistic techniques when making artworks/performances
- Criterion 3: communicate ideas, and/or emotions through artworks/performances

- Criterion 4: identify cultural similarities in artworks/performances and respond to artworks/performances
- Criterion 5: apply goal setting skills to arts activities
- Criterion 8: create artworks/performances.

**Focus Area:** Discipline-based Study

**Title of Work Requirement:** One (1) X completed artwork that can combine elements of other completed work from previous modules and is developed and resolved to completion

**Mode /Format:** Artefact

**Description:** An artwork based on a stimulus, idea or activity that has been rehearsed, refined, developed, or trialed.

**Size:** Suggested range of 10 to 20 hours on task.

**Relevant Criterion/Criteria:**

The criteria for this task are identified below, the criterion elements/descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and appropriate to the learning context.

- Criterion 1: recognise and apply fundamental elements and artistic principles to artworks/performances
- Criterion 2: use artistic techniques when making artworks/performances
- Criterion 3: communicate ideas and emotions through artworks/performances
- Criterion 8: create artworks/performances.

**Focus Area:** Discipline-based Study

**Title of Work Requirement:** One (1) X support material

**Mode /Format:** Short response

**Description:** Support material will be collected throughout the course of study and will include the following:

- evidence of research activities such as on-line or face to face visits to gallery sites, shows, concerts, films etc
- an organised collection of gallery brochures, program or exhibition notes and flyers
- completed works from previous modules
- class notes.

**Size:** Suggested range of between 3 to 10 hours on task

**Relevant Criterion/Criteria:** The criterion for this task is identified below, the criterion elements/descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and appropriate to the learning context.

- Criterion 5: apply goal setting skills to arts activities
- Criterion 8: create artworks/performances.



## Appendix 4 – General Capabilities and Cross-Curriculum Priorities




Learning across the curriculum content, including the cross-curriculum priorities and general capabilities, assists students to achieve the broad learning outcomes defined in the *Alice Springs (Mparntwe) Education Declaration (December 2019)*.

General Capabilities:

The general capabilities play a significant role in the Australian Curriculum in equipping young Australians to live and work successfully in the twenty-first century.

In the Australian Curriculum, capability encompasses knowledge, skills, behaviours and dispositions. Students develop capability when they apply knowledge and skills confidently, effectively and appropriately in complex and changing circumstances, in their learning at school and in their lives outside school.

The general capabilities include:

- Critical and creative thinking 
- Ethical understanding 
- Information and communication technology capability 
- Intercultural understanding 
- Literacy 
- Numeracy 
- Personal and social capability 

Cross-Curriculum Priorities:

Cross-curriculum priorities enable students to develop understanding about and address the contemporary issues they face, for their own benefit and for the benefit of Australia as a whole. The priorities provide national, regional and global dimensions which will enrich the curriculum through development of considered and focused content that fits naturally within learning areas. Incorporation of the priorities will encourage conversations between students, teachers and the wider community.

The cross-curriculum priorities include:

- Aboriginal and Torres Strait Islander Histories and Cultures 
- Asia and Australia's Engagement with Asia 
- Sustainability 

## Appendix 5 – Glossary

| Term                                       | Definition   | Source Acknowledgement           | Course Context |
|--|--|----------------------------------|----------------|
| Aboriginal and Torres Strait Islander arts | Aboriginal and Torres Strait Islander arts are a rich contribution to the world's culture, and to Australia's diverse contemporary culture and national identity. Aboriginal and Torres Strait Islander arts include classical, traditional, and contemporary practice, including all new forms of cultural expression.  | Australia Council for the Arts   | content MI-3   |
| art form                                   | Specific shape or quality an artistic expression takes, such as dance, drama, media arts, music, and visual artworks.  | Existing TASC accredited courses | content MI-3   |
| art skills                                 | Abilities required to conceive, design, and produce works of art through the manipulation and control of tools, materials, and media.  | Existing TASC accredited courses | content MI-3   |
| artwork                                    | Generic term for a performance or artwork in each of the five arts disciplines of dance, drama, media arts, music, and visual arts. When referred to generically this curriculum uses the word 'artwork'. Within each arts discipline, the discipline specific terms are used. Artworks/performances are also frequently described with reference to forms and styles. | Existing TASC accredited courses | content MI-3   |
| art studios                                | The classification of the area of art in which an artist is working; for example, ceramics, painting, sculpture, photography.  | Existing TASC accredited courses | content MI-3   |
| assemblage                                 | An object made of pieces fitted together; a form of sculpture comprised of "found" objects.  | Existing TASC accredited courses | content MI-3   |
| asymmetry                                  | A way of organising the parts of a design so that one side differs from the other without destroying the overall balance and harmony; also called informal balance.  | Existing TASC accredited courses | content MI-3   |

