

# Year 7 to Year 10 The Arts

Australian Curriculum in Queensland — assessment and reporting advice and guidelines

August 2015

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Queensland Curriculum and Assessment Authority  
PO Box 307 Spring Hill QLD 4004 Australia  
Level 7, 154 Melbourne Street, South Brisbane

Phone: +61 7 3864 0299

Fax: +61 7 3221 2553

Email: [office@qcaa.qld.edu.au](mailto:office@qcaa.qld.edu.au)

Website: [www.qcaa.qld.edu.au](http://www.qcaa.qld.edu.au)

# Contents

<b>1</b>	<b>Assessment</b> .....	<b>1</b>
1.1	Standards-based assessment .....	2
1.1.1	Applying the Australian Curriculum achievement standards.....	2
1.1.2	Achievement standard .....	3
1.1.3	Standard elaborations.....	3
1.2	School-based assessment .....	4
1.3	Developing an assessment program .....	4
1.4	Assessment folio .....	5
1.4.1	Developing assessments.....	6
1.5	Making judgments .....	8
1.6	Using feedback.....	9
<b>2</b>	<b>Reporting</b> .....	<b>10</b>
2.1	Reporting standards .....	10
2.2	Making an on-balance judgment on a folio .....	11
2.2.1	Making an on-balance judgment for mid-year reporting.....	12
2.2.2	Moderation .....	13
<b>3</b>	<b>Dance</b> .....	<b>14</b>
3.1	Dance achievement standard.....	14
3.1.1	Dance standard elaborations.....	15
3.2	Assessment in Dance.....	17
3.2.1	Assessment techniques, tasks/formats and categories .....	17
3.2.2	Assessment conditions .....	18
<b>4</b>	<b>Drama</b> .....	<b>19</b>
4.1	Drama achievement standard .....	19
4.1.1	Drama standard elaborations .....	20
4.2	Assessment in Drama .....	22
4.2.1	Assessment techniques, tasks/formats and categories .....	22
4.2.2	Assessment conditions .....	23

<b>5</b>	<b>Media Arts</b> .....	<b>24</b>
5.1	Media Arts achievement standard .....	24
5.1.1	Media Arts standard elaborations.....	25
5.2	Assessment in Media Arts .....	27
5.2.1	Assessment techniques, tasks/formats and categories .....	27
5.2.2	Assessment conditions .....	28
<b>6</b>	<b>Music</b> .....	<b>30</b>
6.1	Music achievement standard.....	30
6.1.1	Music standard elaborations.....	31
6.2	Assessment in Music.....	33
6.2.1	Assessment techniques, tasks/formats and categories .....	33
6.2.2	Assessment conditions .....	34
<b>7</b>	<b>Visual Arts</b> .....	<b>35</b>
7.1	Visual Arts achievement standard .....	35
7.1.1	Visual Arts standard elaborations.....	36
7.2	Assessment in Visual Arts .....	38
7.2.1	Assessment techniques, tasks/formats and categories .....	38
7.2.2	Assessment conditions .....	39
	<b>Appendix 1: Principles of assessment</b> .....	<b>41</b>
	<b>Appendix 2: Educational equity</b> .....	<b>42</b>
	<b>Appendix 3: Australian Curriculum: The Arts content structure</b> .....	<b>43</b>
	<b>Appendix 4: Glossary</b> .....	<b>46</b>

# 1 Assessment

This document includes:

Curriculum requirements	Advice, guidelines and resources
<a href="#">Achievement standards</a>	Standards elaborations on a five-point scale
	Assessment advice and guidelines
	Reporting advice and guidelines
Requirements are taken directly from the Australian Curriculum: The Arts developed by the Australian Curriculum, Assessment and Reporting Authority (ACARA). This material is presented in <a href="#">blue text</a> . Links to Australian Curriculum support materials are also provided where appropriate.	Advice, guidelines and resources are based on the Australian Curriculum band level descriptions and organisation sections. They have been developed by the Queensland Curriculum and Assessment Authority (QCAA) to assist teachers in their planning and assessment and include links to Queensland-developed supporting resources and templates.

Assessment is an integral part of teaching and learning. It is the purposeful collection of evidence about students' achievements. An awareness of what learning is assessed and how it is assessed helps both students and parents/carers develop an understanding of what is valued and where to focus attention.

Assessment is used for a variety of purposes, but its most important use is in supporting student learning.

Sufficient and suitable evidence is collected to enable fair judgments to be made about student learning. Once the evidence is collected and analysed, it is summarised and presented in ways that are meaningful and useful to:

- help students achieve the highest standards they can
- promote, assist and improve teaching and learning
- build a shared understanding of the qualities of student work and communicate meaningful information about students' progress and achievements to students, teachers, parents/carers and the system.

Principles of assessment for schools to use as a basis for local decisions about specific approaches to assessment are provided in [Appendix 1: Principles of assessment](#).

[Assessment of the Australian Curriculum: The Arts \(F–10\) takes place for different purposes, including:](#)

- [ongoing formative assessment to monitor learning and provide feedback to teachers to enhance their teaching, and for students to improve their learning](#)
- [summative assessment to assist schools in reporting the progress and achievement of students to parents and carers.](#)

[Teachers use the achievement standards during and at the end of a period of teaching to make on-balance judgments about the quality of learning students demonstrate.](#)

# 1.1 Standards-based assessment

The Australian Curriculum is standards-based.

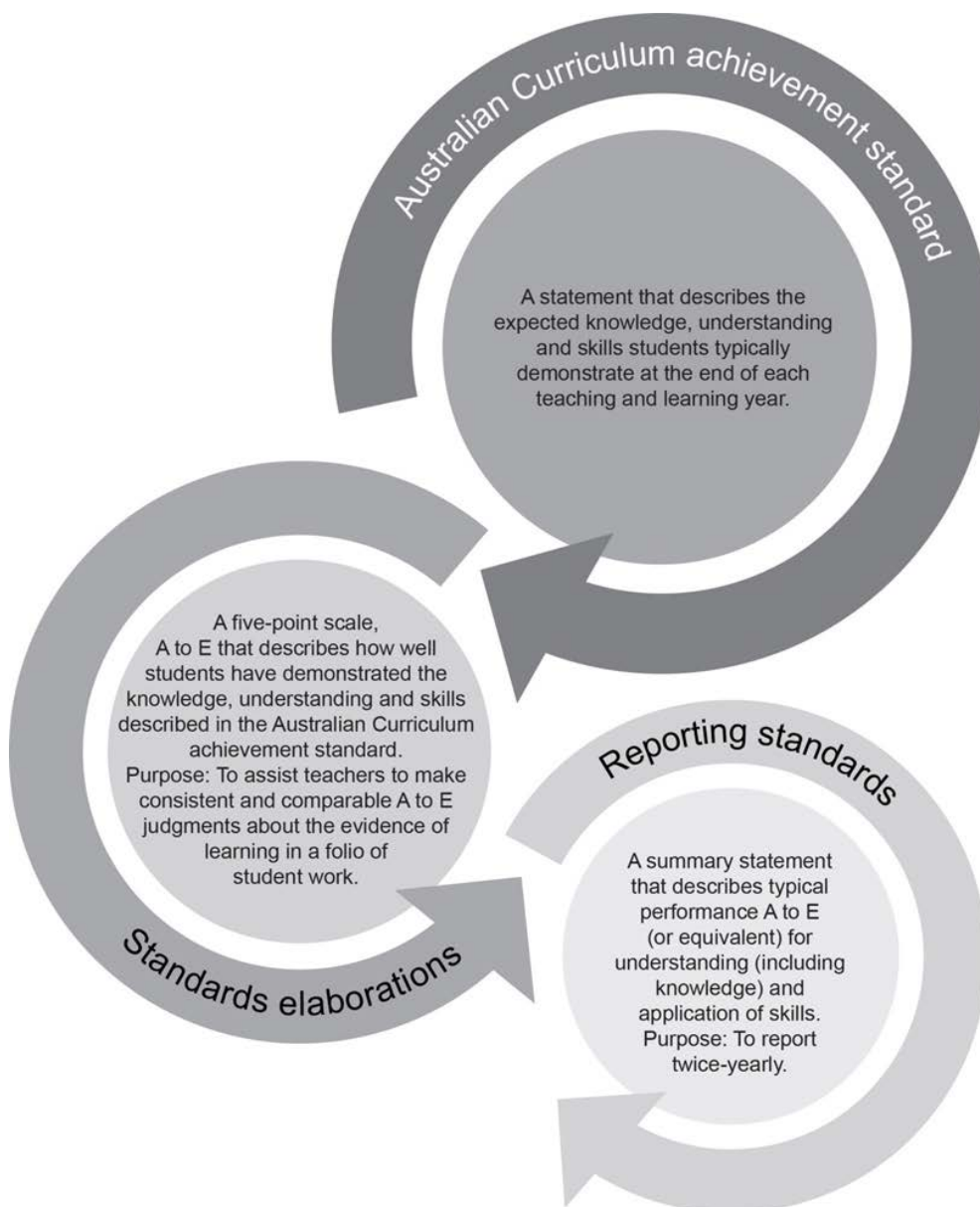
Teacher judgment is guided by achievement standards that are fixed reference points used to describe what is valued as important for young people to know, understand and do. The standards describe the expected qualities of student work and give a common frame of reference and a shared language to describe student achievement.

Standards-based assessment is an integral part of the teaching and learning process that is planned and ongoing.

The diagram below shows the relationship between the Australian Curriculum achievement standard, standard elaborations and the reporting standards.

## 1.1.1 Applying the Australian Curriculum achievement standards

Figure 1: The relationship between the Australian Curriculum achievement standard, standard elaborations and the reporting standards



## 1.1.2 Achievement standard

The Australian Curriculum achievement standards and the content descriptions are the **mandatory aspects** of the Australian Curriculum for schools to implement. In The Arts they are organised under two valued features **responding** and **making** and describe a broad sequence of expected learning across P–10.

The achievement standards describe expected student learning at each band level. They emphasise the depth of conceptual understanding, the sophistication of skills and the ability to apply essential knowledge expected of students.

Teachers use the achievement standards during and at the end of a period of teaching to make on-balance judgments about the quality of learning students demonstrate.

The achievement standards for Australian Curriculum: The Arts can be found for each subject in the relevant section. See subject-specific sections for:

- Dance (Section 3.1)
- Media Arts (Section 5.1)
- Visual Arts (Section 7.1).
- Drama (Section 4.1)
- Music (Section 6.1)

## 1.1.3 Standard elaborations

The Arts standard elaborations provide a basis for judging how well students have demonstrated what they know, understand and can do using the Australian Curriculum achievement standard. It is a resource to assist teachers to make consistent and comparable evidence-based A to E judgments.

The standard elaborations (SEs) use the two strands common to all Australian Curriculum: The Arts — Responding and Making. Within these, the SEs:

- identify the valued features of each Australian Curriculum Arts subjects drawn from the achievement standard and the content descriptions
- describe the characteristics of student work to assist teachers to make judgments about the evidence of learning in student work.

The SEs have been developed using the Australian Curriculum achievement standard. In Queensland, the Australian Curriculum achievement standard represents a **C standard** — a sound level of knowledge and understanding of the content, and application of skills.

The SEs promote:

- alignment of curriculum, assessment and reporting, connecting curriculum and evidence in assessment, so that what is assessed relates directly to what students have had the opportunity to learn
- continuity of skill development from one band to another.

Subject-specific advice about The Arts standard elaborations can be found for each subject in the relevant section. See subject-specific sections for:

- Dance (Section 3.1.1)
- Media Arts (Section 5.1.1)
- Visual Arts (Section 7.1.1).
- Drama (Section 4.1.1)
- Music (Section 6.1.1)

## 1.2 School-based assessment

School-based assessment involves individual teachers or groups of teachers making informed decisions about what evidence of learning will be collected at suitable intervals as part of the teaching and learning program.

School-based assessment puts teachers' professional knowledge and practice at the centre of aligning what is taught, how it is taught, how student learning is assessed and how learning is reported.

## 1.3 Developing an assessment program

An assessment program is planned at the same time as the teaching and learning program and is developed using the achievement standard and the content descriptions.

A planned assessment program will:

- guide and support targeted teaching and learning
- ensure students have opportunities to demonstrate the depth and breadth of their learning in all aspects of the achievement standard
- provide regular feedback to students about how they can improve their learning
- clarify future teaching and learning needs
- ensure teachers have sufficient evidence of learning to make defensible on-balance judgments about the quality of students' work against the standard.

The assessment program includes:

- a range and balance of assessment categories, techniques and conditions appropriate for the learning area, the year level, the school context and the student cohort
- opportunities for students to become familiar with the assessment techniques and for teachers to monitor student achievement and provide feedback to students.

**Table 1: Relationship between types and purposes of assessment**

Types of assessment	Purposes of assessment
<p><b>Diagnostic assessment</b></p> <p>Provides opportunities to use assessment to determine the nature of students' learning as a basis for providing feedback or intervention, e.g. literacy and numeracy indicators</p>	<p><b>Assessment for learning</b></p> <p>Enables teachers to use information about student progress to inform their teaching, e.g. using feedback from a previous unit to inform learning in the current unit</p>
<p><b>Formative assessment</b></p> <p>Focuses on monitoring to improve student learning, e.g. practising an assessment technique</p>	<p><b>Assessment as learning</b></p> <p>Enables students to reflect on and monitor their own progress to inform their future learning goals, e.g. opportunities to reflect on an inquiry process</p>
<p><b>Summative assessment</b></p> <p>Indicates standards achieved at particular points for reporting purposes, e.g. an assessment that contributes to a reported result</p>	<p><b>Assessment of learning</b></p> <p>Assists teachers to use evidence of student learning to assess student achievement against standards, e.g. the assessments contained in the targeted folio for reporting</p>



## 1.4 Assessment folio

The planned assessment program specifies the evidence of learning that is summative assessment or assessment of learning and when it will be collected. This collection of student responses to assessments makes up a targeted assessment folio.

The targeted assessment folio contains sufficient evidence of learning on which to make a defensible on-balance judgment A to E (or equivalent five-point scale) about how well the evidence of student learning matches the standard for the reporting period.

For advice, see Section 2.2: [Making an on-balance judgment on a folio](#) and the video *Using the standards elaborations to assist in developing an assessment program*, available at: [www.qcaa.qld.edu.au/31525.html](http://www.qcaa.qld.edu.au/31525.html).

A Year 7 to Year 10 Arts assessment folio includes student responses that demonstrate achievement in a range and balance of assessments designed to assess the identified knowledge, understandings and skills in the content and achievement standard.

**Table 2: Range and balance**

Range	Balance
<b>Range is informed by:</b>	<b>Balance is achieved by including:</b>
<ul style="list-style-type: none"> <li>• content descriptions</li> </ul>	<ul style="list-style-type: none"> <li>• all aspects of the curriculum content across the two strands — Responding and Making</li> </ul>
<ul style="list-style-type: none"> <li>• categories of response               <ul style="list-style-type: none"> <li>– written</li> <li>– spoken/signed</li> <li>– multimodal (integrating visual, print and/or audio feature)</li> <li>– recorded or live</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• all aspects of the Australian Curriculum achievement standard</li> </ul>
<ul style="list-style-type: none"> <li>• assessment techniques               <ul style="list-style-type: none"> <li>– making artworks</li> <li>– responding to artworks</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• a variety of categories of response, assessment techniques and conditions.</li> </ul>
<ul style="list-style-type: none"> <li>• assessment conditions               <ul style="list-style-type: none"> <li>– supervised</li> <li>– open.</li> </ul> </li> </ul>	

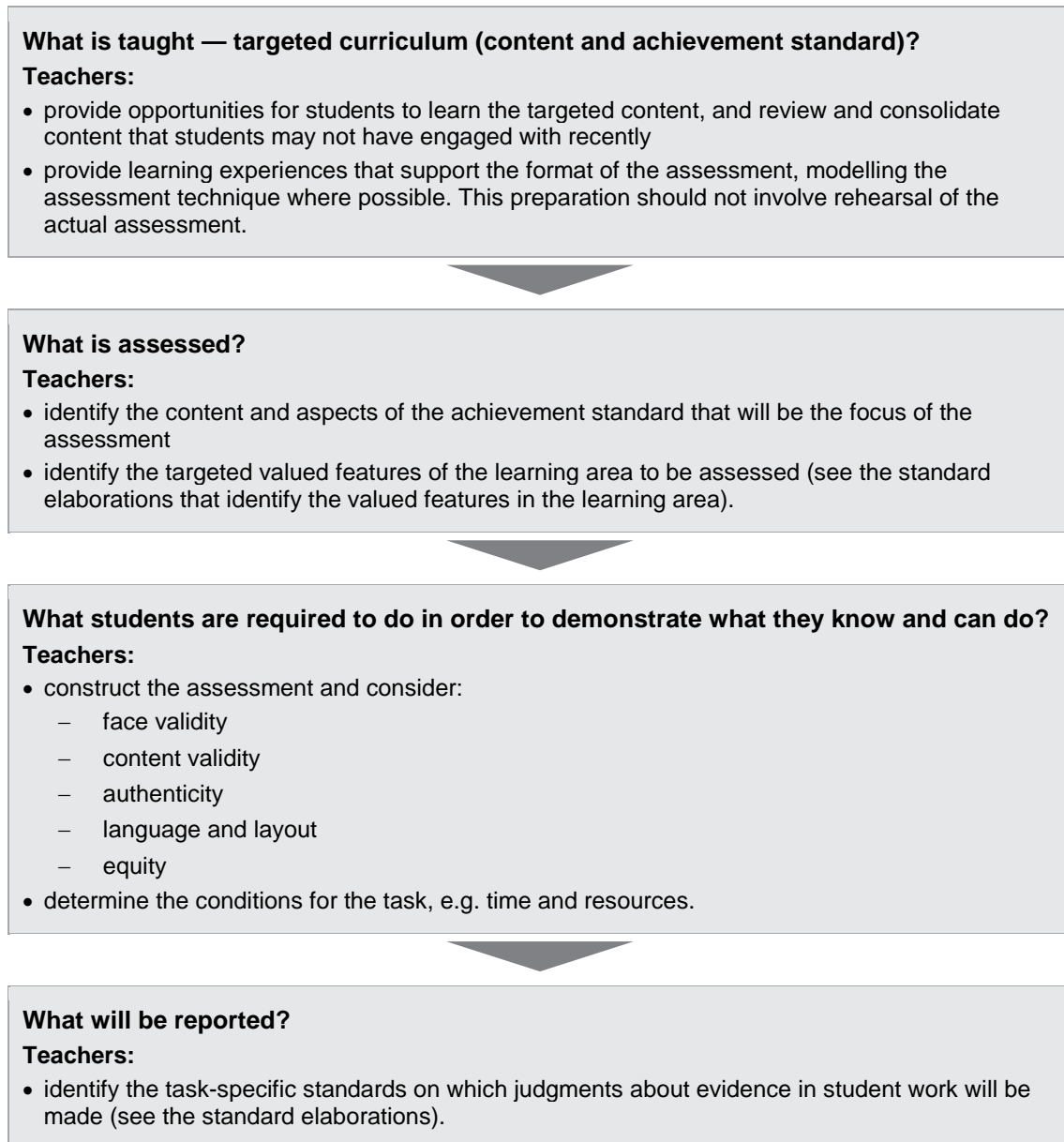
Advice about the range and balance of an assessment folio in The Arts can be found for each subject in the relevant section. See subject- specific sections for:

- Dance (Section 3.1)
- Media Arts (Section 5.1)
- Visual Arts (Section 7.1).
- Drama (Section 4.1)
- Music (Section 6.1)

## 1.4.1 Developing assessments

When developing assessment, teachers construct assessments that show the alignment between what has been taught (curriculum), how it is taught (pedagogy), how students are assessed and how the learning is reported. [Figure 2](#) shows the process of alignment.