| Term           | Definition  | Source Acknowledgement           | Course Context |
|----------------|---|----------------------------------|----------------|
| audience       | Individuals or groups of people who experience the arts in a range of settings and contexts (formal, informal, virtual, or interactive) through intellectual, emotional, and social engagement. The artist is audience to their own artwork.  | Existing TASC accredited courses | content MI-3   |
| balance        | <p>(In Visual Arts)</p> <ul style="list-style-type: none"> <li>a principle of art that refers to the way the art elements are arranged to create a feeling of stability in the work, i.e., symmetrical, formal, asymmetrical, informal, or radial.</li> </ul> <p>(In Dance)</p> <ul style="list-style-type: none"> <li>an even distribution of weight enabling someone to remain upright and steady.</li> </ul> | Existing TASC accredited courses | content MI-3   |
| body adornment | Items put on to decorate and/or embellish oneself.  | Existing TASC accredited courses | content MI-3   |
| body awareness | Focuses on the individual's own body shapes, body bases, body parts, locomotor and non-locomotor movements.   | Existing TASC accredited courses |                |
| body of work   | A body of work represents a purposeful selection of an artists' works; the body of work is usually linked by a common subject matter, style, concept, technique, etc.   | Existing TASC accredited courses | content MI-3   |
| ceramics       | The process of creating functional and non-functional art forms out of clay.  | Existing TASC accredited courses | content MI-3   |
| character      | Identification and portrayal of a person' values, attitudes, intentions and actions in imagined relationships, situations and ideas of dramatic action.   | Existing TASC accredited courses | content MI-3   |

| Term                   | Definition   | Source Acknowledgement           | Course Context |
|------------------------|--|----------------------------------|----------------|
| cohesion               | Unity of concept or intention, usually a logical or natural connection is apparent.  | Existing TASC accredited courses | content MI-3   |
| collaborative          | To work with another person or group to achieve or do something.   | Existing TASC accredited courses | content MI-3   |
| collage                | Artwork made by attaching pieces of paper or other materials to a flat surface.  | Existing TASC accredited courses | content MI-3   |
| colour                 | An element of art with properties of hue (the colour name, i.e., red, blue, etc), intensity (the purity and strength of the colour, i.e., bright red, dull red, etc), and value (the lightness or darkness of a colour). | Existing TASC accredited courses | content MI-3   |
| compare                | Show how things are similar or different.  | Existing TASC accredited courses | assessment     |
| complementary (Colour) | Complementary colours are pairs of colours that contrast with each other more than any other colour, and when placed side-by-side make each other look brighter.   | Existing TASC accredited courses | content MI-3   |
| composition            | The placement or arrangement of elements or parts in artworks.   | Existing TASC accredited courses | content MI-3   |
| Contemporary Art       | Contemporary art is defined as art that is current, offering a fresh perspective and point of view, and often employing new techniques and new media. Current art means works by both emerging and established artists.  | Existing TASC accredited courses | content MI-3   |
| contrast               | The arrangement of opposite elements (e.g., light vs dark colours, rough vs smooth textures, large vs small shapes) in an artwork to create visual interest.   | Existing TASC accredited courses | content MI-3   |

| Term        | Definition   | Source Acknowledgement           | Course Context |
|-------------|--|----------------------------------|----------------|
| control     | The power to direct what the body is doing.  | Existing TASC accredited courses | content MI-3   |
| conventions | Traditional or culturally accepted ways of doing things based on audience expectations. Each art form has hundreds of conventions built up over time and widely accepted by audiences. They can be referred to as the 'technical rules'.   | Existing TASC accredited courses | content MI-3   |
| craft       | An intellectual and physical activity where artists explore the materials and processes to produce unique objects for the purposes of experimentation with form or function; exhibition; production; and personal or community need. Indigenous cultures draw no distinction between art and craft and, similarly, contemporary culture values the interplay between the art/craft, design/craft, the art/designer, or the design/maker. The crafted and handmade sit alongside the manufactured design object as part of historical, national, and cultural identities. | Existing TASC accredited courses | content MI-3   |
| culture     | The social practices of a particular people or group including shared beliefs, values, knowledge, customs, and lifestyle.  | Existing TASC accredited courses | content MI-3   |
| demonstrate | Show by example.   | Existing TASC accredited courses | content MI-3   |
| describe    | Provide characteristics and features.  | Existing TASC accredited courses | assessment     |
| design      | Plan or blueprint for a visual work of art as well as the outcome or product of applying; may also refer to design in terms of technology and functional art.  | Existing TASC accredited courses | content MI-3   |