**Figure 2: Aligning assessment**



## ‘Working the assessment’ to confirm the alignment

The following characteristics of effective assessment can be used to assist and support schools with reviewing and evaluating their assessments.

Figure 3: Assessment evaluation using the characteristics of effective assessment

Check the assessment for:	
<p><b>Face validity</b> The extent to which an assessment appears to assess (on face value) what it intends to assess.</p>	<ul style="list-style-type: none"> <li>Identify the specific content descriptions and aspects of the achievement standard being assessed to determine what is being assessed.</li> <li>Consider whether student responses to the assessment will provide evidence of learning for the intended curriculum.</li> </ul>
<p><b>Content validity</b> The extent to which the assessment measures what it claims to measure (either the subject-matter content or behaviour).</p>	<ul style="list-style-type: none"> <li>Review the assessment to determine what is valued in the assessment.</li> <li>Check that it is clear what students are expected to know and be able to do to complete this assessment.</li> <li>Ensure students will be able to demonstrate the full range of standards A to E in their responses to the assessment. For example, does the assessment require sufficient depth and breadth of the targeted knowledge, understanding and skills? Does it encourage students to demonstrate a range of thinking skills?</li> <li>Use the standard elaborations to confirm that the assessment provides opportunities for students to demonstrate their achievement in particular targeted aspects of the curriculum content and achievement standard.</li> </ul>
<p><b>Authenticity</b> The extent to which students will find the assessment engaging.</p>	<ul style="list-style-type: none"> <li>Use an appropriate and meaningful context to engage students.</li> <li>Ensure the assessment is pitched appropriately for the year level.</li> </ul>
<p><b>Language and layout</b> The extent to which the assessment clearly communicates to students what is needed for producing their best performance.</p>	<ul style="list-style-type: none"> <li>Identify specific terms students are required to know and consider whether students are likely to understand the terms or not.</li> <li>Check the level of language required to interpret the assessment and consider how well students will be able to understand what the assessment requires them to do.</li> <li>Consider the clarity of the instructions, cues, format, diagrams, illustrations and graphics and how well they assist students to understand what they are required to do.</li> </ul>
<p><b>Equity</b> The extent to which the assessment provides opportunities for all students to demonstrate what they know and can do.</p>	<ul style="list-style-type: none"> <li>Check for any cultural, gender or social references and stereotypes.</li> <li>List aspects of the task that might need adjusting for verified students (see <a href="#">Appendix 2: Educational equity</a>). Note that adjustments to the task should not impact on judgments made about student achievement.</li> </ul>

Additional resources:

- Designing good assessment (video): [www.qcaa.qld.edu.au/19788.html](http://www.qcaa.qld.edu.au/19788.html)
- Scaffolding — supporting student performance:  
[www.qcaa.qld.edu.au/downloads/p\\_10/as\\_scaffolding.docx](http://www.qcaa.qld.edu.au/downloads/p_10/as_scaffolding.docx)
- Thinking like an assessor vs. activity designer:  
[www.qcaa.qld.edu.au/downloads/p\\_10/as\\_assessor\\_vs\\_designer.docx](http://www.qcaa.qld.edu.au/downloads/p_10/as_assessor_vs_designer.docx).

## 1.5 Making judgments

When making judgments about the evidence in student work, teachers are advised to use task-specific standards. Task-specific standards give teachers:

- a tool for directly matching the evidence of learning in the student response to the standards
- a focal point for discussing student responses
- a tool to help provide feedback to students.

Task-specific standards are not a checklist; rather they are a guide that:

- highlights the valued features that are being targeted in the assessment and the qualities that will inform the overall judgment
- specifies particular targeted aspects of the curriculum content and achievement standard — the alignment between the valued feature, the task-specific descriptor and the assessment must be obvious and strong
- clarifies the curriculum expectations for learning at each of the five grades (A to E) and shows the connections between what students are expected to know and do, and how their responses will be judged
- allows teachers to make consistent and comparable on-balance judgments about student work by matching the qualities of student responses with the descriptors
- supports evidence-based discussions to help students gain a better understanding of how they can critique their own responses and achievements and identify the qualities needed to improve
- increases the likelihood of students communicating confidently about their achievement with teachers and parents/carers and asking relevant questions about their own progress
- encourages and provides the basis for conversations among teachers, students and parents/carers about the quality of student work and curriculum expectations and related standards.

The standard elaborations are a resource that can be used to inform the development of task-specific standards. Subject-specific advice about The Arts standard elaborations can be found for each subject in the relevant section. See subject-specific sections for:

- Dance (Section [3.1.1](#))
- Media Arts (Section [5.1.1](#))
- Visual Arts (Section [7.1.1](#)).
- Drama (Section [4.1.1](#))
- Music (Section [6.1.1](#))

See the short videos:

- Developing task-specific standards
- Making an on-balance judgment on an individual assessment.

These videos are available at: [www.qcaa.qld.edu.au/31525.html](http://www.qcaa.qld.edu.au/31525.html).

Task-specific standards can be prepared as a matrix or continua. Templates are available with features shown for all year levels and subjects. Teachers select the relevant year:

- Continua:  
[www.qcaa.qld.edu.au/downloads/p\\_10/ac\\_arts\\_tss\\_continua.dotx](http://www.qcaa.qld.edu.au/downloads/p_10/ac_arts_tss_continua.dotx)
- Matrix:  
[www.qcaa.qld.edu.au/downloads/p\\_10/ac\\_arts\\_tss\\_matrix.dotx](http://www.qcaa.qld.edu.au/downloads/p_10/ac_arts_tss_matrix.dotx)

## 1.6 Using feedback

Feedback is defined as the process of seeking and interpreting evidence for use by students and their teachers to decide where the students are in their learning, where they need to go and how best to get there.

Feedback gathered throughout the teaching and learning cycle informs future teaching learning and assessment. Its purpose is to recognise, encourage and improve student learning.

Assessment feedback is most helpful if the specific elements of the content (knowledge, understanding and skills) are identified and specific suggestions are provided. The standard elaborations provide a resource for developing specific feedback to students about the valued features in the content and achievement standards.

Assessment alone will not contribute to improved learning. It is what teachers and students do with assessment and other available information that makes a difference.

## 2 Reporting

Schools are required to provide parents/carers with plain-language reports twice a year. In most schools, this takes place at the end of each semester. The report must:

- be readily understandable and give an accurate and objective assessment of the student’s progress and achievement
- include a judgment of the student’s achievement reported as A, B, C, D or E (or equivalent five-point scale), clearly defined against the Australian Curriculum achievement standards.

### 2.1 Reporting standards

The reporting standards are summary statements that succinctly describe typical performance at each of the five levels (A to E) for the two dimensions of the Australian Curriculum achievement standards — understanding (including knowledge) and application of skills for the purpose of reporting twice-yearly.

Table 3: Reporting standards

A	B	C	D	E
Evidence in a student’s work typically demonstrates a <b>very high level</b> of knowledge and understanding of the content (facts, concepts, and procedures), and application of skills.	Evidence in a student’s work typically demonstrates a <b>high level</b> of knowledge and understanding of the content (facts, concepts, and procedures), and application of skills.	Evidence in a student’s work typically demonstrates a <b>sound level</b> of knowledge and understanding of the content (facts, concepts, and procedures), and application of skills.	Evidence in a student’s work typically demonstrates a <b>limited level</b> of knowledge and understanding of the content (facts, concepts and procedures), and application of skills.	Evidence in a student’s work typically demonstrates a <b>very limited level</b> of knowledge and understanding of the content (facts, concepts and procedures), and application of skills.

The key purpose of reporting student achievement and progress is to improve student learning. The following principles underpin reporting school-based, standards-based assessment:

- alignment of teaching, learning, assessment and reporting: what is taught (curriculum) must inform how it is taught (pedagogy), how students are assessed (assessment) and how the learning is reported
- a collection of evidence or folio of student work: summative judgments for reporting purposes are based on a planned and targeted selection of evidence of student learning collected over the reporting period (see Section 1.4: [Assessment folio](#))
- on-balance judgments: professional decisions made by teachers about the overall quality of a student’s work in a range of assessments that best matches the valued features of a learning area described in the achievement standards at the time of reporting
- moderation: making consistent judgments about students’ achievements within and between schools occurs when teachers develop shared understandings of the curriculum content and achievement standards. Moderation provides students and their parents/carers with confidence that the awarded grades are an accurate judgment of achievement and that the report is meaningful, professional and consistent.