| Term              | Definition  | Source Acknowledgement           | Course Context              |
|-------------------|---|----------------------------------|-----------------------------|
| design elements   | Include line, colour, shape, texture, space, and form found in artworks/performances.   | Existing TASC accredited courses | content MI-3                |
| design principles | Accepted conventions associated with organising design elements and can include unity, balance, hierarchy, scale, proportion, emphasis, similarity and contrast.  | Existing TASC accredited courses | content MI-3                |
| Digital Art       | Computer generated art forms including digital imaging, painting and drawing with a graphics tablet, animation, 3D printing, pixel art, factual art and algorithm and net art.                            | Existing TASC accredited courses | content MI-3                |
| Digital Media     | Technology driven by computer access with emphasis on web based and print output design.  | Existing TASC accredited courses | content MI-3                |
| dimensional       | Measurement in one direction. A two-dimensional (2-D) work of art has the two dimensions of length and width; a three-dimensional (3-D) work of art has the three dimensions of length, width, and depth. | Existing TASC accredited courses | content MI-3                |
| discuss           | Identify issues and provide points for and/or against.  | Existing TASC accredited courses | assessment                  |
| document          | To create a record of (something) through writing or record keeping.  | Existing TASC accredited courses | content MI-3 and assessment |
| documented forms  | Art form where the process and product need to be recorded and described to share out of time and place; for example, performance art.  | Existing TASC accredited courses | content MI-3                |
| drama             | Drama is a mode of fictional representation through dialogue and performance experienced in all cultures and form the very beginning of human interactions.   | Existing TASC accredited courses | content MI-3                |

| Term              | Definition  | Source Acknowledgement           | Course Context              |
|-------------------|---|----------------------------------|-----------------------------|
| dramatic play     | When learners use their imaginations or pretend. They may use objects, actions and storylines to symbolise things that concern them.  | Existing TASC accredited courses | content MI-3                |
| drawing           | A picture or diagram made with a pencil, pen, or crayon rather than paint.  | Existing TASC accredited courses | content MI-3                |
| dynamics          | (In Dance) how dance is performed including weight, force, energy, and movement qualities.<br><br>(In Music) how music is performed including volume, energy and intensity.   | Existing TASC accredited courses | content MI-3                |
| Environmental Art | Environmental art, or eco-art, is an umbrella term for Romanticism, eco-realism, and Gaia Art: three movements which seek to promote humanity's interconnectedness to the natural world and criticise the destruction of our environment.                                   | Existing TASC accredited courses | content MI-3                |
| evaluate          | Make a judgement based on criteria; determine the value of.   | Existing TASC accredited courses | content MI-3 and assessment |
| Expressionism     | Expressionism refers to art in which the image of reality is distorted to make it expressive of the artist's feelings or ideas.   | Existing TASC accredited courses | content MI-3                |
| expressive skills | (In Dance) the use of facial expression to communicate in performance.<br><br>(In Drama) the use of facial and vocal expression to communicate in performance.<br><br>(In Music) the use of elements such as dynamics combined with technical skills to enhance performance | Existing TASC accredited courses | content MI-3                |

| Term                        | Definition   | Source Acknowledgement           | Course Context |
|-----------------------------|--|----------------------------------|----------------|
| fabrication                 | The action or process of manufacturing or inventing something.   | Existing TASC accredited courses | content MI-3   |
| fibre art                   | A type of art using fibres, yarn, and fabric as the medium to create tactile forms and images through surface design, weaving, and construction techniques.  | Existing TASC accredited courses | content MI-3   |
| form                        | The visible shape or configuration of something.   | Existing TASC accredited courses | content MI-3   |
| found objects               | Common or unusual objects that may be used to create a work of art; specifically refers to scrap, discarded materials that have been “found” and used in artworks.   | Existing TASC accredited courses | content MI-3   |
| functional art              | Functional objects such as dishes and clothes that are of a high artistic quality and/or craftsmanship; art with a utilitarian purpose.  | Existing TASC accredited courses | content MI-3   |
| fundamental movement skills | Fundamental movement skills can include locomotor and non-locomotor skills – rolling, balancing, sliding, jogging, running, leaping, jumping, hopping, dodging, galloping, skipping, bouncing, throwing, catching, kicking, striking.  | Existing TASC accredited courses | content MI-3   |
| gestural                    | <p>(In Visual Arts)</p> <ul style="list-style-type: none"> <li>Gestural is a term used to describe the application of paint in free sweeping gestures with a brush.</li> </ul> <p>(In Drama and Dance)</p> <ul style="list-style-type: none"> <li>Refers to motions of the body that can signify an action or idea for example the gesture of waving goodbye.</li> </ul> | Existing TASC accredited courses | content MI-3   |