Student achievement is reported against the Australian Curriculum achievement standard for the year level they are taught.

Teachers make reasonable adjustments during the cycle of teaching, learning and assessment to support the learning of students with disabilities, e.g. adjustments to presentation, response, timing, scheduling and location. In most instances, the required curriculum content, achievement and reporting standards will be used for these students. (See [Appendix 2: Educational equity](#) for inclusive strategies.)

School sectors and schools make decisions following negotiation with parents/carers about the provision of modified or accelerated learning and assessment programs to meet the learning needs of some students. Reporting achievement for these students should clearly indicate the year level of the curriculum content and the achievement standards against which judgments about student achievement have been made.

Achievement in a learning area is only one source of information on student achievement and progress. Schools may report on other important aspects of student engagement at school separate from achievement in a learning area such as:

- student participation and skills in school-based extracurricular activities
- student attributes such as effort, punctuality, and social and behavioural skills
- student attendance
- other school or system priorities.

## 2.2 Making an on-balance judgment on a folio

By the end of the year, a planned and targeted assessment program will result in an assessment folio of evidence of students' learning (summative assessment) on which the overall standard is awarded. (See [Figure 4: Making on-balance judgments](#).)

The range and balance of assessment in the folio ensures there is sufficient evidence of achievement in both valued features of the Australian Curriculum achievement standard — Responding and Making — to make an on-balance judgment for reporting.

An on-balance judgment involves a teacher, or a group of teachers, making a professional decision about how the pattern of evidence in the folio best matches the standards. See the short video *Making an on-balance judgment on a folio of student work*, available at: [www.qcaa.qld.edu.au/27974.html](http://www.qcaa.qld.edu.au/27974.html).

An on-balance judgment does not involve averaging grades across different assessments or ticking every box. Rather it is a professional judgment that considers all the evidence of achievement in the folio.

The standard elaborations (SEs) assist in making the on-balance decision. The SEs describe *how well* on a five-point scale students have demonstrated what they know, understand and can do using the Australian Curriculum achievement standard. The SEs assist teachers to make consistent and comparable evidence-based A to E judgments about the patterns of evidence in a folio of work. They provide transparency about how decisions about grades are made, and for conversations among teachers, students and parents/carers about the qualities in student work matched to the valued features in the curriculum expectations and the standards.

## 2.2.1 Making an on-balance judgment for mid-year reporting

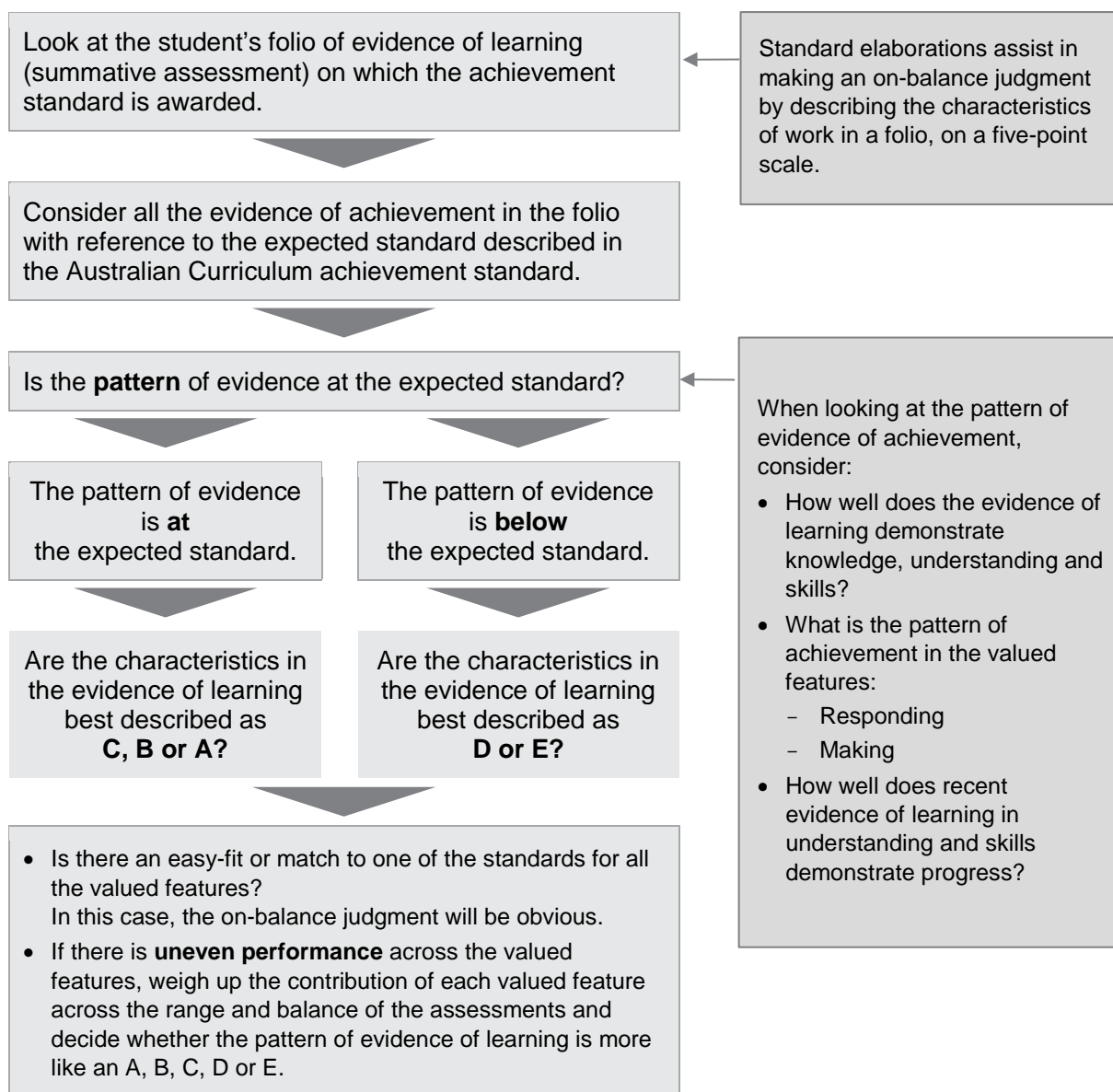
For mid-year reporting, the on-balance judgment is based on the pattern of evidence of student achievement and progress *at the time of reporting* and in relation to what has been taught and assessed during the reporting period.

The application of the Australian Curriculum achievement standard during the year requires a judgment based on matching qualities in student work rather than checking coverage.

The standard elaborations (Section 1.1.3) assist in making an on-balance judgment for mid-year reporting.

The process for assessing and making judgments about student achievement may be assisted by progressively recording student achievement for each assessment on a student profile or similar.

Figure 4: Making on-balance judgments





## 2.2.2 Moderation

The achievement standards guide teacher judgment about how well students have achieved. The most effective way to build consistent and comparable on-balance teacher judgment is through planned activities when teachers — in a partnership or team situation — engage in focused professional dialogue to discuss and analyse the quality of student work, compare their judgments about student achievement and determine the match between the evidence in student work and standards. This process is known as moderation.

Professional dialogue increases teachers' awareness about the variety of ways in which students may respond to the assessment and the types of evidence that may be available to support teacher judgments. In this way, teachers gain valuable insights about how the standards can be demonstrated in student work. They build a shared understanding about the match of evidence to standards, enhancing classroom practice and supporting the alignment of curriculum and assessment.

Moderation provides students and their parents/carers with confidence that the standards awarded are defensible judgments of achievement and that the report is meaningful, professional and consistent.

See the following factsheets for more information:

- Consistency of judgments — Calibration model:  
[www.qcaa.qld.edu.au/downloads/p\\_10/as\\_coj\\_calibration.doc](http://www.qcaa.qld.edu.au/downloads/p_10/as_coj_calibration.doc)
- Consistency of judgments — Conferencing model:  
[www.qcaa.qld.edu.au/downloads/p\\_10/as\\_coj\\_conferencing.doc](http://www.qcaa.qld.edu.au/downloads/p_10/as_coj_conferencing.doc)
- Consistency of judgments — Expert model:  
[www.qcaa.qld.edu.au/downloads/p\\_10/as\\_coj\\_expert.docx](http://www.qcaa.qld.edu.au/downloads/p_10/as_coj_expert.docx).

# 3 Dance

## 3.1 Dance achievement standard

The Australian Curriculum achievement standards and content descriptions are the **mandatory aspects** of the Australian Curriculum for schools to implement. They are organised under two valued features **responding** and **making** and describe a broad sequence of expected learning across P–10.

The achievement standard should be read in conjunction with the content descriptions, available from: [www.australiancurriculum.edu.au/the-arts/dance/curriculum/f-10?layout=1](http://www.australiancurriculum.edu.au/the-arts/dance/curriculum/f-10?layout=1).

The achievement standards describe expected student learning at each band level. They emphasise the depth of conceptual understanding, the sophistication of skills and the ability to apply essential knowledge expected of students.

Teachers use the achievement standards during and at the end of a period of teaching to make on-balance judgments about the quality of learning students demonstrate.

**Table 4: The Australian Curriculum: Dance achievement standard**

Valued feature	What students are expected to know and do	
<b>Responding</b> <i>includes exploring, responding to, analysing and interpreting artworks.</i>	<b>By the end of Year 8</b> Students <b>identify</b> and <b>analyse</b> the elements of dance, choreographic devices and production elements in dances in different styles and <b>apply</b> this knowledge in dances they make and perform. They <b>evaluate</b> how they and others from different cultures, times and places communicate meaning and intent through dance.	<b>By the end of Year 9</b> Students <b>analyse</b> the choreographer’s use of the elements of dance, choreographic devices, form and production elements to communicate choreographic intent in dances they make, perform and view. They <b>evaluate</b> the impact of dance from different cultures, places and times on Australian dance.
	<b>By the end of Year 8</b> Students choreograph dances demonstrating selection and organisation of the elements of dance, choreographic devices and form to communicate choreographic intent. They perform with confidence and clarity, dances which they choreograph and learn with technical and expressive skills appropriate to the dance style	<b>By the end of Year 10</b> Students choreograph dances by manipulating and combining the elements of dance, choreographic devices, form and production elements to communicate their choreographic intent. They choreograph, rehearse and perform dances, demonstrating technical and expressive skills appropriate to the genre and style.

### 3.1.1 Dance standard elaborations

The SEs have been developed using the Australian Curriculum: Dance achievement standard. In Queensland, the Australian Curriculum achievement standard represents a **C standard** — a sound level of knowledge and understanding of the content, and application of skills.

Teachers can use the SEs to:

- match the evidence of learning in a folio or collection of student work gathered over the reporting period to determine how well a student has achieved against the achievement standard on a five-point scale (see Section 2: Reporting)
- inform the development of an assessment program and individual assessments (see Section 1.4: Assessment folio)
- inform the development of task-specific standards (see Section 1.4: Assessment folio and Section 1.5: Making judgments).

#### Using the SEs

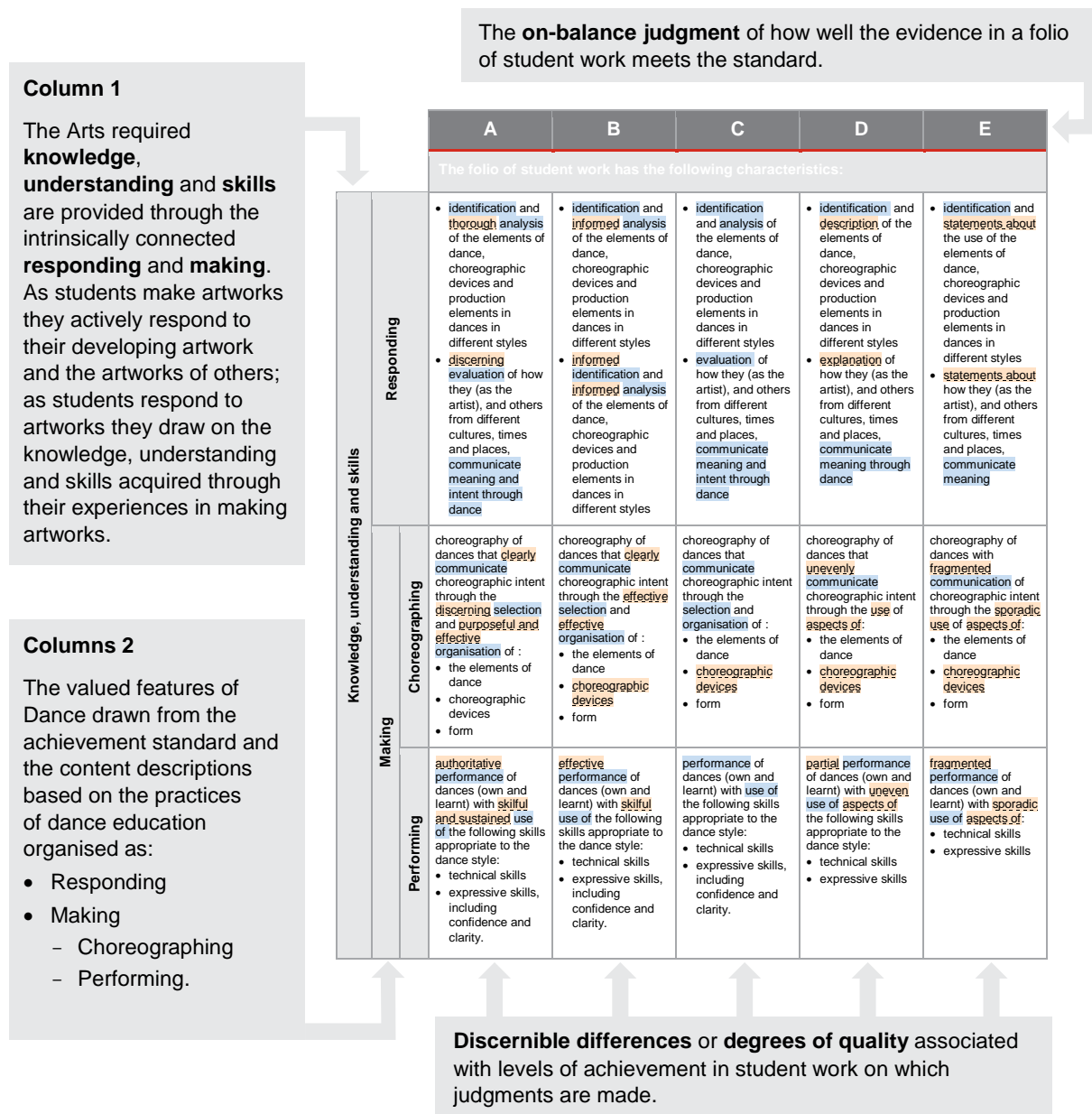
The valued features in the content descriptions and the achievement standards determine the structure of the SEs. (See Figure 5: The structure of the Dance standard elaborations.)

The Dance SEs for Year 7 to Year 8 and Year 9 to Year 10 are available from the QCAA website: [www.qcaa.qld.edu.au/34892.html](http://www.qcaa.qld.edu.au/34892.html).

The QCAA have produced four short videos (available at [www.qcaa.qld.edu.au/31525.html](http://www.qcaa.qld.edu.au/31525.html)) which outline the purpose and use of the Australian Curriculum standards elaborations:

- Using the standards elaborations to assist in developing an assessment program
- Developing task-specific standards
- Making an on-balance judgment on an individual assessment
- Making an on-balance judgment on a folio of student work.

Figure 5: The structure of the Dance standard elaborations



## 3.2 Assessment in Dance

### 3.2.1 Assessment techniques, tasks/formats and categories

The following table provides information and examples about assessment techniques, formats and categories for developing a range and balance within an assessment program.

[Appendix 4: Glossary](#) provides a glossary of terms used throughout the assessment techniques.

**Schools have the option to combine techniques in a single assessment. As students make artworks they actively respond to their developing artwork and the artworks of others; as students respond to artworks they draw on the knowledge, understanding and skills acquired through their experiences in making artworks.**

**Table 5: Assessment techniques, tasks/formats and categories of response for Dance**

Technique: Making artworks	Technique: Responding to artworks
This technique is used to assess students' abilities when making and/or performing dance works.	This technique is used to assess students' abilities to explore, respond to, analyse and interpret dance works either before, during or after the making of dance works, or in response to the dance works of others.
Description	
<ul style="list-style-type: none"> <li>Making artworks in Year 7 to Year 10 Dance enables students to demonstrate their ability to use the elements of dance, choreographic devices, form, production elements, technical and expressive skills, appropriate to the genre and style, to choreograph and perform dances that communicate choreographic intent.</li> </ul>	<ul style="list-style-type: none"> <li>Responding to artworks in Year 7 to Year 8 Dance requires students to:               <ul style="list-style-type: none"> <li>identify and analyse the elements of dance, choreographic devices and production elements in dances</li> <li>evaluate how artists communicate meaning and intent through dance.</li> </ul> </li> <li>Responding to artworks in Year 9 to Year 10 Dance requires students to:               <ul style="list-style-type: none"> <li>explain how meaning is communicated in analyse of choreographer's use of the elements of dance, choreographic devices, form and production elements to communicate choreographic intent</li> <li>evaluate the impact of dance from different cultures, places and times on Australian dance.</li> </ul> </li> </ul>
Task/Format	
Examples of formats include: <ul style="list-style-type: none"> <li>recorded oral explanation</li> <li>proposals, briefs and/or pitches</li> <li>annotated diagrammatic representation of choreographic ideas</li> <li>freeze frames and/or storyboards of the choreographic process</li> <li>sharing choreographed sequences throughout the making process (live or recorded)</li> <li>performing teacher-choreographed or student-choreographed sequences</li> </ul>	Examples of formats include: <ul style="list-style-type: none"> <li>explanations, analyses and evaluations using:               <ul style="list-style-type: none"> <li>annotated pictures, diagrams and/or photographs</li> <li>oral and/or written responses</li> <li>reflective journal entries</li> <li>visual recordings with audio commentary</li> <li>blogs and/or webpages</li> <li>podcasts</li> <li>digital presentations using ICTs, e.g. PowerPoint, iPad applications, interactive whiteboard tutorials.</li> </ul> </li> </ul>

<ul style="list-style-type: none"> <li>performing other prepared dance and/or movement sequences.</li> </ul>	
<b>Categories</b>	
Responses can be recorded, live, written spoken/signed or multimodal (integrate visual, print and/or audio features).	