| Term            | Definition   | Source Acknowledgement           | Course Context |
|-----------------|--|----------------------------------|----------------|
| graphic design  | The art of visual communication that combines images, words, and ideas to convey information to an audience, especially to produce a specific effect.  | Existing TASC accredited courses | content MI-3   |
| harmony         | In art, harmony is the combination or adaptation of parts, elements, or related things, to form a consistent and orderly whole.  | Existing TASC accredited courses | content MI-3   |
| hybrid art form | The combination of more than one art form within an artwork.   | Existing TASC accredited courses | content MI-3   |
| hybridity       | The combination of different things resulting in the development of a hybrid.  | Existing TASC accredited courses | content MI-3   |
| ideas           | <p>In this course the word has an open meaning and can be interpreted as understandings, thoughts, notions, opinions, views, or beliefs.</p> <p>(In Dance) movement that is created spontaneously, either free-form or highly structured.</p> <p>(In Drama) a spontaneous enactment taking on roles and situations to create dramatic action and extend an idea.</p> <p>(In Music) spontaneously extending and varying music ideas in response to initial material or responses invented by other performers in an ensemble.</p> | Existing TASC accredited courses | content MI-3   |

| Term          | Definition  | Source Acknowledgement           | Course Context |
|---------------|---|----------------------------------|----------------|
| impressionism | 19th-century art movement that rejected the historical themes and nostalgic images favoured by the academic and romantic painters of the day. The Impressionists looked to the life around them as the inspiration for their paintings of sunlit landscapes, middle-class people at leisure, and mothers with children. The many inventions of the Industrial Revolution included portable oil paints and easels that allowed the artist to break free of the studio and paint en plein air (out of doors), or from sketches done directly on the spot. This approach encouraged the use of spontaneous, unblended brushstrokes of vibrant colour by these artists. | Existing TASC accredited courses | content MI-3   |
| improvisation | Spontaneous, creative activity applying the elements of an art form.  | Existing TASC accredited courses | content MI-3   |
| intention     | The meaning an artist wishes to convey.   | Existing TASC accredited courses | content MI-3   |
| interpret     | Draw meaning from.  | Existing TASC accredited courses | content MI-3   |
| kiln          | A furnace in which clay is fired.   | Existing TASC accredited courses | content MI-3   |
| landscape     | The subject matter category in which the main theme of the work is natural scenery such as mountains, valleys, trees, rivers, and lakes. Traditionally, the space depicted in a landscape is divided into three parts. The foreground is the part closest to you, the viewer. Objects in the foreground are usually larger and more detailed than other objects; they overlap other objects. Objects in the middle ground appear to be behind objects in the foreground. The background is the part of the painting farthest from the viewer. Objects in the background are usually smaller and less distinct than other objects in the work.                       | Existing TASC accredited courses | content MI-3   |

| Term                 | Definition  | Source Acknowledgement           | Course Context |
|----------------------|---|----------------------------------|----------------|
| life drawing         | The act of drawing the human figure from a living model.  | Existing TASC accredited courses | content MI-3   |
| locomotor movement   | Travelling movements, movement from one space to another such as walking, running, hopping, skipping, leaping, or crawling.   | Existing TASC accredited courses | content MI-3   |
| magnification        | An enlarged representation, image, or model.  | Existing TASC accredited courses | content MI-3   |
| materials (1)        | The substances used in the creation of a work of art.   | Existing TASC accredited courses | content MI-3   |
| materials (2)        | Physical resources, equipment including technologies, and information used to make artworks/performances. For example, paint, digital camera, pencil, drum and/or clarinet.                   | Existing TASC accredited courses | content MI-3   |
| media representation | The act of representing people, places and times, shared social values and beliefs through images, sounds and text, or a combination of these. The representations are a constructed reality. | Existing TASC accredited courses | content MI-3   |
| medium               | The material used in making an artwork.   | Existing TASC accredited courses | content MI-3   |
| metamorphosis        | A transformation in physical form or character.   | Existing TASC accredited courses | content MI-3   |
| metaphor             | A thing regarded as representative or symbolic of something else; the substitution of one idea or object with another.  | Existing TASC accredited courses | content MI-3   |