## Recording devices to gather evidence

Observation records allow teachers to record evidence of students' learning in a range of contexts. In Years 3 to 6, observation records may be particularly useful in enabling teachers to document the understanding and skills students demonstrate through the assessment techniques listed in [Table 5: Assessment techniques, tasks/formats and categories of response for Dance](#). Additionally, observation records may be used to record evidence that students are only capable of demonstrating physically or verbally. Observation records may be digital and/or written.

Example formats may include:

- teacher annotation of student work samples
- anecdotal records/note-taking of observed behaviours
- whole class, small group and individual questioning
- informal and/or guided discussions with students about their work
- understanding and skills checklists.

### 3.2.2 Assessment conditions

The following table provides information and examples about assessment conditions, including suggested lengths for developing a range and balance within an assessment program.

**Table 6: Assessment conditions for Dance**

Open conditions	Supervised conditions
<p>Assessment conducted under open conditions can be:</p> <ul style="list-style-type: none"> <li>undertaken individually and/or in groups</li> <li>prepared in class time and/or in students' own time.</li> </ul> <p><b>Suggested lengths:*</b></p> <ul style="list-style-type: none"> <li>written responses: <ul style="list-style-type: none"> <li>Years 7 and 8: 50–150 words</li> <li>Years 9 and 10: 50–200 words</li> </ul> </li> <li>spoken/signed or multimodal responses: <ul style="list-style-type: none"> <li>Years 7 and 8: 1½–2 minutes</li> <li>Years 9 and 10: 2 ½–3 minutes</li> </ul> </li> <li>choreography: each students individually responsible for a work of 30–45 seconds, or equivalent section of a larger work</li> <li>performances: approx. 1–2 minutes.</li> </ul>	<p>Assessment conducted under supervised conditions can:</p> <ul style="list-style-type: none"> <li>be undertaken individually</li> <li>be held under test/exam conditions</li> <li>allow perusal time, if required</li> <li>provide the question, or artwork prior to the assessment, if required</li> <li>use stimulus materials that are succinct enough to allow students to engage with them in the time provided. (If stimulus materials are lengthy, they may need to be given to students prior to the administration of the supervised assessment)</li> <li>be completed in one uninterrupted supervised session or a number of supervised sessions.</li> </ul> <p><b>Suggested lengths*:</b></p> <ul style="list-style-type: none"> <li>Years 7 and 8: up to 150 words</li> <li>Years 9 and 10: up to 200 words.</li> </ul>
<p>*The length of student responses should be considered in the context of the assessment. Longer responses do not necessarily provide better quality evidence of achievement.</p>	

# 4 Drama

## 4.1 Drama achievement standard

The Australian Curriculum achievement standards are the **mandatory aspects** of the Australian Curriculum for schools to implement. They are organised under two valued features **responding** and **making** and describe a broad sequence of expected learning across P–10.

The achievement standard should be read in conjunction with the content descriptions, available from: [www.australiancurriculum.edu.au/the-arts/drama/curriculum/f-10?layout=1](http://www.australiancurriculum.edu.au/the-arts/drama/curriculum/f-10?layout=1).

The achievement standards describe expected student learning at each band level. They emphasise the depth of conceptual understanding, the sophistication of skills and the ability to apply essential knowledge expected of students.

Teachers use the achievement standards during and at the end of a period of teaching to make on-balance judgments about the quality of learning students demonstrate.

Table 7: The Australian Curriculum: Drama achievement standard

Valued feature	What students are expected to know and do	
	By the end of Year 8	By the end of Year 10
<b>Responding</b> <i>includes exploring, responding to, analysing and interpreting artworks.</i>	Students <b>identify</b> and <b>analyse</b> how the elements of drama are used, combined and manipulated in different styles. They <b>apply</b> this knowledge in drama they make and perform. They <b>evaluate</b> how they and others from different cultures, times and places communicate meaning and intent through drama.	Students <b>analyse</b> the elements of drama, forms and performance styles and <b>evaluate</b> meaning and aesthetic effect in drama they devise, <b>interpret</b> , perform and view. They use their experiences of drama practices from different cultures, places and times to <b>evaluate</b> drama from different viewpoints.
<b>Making</b> <i>includes learning about and using knowledge, skills, techniques, processes, materials and technologies to explore arts practices and make artworks that communicate ideas and intentions.</i>	Students collaborate to devise, <b>interpret</b> and perform drama. They <b>manipulate</b> the elements of drama, narrative and structure to control and communicate meaning. They <b>apply</b> different performance styles and conventions to convey status, relationships and intentions. They use performance skills and <b>design</b> elements to shape and focus theatrical effect for an audience.	Students <b>develop</b> and sustain different roles and characters for given circumstances and intentions. They perform devised and scripted drama in different forms, styles and performance spaces. They collaborate with others to plan, direct, produce, rehearse and refine performances. They <b>select</b> and use the elements of drama, narrative and structure in directing and acting in order to engage audiences. They refine performance and expressive skills in voice and movement to convey dramatic action.

### 4.1.1 Drama standard elaborations

The SEs have been developed using the Australian Curriculum: Drama achievement standard. In Queensland, the Australian Curriculum achievement standard represents a **C standard** — a sound level of knowledge and understanding of the content, and application of skills.

Teachers can use the SEs to:

- match the evidence of learning in a folio or collection of student work gathered over the reporting period to determine how well a student has achieved against the achievement standard on a five-point scale (see Section 2: Reporting)
- inform the development of an assessment program and individual assessments (see Section 1.4: Assessment folio)
- inform the development of task-specific standards (see Section 1.4: Assessment folio and Section 1.5: Making judgments).

#### Using the SEs

The valued features in the content descriptions and the achievement standards determine the structure of the SEs. (See Figure 6: The structure of the Drama standard elaborations.)

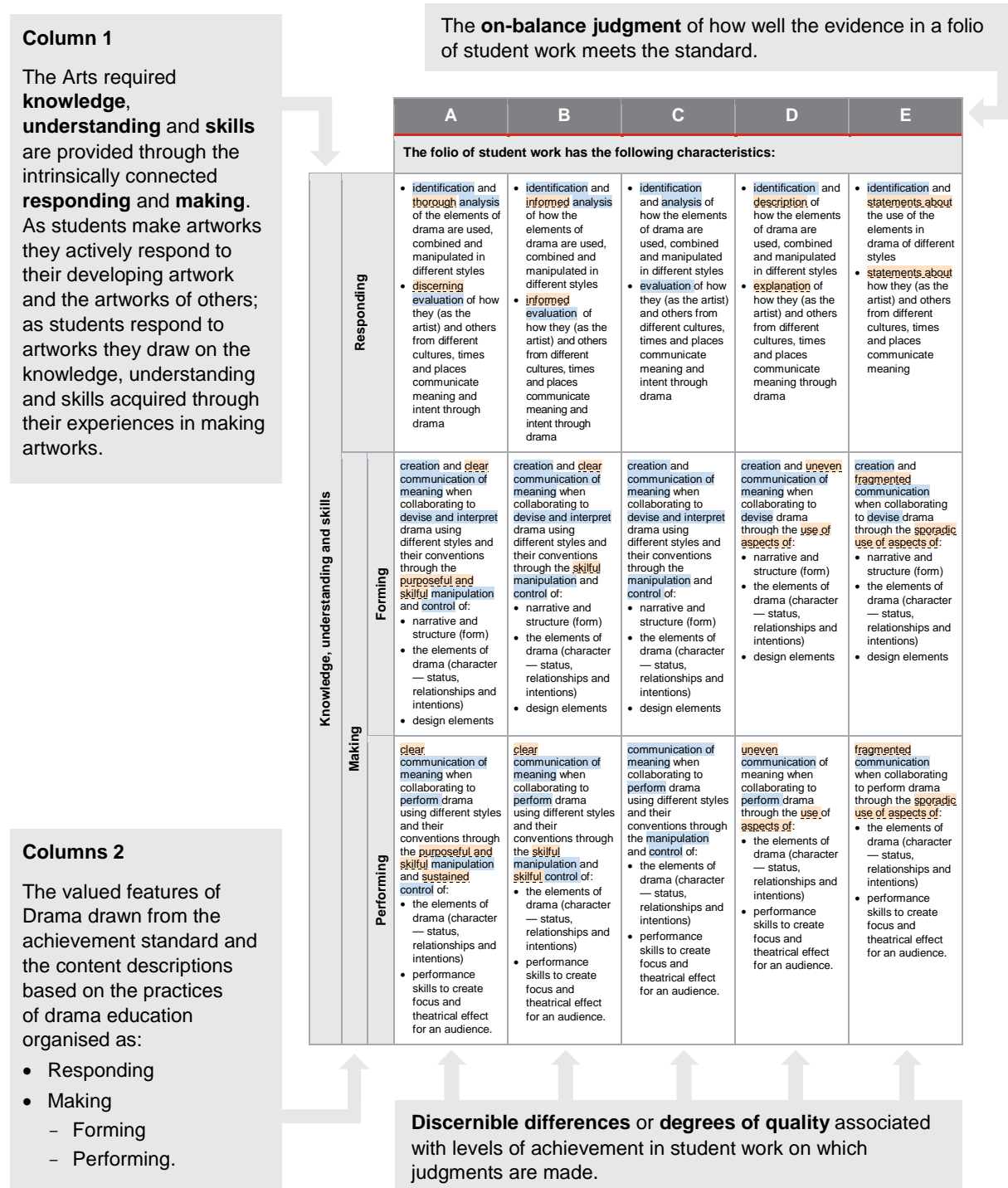
The Drama SEs for Year 7 to Year 8 and Year 9 to Year 10 are available from the QCAA website: [www.qcaa.qld.edu.au/34892.html](http://www.qcaa.qld.edu.au/34892.html).