| Term                | Definition  | Source Acknowledgement           | Course Context |
|---------------------|---|----------------------------------|----------------|
| minimisation        | A reduction in scale or proportion relative to other design elements.   | Existing TASC accredited courses | content MI-3   |
| mixed media         | Any artwork that uses more than one medium.   | Existing TASC accredited courses | content MI-3   |
| Modernism           | Refers to the overall art movement from the late 1800s to the early 1970s in which artists were primarily interested in how they presented their artistic ideas and issues rather than reproducing the world as it appears visually. This focus on the cultivation of individual style and artistic process led many modern artists toward an abstracted use of the elements of art. The new creative possibilities encouraged a great diversity of activity, and artists experimented with new visual formats and ideas. Reflecting this artistic diversity, Modernism can be considered as a larger heading under which several different art movements such as Impressionism, Fauvism, Expressionism, Cubism, Dada, Surrealism, and Abstract Expressionism all flourished in succession. | Existing TASC accredited courses | content MI-3   |
| motif               | A decorative design or pattern; a distinctive feature or dominant idea in an artwork.   | Existing TASC accredited courses | content MI-3   |
| movement            | (In Dance) the way the body moves in and through space.<br>(In Drama) using facial expression, posture, and action expressively in space and time to create roles, situations, relationships, atmosphere, and symbols.<br>(In Media Arts) the way the eye discovers images or text; the suggestion of movement through sound.   | Existing TASC accredited courses | Content MI-3   |
| movement vocabulary | The accumulation of movement, steps, gestures that make up a repertoire for physical expression of feelings or ideas.   | Existing TASC accredited courses | Content MI-3   |

| Term                   | Definition  | Source Acknowledgement   | Course Context |
|------------------------|---|--|----------------|
| movements              | A tendency or style in art with a specific common philosophy or goal, followed by a group of artists during a restricted period, (usually a few months, years or decades) or, at least, with the heyday of the movement defined within several years.   | Existing TASC accredited courses   | content MI-3   |
| multimodality          | A text may be defined as multimodal when it combines two or more semiotic systems: linguistic, visual, audio, gestural or spatial.  | Existing TASC accredited courses   | content MI-3   |
| mural                  | Surface treatment or decoration that is applied directly to a wall. A painted fresco is one form of a mural.  | Existing TASC accredited courses   | content MI-3   |
| Neoclassicism          | “New” classicism movement of the late 18th and early 19th Centuries. Neoclassicism was inspired by the classical style of ancient Greece and Rome, and the classical ideals of harmony, idealised realism, clarity, and reason are all generally found in examples of neoclassical architecture, painting, and sculpture. | Existing TASC accredited courses   | content MI-3   |
| non-locomotor movement | Movement of the body occurring above a stationary base, on the spot movement. Also called axial movement. For example, bending, stretching, twisting, shaking, bouncing, sinking, pushing, pulling, or swinging and swaying.  | Existing TASC accredited courses   | content MI-3   |
| outline                | Sketch in general terms; indicate the main features of.   | Government of Western Australia<br>School Curriculum and Standards Authority | content MI-3   |
| painting               | Paintings are made of organic and inorganic materials which are put together by an artist to create a specific image. They form a simple construction consisting of one or more paint layers and a support for those layers.  | Existing TASC accredited courses   | content MI-3   |

| Term            | Definition   | Source Acknowledgement           | Course Context |
|-----------------|--|----------------------------------|----------------|
| perform         | Enact or stage a presentation for an audience.   | Existing TASC accredited courses | content MI-3   |
| personal voice  | The personal flavour imparted by the writer when he/she is engaged with a topic. The authors attitude comes through in the writing.  | Existing TASC accredited courses | content MI-3   |
| perspective     | System of representing three-dimensional objects on a two-dimensional surface, giving the illusion of depth in space. Linear perspective deals with drawing, and atmospheric perspective attempts to use colour and value changes to get the effect of distance. | Existing TASC accredited courses | content MI-3   |
| photography     | The art or practice of taking and processing photographs.  | Existing TASC accredited courses | content MI-3   |
| pictorial space | The illusionary space in a painting or other two-dimensional art that appears to recede backward into depth from the picture plane.  | Existing TASC accredited courses | content MI-3   |
| pitch           | The relative highness or lowness of sound.   | Existing TASC accredited courses | content MI-3   |
| Pop Art         | Pop Art was a style of modern art in the 1960s that used the imagery of mass-media, mass-production, and mass-culture.   | Existing TASC accredited courses | content MI-3   |
| portrait        | Subject matter category in which the main purpose of the artwork is to communicate a likeness of an individual or group of individuals.  | Existing TASC accredited courses | content MI-3   |