The QCAA have produced four short videos (available at [www.qcaa.qld.edu.au/31525.html](http://www.qcaa.qld.edu.au/31525.html)) which outline the purpose and use of the Australian Curriculum standards elaborations:

- Using the standards elaborations to assist in developing an assessment program
- Developing task-specific standards
- Making an on-balance judgment on an individual assessment
- Making an on-balance judgment on a folio of student work.



Figure 6: The structure of the Drama standard elaborations



## 4.2 Assessment in Drama

### 4.2.1 Assessment techniques, tasks/formats and categories

The following table provides information and examples about assessment techniques, formats and categories for developing a range and balance within an assessment program.

[Appendix 4: Glossary](#) provides a glossary of terms used throughout the assessment techniques.

**Schools have the option to combine techniques in a single assessment. As students make artworks they actively respond to their developing artwork and the artworks of others; as students respond to artworks they draw on the knowledge, understanding and skills acquired through their experiences in making artworks.**

**Table 8: Assessment techniques, tasks/formats and categories of response for Drama**

Technique: Making artworks	Technique: Responding to artworks
This technique is used to assess students' abilities when making and/or performing drama works.	This technique is used to assess students' abilities to explore, respond to, analyse and interpret drama works either before, during or after the making of drama works, or in response to the drama works of others.
<b>Description</b>	
<ul style="list-style-type: none"> <li>Making artworks in Year 7 to Year 10 Drama enables students to demonstrate their ability to select, manipulate and control form, the elements of drama and design elements to develop roles and characters and devise, interpret and perform drama that communicates meaning.</li> </ul>	<ul style="list-style-type: none"> <li>Responding to artworks in Year 7 to Year 8 Drama requires students to:               <ul style="list-style-type: none"> <li>analyse how the elements of drama are used, combined and manipulated in different styles</li> <li>evaluate how artists from different cultures, times and places communicate meaning and intent through drama.</li> </ul> </li> <li>Responding to artworks in Year 9 to Year 10 Drama requires students to:               <ul style="list-style-type: none"> <li>analyse the use of the elements of drama, forms and performance styles to evaluate the creation of meaning in drama</li> <li>evaluate drama from different viewpoints.</li> </ul> </li> </ul>
<b>Task/Format</b>	
Examples of formats include: <ul style="list-style-type: none"> <li>practical roleplay</li> <li>writing in role</li> <li>improvisation</li> <li>play building</li> <li>journals documenting the making process</li> <li>sharing drama works throughout the making process (live or recorded)</li> <li>performing student-devised drama or scripted drama.</li> </ul>	Examples of formats include: <ul style="list-style-type: none"> <li>analyses and evaluations using:               <ul style="list-style-type: none"> <li>oral and/or written responses</li> <li>reflective journal entries</li> <li>visual recordings with audio commentary</li> <li>blogs and/or webpages</li> <li>podcasts</li> <li>recordings</li> <li>digital presentations using ICTs, e.g. PowerPoint, iPad applications, interactive whiteboard tutorials.</li> </ul> </li> </ul>

## Categories

Responses can be recorded, live, written spoken/signed or multimodal (integrate visual, print and/or audio features).

### Recording devices to gather evidence

Observation records allow teachers to record evidence of students' learning in a range of contexts. In Years 3 to 6, observation records may be particularly useful in enabling teachers to document the understanding and skills students demonstrate through the assessment techniques listed in [Table 8: Assessment techniques, tasks/formats and categories of response for Drama](#). Additionally, observation records may be used to record evidence that students are only capable of demonstrating physically or verbally. Observation records may be digital and/or written.

Example formats may include:

- teacher annotation of student work samples
- anecdotal records/note-taking of observed behaviours
- whole class, small group and individual questioning
- informal and/or guided discussions with students about their work
- understanding and skills checklists.

### 4.2.2 Assessment conditions

The following table provides information and examples about assessment conditions, including suggested lengths for developing a range and balance within an assessment program.

**Table 9: Assessment conditions for Drama**

Open conditions	Supervised conditions
<p>Assessment conducted under open conditions can be:</p> <ul style="list-style-type: none"><li>• undertaken individually and/or in groups</li><li>• prepared in class time and/or in students' own time.</li></ul> <p><b>Suggested lengths:*</b></p> <ul style="list-style-type: none"><li>• written responses:<ul style="list-style-type: none"><li>– Years 7 and 8: 50–150 words</li><li>– Years 9 and 10: 50–200 words</li></ul></li><li>• spoken/signed or multimodal responses:<ul style="list-style-type: none"><li>– Years 7 and 8: 1½–2 minutes</li><li>– Years 9 and 10: 2 ½–3 minutes</li></ul></li><li>• forming (improvising, directing, scriptwriting): approx. 1–2 minutes</li><li>• performances: approx. 1–2 minutes.</li></ul>	<p>Assessment conducted under supervised conditions can:</p> <ul style="list-style-type: none"><li>• be undertaken individually</li><li>• be held under test/exam conditions</li><li>• allow perusal time, if required</li><li>• provide the question, or artwork prior to the assessment, if required</li><li>• use stimulus materials that are succinct enough to allow students to engage with them in the time provided. (If stimulus materials are lengthy, they may need to be given to students prior to the administration of the supervised assessment)</li><li>• be completed in one uninterrupted supervised session or a number of supervised sessions.</li></ul> <p><b>Suggested lengths:*</b></p> <ul style="list-style-type: none"><li>• Years 7 and 8: up to 150 words</li><li>• Years 9 and 10: up to 200 words.</li></ul>
<p>*The length of student responses should be considered in the context of the assessment. Longer responses do not necessarily provide better quality evidence of achievement.</p>	

# 5 Media Arts

## 5.1 Media Arts achievement standard

The Australian Curriculum achievement standards are the **mandatory aspects** of the Australian Curriculum for schools to implement. They are organised under two valued features **responding** and **making** and describe a broad sequence of expected learning across P–10.

The achievement standard should be read in conjunction with the content descriptions, available from: [www.australiancurriculum.edu.au/the-arts/media-arts/curriculum/f-10?layout=1](http://www.australiancurriculum.edu.au/the-arts/media-arts/curriculum/f-10?layout=1).

The achievement standards describe expected student learning at each band level. They emphasise the depth of conceptual understanding, the sophistication of skills and the ability to apply essential knowledge expected of students.

Teachers use the achievement standards during and at the end of a period of teaching to make on-balance judgments about the quality of learning students demonstrate.

Table 10: The Australian Curriculum: Media Arts achievement standard

Valued feature	What students are expected to know and do	
	By the end of Year 8	By the end of Year 10
<p><b>Responding</b> <i>includes exploring, responding to, analysing and interpreting artworks.</i></p>	<p>Students <b>identify</b> and <b>analyse</b> how representations of social values and points of view are portrayed in the media artworks they make, distribute and view. They <b>evaluate</b> how they and other makers and users of media artworks from different cultures, times and places use genre and media conventions and technical and symbolic elements to make meaning. They <b>identify</b> and <b>analyse</b> the social and ethical responsibility of the makers and users of media artworks.</p>	<p>Students <b>analyse</b> how social and cultural values and alternative points of view are portrayed in media artworks they make, interact with and distribute. They <b>evaluate</b> how genre and media conventions and technical and symbolic elements are manipulated to make representations and meaning. They <b>evaluate</b> how social, institutional and ethical issues influence the making and use of media artworks.</p>
<p><b>Making</b> <i>includes learning about and using knowledge, skills, techniques, processes, materials and technologies to explore arts practices and make artworks that communicate ideas and intentions.</i></p>	<p>Students produce representations of social values and points of view in media artworks for particular audiences and contexts. They use genre and media conventions and shape technical and symbolic elements for specific purposes and meaning. They collaborate with others in <b>design</b> and production processes, and control equipment and technologies to achieve their intentions.</p>	<p>Students produce representations that communicate alternative points of view in media artworks for different community and institutional contexts. They <b>manipulate</b> genre and media conventions and integrate and shape the technical and symbolic elements for specific purposes, meaning and style. They collaboratively <b>apply design</b>, production and distribution processes.</p>

### 5.1.1 Media Arts standard elaborations

The SEs have been developed using the Australian Curriculum: Media Arts achievement standard. In Queensland, the Australian Curriculum achievement standard represents a **C standard** — a sound level of knowledge and understanding of the content, and application of skills.

Teachers can use the SEs to:

- match the evidence of learning in a folio or collection of student work gathered over the reporting period to determine how well a student has achieved against the achievement standard on a five-point scale (see Section 2: [Reporting](#))
- inform the development of an assessment program and individual assessments (see Section 1.4: [Assessment folio](#) )
- inform the development of task-specific standards (see Section 1.4: [Assessment folio](#) and Section 1.5: [Making judgments](#)).