| Term           | Definition   | Source Acknowledgement           | Course Context |
|----------------|--|----------------------------------|----------------|
| Post-Modern    | A term used to describe the period of art which followed the modern period, i.e., from the 1950s until recently. The term implies a shift away from the formal rigors of the modernists, toward the less formally and emotionally stringent Pop artists, and other art movements which followed.   | Existing TASC accredited courses | content MI-3   |
| practise       | Regularly revising, developing, and consolidating skills, techniques, and repertoire as a class or an individual.  | Existing TASC accredited courses | content MI-3   |
| present        | To show for others to scrutinise or consider.  | Existing TASC accredited courses | content MI-3   |
| primary source | Primary sources provide first-hand testimony or direct evidence concerning a topic under investigation. They are created by witnesses or recorders who experienced the events or conditions being documented. Often these sources are created at the time when the events or conditions are occurring, but primary sources can also include autobiographies, memoirs, and oral histories recorded later. | Existing TASC accredited courses | content MI-3   |
| printmaking    | The category of fine art printing processes, including etching, lithography, woodcut, and silkscreen, in which multiple images are made from the same metal plate, heavy stone, wood or linoleum block, or silkscreen, with black-and-white or colour printing inks.   | Existing TASC accredited courses | content MI-3   |
| proportion     | The relationship in size of one component of a work of art to another.   | Existing TASC accredited courses | content MI-3   |

| Term        | Definition  | Source Acknowledgement                   | Course Context              |
|-------------|---|--|-----------------------------|
| Realism     | 19th-century art movement in which artists focused attention on ordinary people, such as peasants and laborers, who had not been pictured in art up to that time. Realists depicted real scenes from contemporary life, from city street scenes to country funerals. They tried to show the beauty in the commonplace, refusing to idealise or gloss over reality as Neoclassical and Romantic artists had. | Existing TASC accredited courses         | content MI-3                |
| realistic   | Artwork that attempts a photographic likeness of the subject matter; sometimes refers to the choice of subject that is commonplace as opposed to courtly and idealised.   | Existing TASC accredited courses         | content MI-3                |
| recognise   | Recall particular features of information from knowledge.   | Queensland General English Syllabus 2019 | content MI-3                |
| Renaissance | Literally means “rebirth.” The Renaissance period in Europe lasted from the 14th Century through the 16th Century and was distinguished by a renewed interest in classical art, architecture, literature, and philosophy.   | Existing TASC accredited courses         | content MI-3                |
| represent   | Use words, images, symbols or signs to convey meaning.  | Existing TASC accredited courses         | Content MI-3                |
| resolved    | Completed with a level of refinement and clarity of purpose/vision.   | Existing TASC accredited courses         | content MI-3 and assessment |
| rhythm      | (In Dance) a combination of long and short movement.<br>(In Media arts) a technique or effect achieved in editing.<br>(In Music) combinations of long and short sounds that convey a sense of movement, subdivision of sound within a beat.   | Existing TASC accredited courses         | content MI-3                |



| Term                 | Definition  | Source Acknowledgement           | Course Context |
|----------------------|---|----------------------------------|----------------|
| role-play            | To pretend to be someone else.  | Existing TASC accredited courses | content MI-3   |
| romanticism          | Late 18th and early 19th Century movement that emphasised the values of passionate emotion and artistic freedom. Romanticism was a philosophical attitude that emphasised emotion, imagination, mystery, and the pursuit of one's unique destiny. The Romantics had a deep fascination with historical literature and artistic styles that stood in contrast to a world that was becoming increasingly industrialised and developed.  | Existing TASC accredited courses | content MI-3   |
| safe dance practices | Can be defined as the practice of selecting and executing safe movement. The focus is on providing dance activities and exercises which allow students to participate without risk of injury. All dance movement should be performed relevant to an individual's body type and capabilities.  | Existing TASC accredited courses | content MI-3   |
| sculpture            | Object carved or modelled in wood, stone, etc, or cast in metal for an aesthetic, non-functional purpose, or the process of producing it, hence sculptor. "Sculptural" is used to describe art (including painting and drawing) that has pronounced three-dimensional qualities.  | Existing TASC accredited courses | content MI-3   |
| space                | (In Dance) where the body moves, including level, dimension, direction, shape, active space, positive space, negative space, planes, pathways, general space, personal space, and performance space.<br><br>(In Drama) the space of the performance and audience, fictional space of the dramatic action and the emotional space between characters.<br><br>(In Media and Visual Arts) the distance and relationship between objects, sounds or text or the depiction of place. | Existing TASC accredited courses |                |

| Term             | Definition  | Source Acknowledgement           | Course Context              |
|------------------|---|----------------------------------|-----------------------------|
| still life       | The subject matter category in which the main purpose of the artwork is to show inanimate objects.  | Existing TASC accredited courses | content MI-3                |
| stimulus         | A thing or event that evokes a reaction and arouses activity or energy in someone or something; a spur or incentive.  | Existing TASC accredited courses | content MI-3                |
| Street Art       | Artwork that is created in a public space, typically without official permission. The term gained popularity during the graffiti art boom of the early 1980s and continues to be applied to subsequent incarnations. Stencil graffiti, wheat pasted poster art or sticker art, and street installation or sculpture are common forms of modern street art. Video projection, yarn bombing and Lock On sculpture became popularised at the turn of the 21st Century. | Existing TASC accredited courses | content MI-3                |
| style            | Refers to the visual appearance of a work of art that relates it to other works by the same artist or one from the same period, training, location, "school", art movement or archaeological culture.   | Existing TASC accredited courses | content MI-3                |
| stylisation      | The act of stylising; using artistic forms and conventions to create a desired effect.  | Existing TASC accredited courses | content MI-3                |
| summarise        | Express, concisely, the relevant details.   | Existing TASC accredited courses | content MI-3                |
| support material | Collection of materials that show the development of, and further inform the context of the work in question.   | Existing TASC accredited courses | content MI-3 and assessment |
| symbol           | A thing that represents or stands for something else; a mark or character used as a conventional representation of an object, function, or process.   | Existing TASC accredited courses | content MI-3                |

| Term                    | Definition  | Source Acknowledgement           | Course Context |
|-------------------------|---|----------------------------------|----------------|
| symmetry                | A way of organising the parts of a design so that one side duplicates or mirrors the other.   | Existing TASC accredited courses | content MI-3   |
| synergy                 | The interaction of two or more agents or forces so that their combined effect is greater than the sum of their individual effects.  | Existing TASC accredited courses | content MI-3   |
| synthesise              | To combine to form a new, complex product.  | Existing TASC accredited courses | content MI-3   |
| technique               | The method, procedure, or way something is done. Combination of proficiencies in control, accuracy, alignment, strength, balance and coordination in an art form that develop with practice.  | Existing TASC accredited courses | content MI-3   |
| technologies/technology | The term 'technologies' should be understood (in its widest sense) to encompass the application of devices, tools, machines and techniques/processes to the production of artistic works. The following may be considered technologies in the context of this course: <ul style="list-style-type: none"> <li>brushes, spatulas, cutting tools and pottery wheels</li> <li>computer systems (and their selection/use may be appropriate in specific studios or tasks)</li> <li>the care and maintenance of art tools and equipment.</li> </ul> | Existing TASC accredited courses | content MI-3   |
| text                    | The means for communication. Their forms and conventions have developed to help us communicate effectively with a variety of audiences for a range of purposes. Texts can be written, visual, spoken, or multimodal and in print or digital/online forms.   | Existing TASC accredited courses | content MI-3   |

| Term             | Definition   | Source Acknowledgement           | Course Context |
|------------------|--|----------------------------------|----------------|
| texture          | Element of art that refers to the perceived surface quality or “feel” of an object – its roughness, smoothness, softness, etc. Artworks can deal with the actual physical texture of a surface or the illusion of texture, depending on the aim of the artist.                                     | Existing TASC accredited courses | content MI-3   |
| theme            | A subject or topic of discourse or of artistic representation.   | Existing TASC accredited courses | content MI-3   |
| time-based media | Time-based art can span a wide range of material, from video and sound artworks/performances, film or slide based projections and includes software-based art and technology-based installations and projections. Time-based media or the ‘moving image’ is also referred to as the 4th Dimension. | Existing TASC accredited courses | content MI-3   |
| tone             | The lightness or darkness of a colour (value).   | Existing TASC accredited courses | content MI-3   |
| transformation   | To change the nature, function, or condition of; to alter or be altered radically in form, function.   | Existing TASC accredited courses | content MI-3   |
| transposition    | The act of exchanging or substituting.   | Existing TASC accredited courses | content MI-3   |
| unity            | Refers to the visual quality of wholeness or oneness that is achieved through effective use of the elements of art and principles of design.   | Existing TASC accredited courses | content MI-3   |
| visual language  | The elements and principles of art, design, or architectural works.  | Existing TASC accredited courses | content MI-3   |

| Term             | Definition  | Source Acknowledgement           | Course Context |
|------------------|---|----------------------------------|----------------|
| visual narrative | The context and purpose of art, design, or architectural works.   | Existing TASC accredited courses | content MI-3   |
| visual synthesis | Structural devices used in art, design, or architectural works; the synergy created by fusing two or more ideas/images or manipulating one idea/image into another form or state. | Existing TASC accredited courses | content MI-3   |
| wearable art     | The making of individually designed pieces of hand-made clothing/accessories as artistic expressions.   | Existing TASC accredited courses | content MI-3   |

## Appendix 6 – Fundamental Artistic Elements, Principles and Techniques

There are common artistic principles that apply to all arts disciplines and there are elements, artistic principles, and techniques that apply to the discrete arts disciplines of Dance, Drama, Media Arts, Music and Visual Arts.

### Fundamental artistic principles that apply to all five arts disciplines

- The learner is both the artist and the audience, and the learner makes, and responds to, artworks/performances
- Artistic process is made up of phases that can include inspiration, development, creation, communication, and reflection and these phases can be revisited and repeated throughout the creation of an artwork or to develop techniques and skills
- Art is a form of meaning making through aesthetic, practical and cognitive processes, in other words, we use our senses, hands, faces, bodies, and minds, to create art
- Art is a personal form of communication to express ideas, emotions, and information
- Art is a form of cultural transmission, in other words cultural ideas, traditions and forms are transmitted through the making of art.

### Fundamental artistic elements, principles, and techniques that are specific to each art discipline

#### *Dance elements, principles, and techniques*

The elements of Dance can be expressed as **space, time, dynamics, and relationships**. When making dances, learners can use simple choreographic devices such as unison and canon, the use of repetition, the use of different levels, and the use of locomotor and non-locomotor phrases.

In Dance, students use the body to communicate and express meaning through purposeful movement. Dance practice integrates choreography, performance, and appreciation of and responses to dance and dance making.

Dance techniques include developing control of the body, developing strength, flexibility, and expressiveness through the body, creating movements to express intentions, and remembering and repeating movement.

#### *Drama elements, principles, and techniques*

The elements of Drama can include **focus, tension, timing, mood, space, language, and movement**. When making drama learners can investigate the dramatic space and improvise or create scripted works.

In Drama, students explore and depict real and fictional worlds through use of stories, role, bodies, and movement to create dramatic action. They create, rehearse, perform, and respond to drama.

Drama techniques can include developing improvisation skills, vocal and physical skills, characterisation, and role development skills and remembering and repeating scenes.

#### *Media elements, principles, and techniques*

The elements of Media Arts can include **language, time, space, sound, movement, and lighting**. Composition is the placement or arrangement of elements or parts in the media artworks.

In Media Arts, students use communications technologies to creatively explore, make and interpret stories about people, ideas, and the world around them. They explore the diverse cultural, social, and organisational influences on communications practices, and draw on this understanding when making and responding to media artworks.

Media techniques can include developing storyboarding and storytelling skills, animation skills, use of technologies such as cameras, audio equipment and computers, and graphic design skills.

#### *Music elements, principles, and techniques*

The elements of Music can include **harmony, pitch, melody, rhythm, texture, form,** and **expression.**

In Music, students listen to, compose, and perform music from a diverse range of styles, traditions, and contexts. They create, shape, and share sounds in time and space and critically analyse music. Music practices are aurally based and focus on developing and applying knowledge and skills through sustained musical engagement.

Music techniques can include developing vocal or instrumental skills, using and creating simple chord progressions, playing with others, remembering and repeating songs or music.

#### *Visual Arts elements, principles, and techniques*

The elements of Visual Arts can include **line, shape, tone, colour, pattern, texture,** and **form.** They are the building blocks of composition in art.

In Visual Arts, students experience and explore the concepts of artists, visual artworks, the world as context and audience. Students learn in, through and about visual arts practices, including the fields of art, craft, and design.

Visual Arts techniques can include line drawing, sketching, watercolour or acrylic paintwork experimentation, clay, or wire experimentation, and developing photography and digital skills.