#### Using the SEs

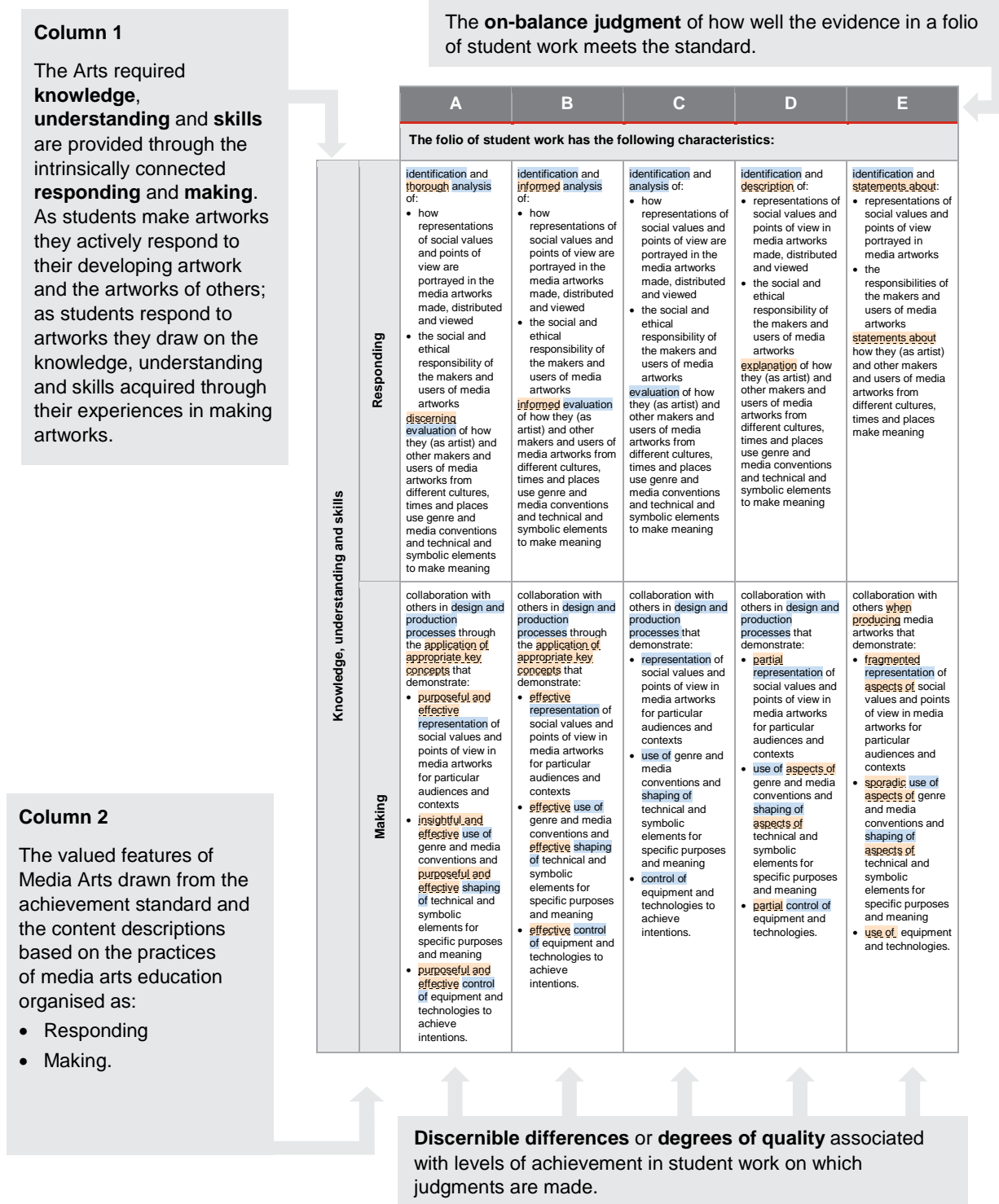
The valued features in the content descriptions and the achievement standards determine the structure of the SEs. (See [Figure 7: The structure of the Media Arts standard elaborations](#)).

The Media Arts SEs for Year 7 to Year 8 and Year 9 to Year 10 are available from the QCAA website: [www.qcaa.qld.edu.au/34892.html](http://www.qcaa.qld.edu.au/34892.html).

The QCAA have produced four short videos (available at [www.qcaa.qld.edu.au/31525.html](http://www.qcaa.qld.edu.au/31525.html)) which outline the purpose and use of the Australian Curriculum standards elaborations:

- Using the standards elaborations to assist in developing an assessment program
- Developing task-specific standards
- Making an on-balance judgment on an individual assessment
- Making an on-balance judgment on a folio of student work.

Figure 7: The structure of the Media Arts standard elaborations



## 5.2 Assessment in Media Arts

### 5.2.1 Assessment techniques, tasks/formats and categories

The following table provides information and examples about assessment techniques, formats and categories for developing a range and balance within an assessment program.

[Appendix 4: Glossary](#) provides a glossary of terms used throughout the assessment techniques.

**Schools have the option to combine techniques in a single assessment. As students make artworks they actively respond to their developing artwork and the artworks of others; as students respond to artworks they draw on the knowledge, understanding and skills acquired through their experiences in making artworks.**

**Table 11: Assessment techniques, tasks/formats and categories of response for Media Arts**

Technique: Making artworks	Technique: Responding to artworks
This technique is used to assess students' abilities when making media art works.	This technique is used to assess students' abilities to explore, respond to, analyse and interpret media art works either before, during or after the making of media artworks, or in response to the media artworks of others.
Description	
<ul style="list-style-type: none"> <li>• Making artworks in Year 7 to Year 8 Media Arts enables students to demonstrate their ability to:               <ul style="list-style-type: none"> <li>– apply key concepts to demonstrate representation of social values and points of view in media artworks</li> <li>– use genre and media conventions and to shape technical and symbolic elements</li> <li>– control of equipment and technologies.</li> </ul> </li> <li>• Making artworks in Year 9 to Year 10 Media Arts enables students to demonstrate their ability to apply design, production and distribution processes to demonstrate:               <ul style="list-style-type: none"> <li>– manipulation of genre and media conventions and integration and shaping of technical and symbolic elements</li> <li>– production of representations that communicate alternative points of view in media artworks.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Responding to artworks in Year 7 to Year 8 Media Arts requires students to:               <ul style="list-style-type: none"> <li>– analyse how representations of social values and points of view are portrayed in the media artworks</li> <li>– analyse the social and ethical responsibility of the makers and users of media artworks</li> <li>– evaluate how makers and users of media artworks use genre and media conventions and technical and symbolic elements to make meaning.</li> </ul> </li> <li>• Responding to artworks in Year 9 to Year 10 Media Arts requires students to:               <ul style="list-style-type: none"> <li>– analyse how social and cultural values and alternative points of view are portrayed in media artworks</li> <li>– evaluate how genre and media conventions and technical and symbolic elements are manipulated</li> <li>– evaluate social, institutional and ethical issues influence the making and use of media artworks.</li> </ul> </li> </ul>

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Task/Format	
<p>Examples of formats include:</p> <ul style="list-style-type: none"> <li>• storyboards and/or scripts</li> <li>• recordings</li> <li>• sharing the development of artworks throughout the making process</li> <li>• photographs/still images (with or without text and/or sound)</li> <li>• moving images (with or without text and/or sound)</li> <li>• animations (with or without text and/or sound)</li> <li>• character images.</li> </ul>	<p>Examples of formats include:</p> <ul style="list-style-type: none"> <li>• analyses and evaluations using: <ul style="list-style-type: none"> <li>– oral and/or written responses</li> <li>– reflective journal entries</li> <li>– visual recordings with audio commentary</li> <li>– blogs and/or webpages</li> <li>– podcasts</li> <li>– recordings</li> <li>– digital presentations using ICTs, e.g. PowerPoint, iPad applications, interactive whiteboard tutorials.</li> </ul> </li> </ul>
Categories	
<p>Responses can be recorded, live, written spoken/signed or multimodal (integrate visual, print and/or audio features).</p>	

## Recording devices to gather evidence

Observation records allow teachers to record evidence of students' learning in a range of contexts. In Years 3 to 6, observation records may be particularly useful in enabling teachers to document the understanding and skills students demonstrate through the assessment techniques listed in [Table 11: Assessment techniques, tasks/formats and categories of response for Media Arts](#). Additionally, observation records may be used to record evidence that students are only capable of demonstrating physically or verbally. Observation records may be digital and/or written. Example formats may include:

- teacher annotation of student work samples
- anecdotal records/note-taking of observed behaviours
- whole class, small group and individual questioning
- informal and/or guided discussions with students about their work
- understanding and skills checklists.

### 5.2.2 Assessment conditions

The following table provides information and examples about assessment conditions, including suggested lengths for developing a range and balance within an assessment program.

**Table 12: Assessment conditions for Media Arts**

Open conditions	Supervised conditions
<p>Assessment conducted under open conditions can be undertaken individually and/or in groups. During the making of media artworks students require access to equipment, appropriate spaces and art materials. The majority of media artworks will be created in class/school time and this will vary depending on the scaffolding provided and the media area chosen.</p>	<p>Assessment conducted under supervised conditions can:</p> <ul style="list-style-type: none"> <li>• be undertaken individually</li> <li>• provide the question, or artwork prior to the assessment, if required</li> <li>• use stimulus materials that are succinct enough to allow students to engage with them in the time provided. (If stimulus materials are lengthy, they may need to be given to students</li> </ul>



<p><b>Suggested lengths:*</b></p> <ul style="list-style-type: none"> <li>• written responses: <ul style="list-style-type: none"> <li>– Years 7 and 8: 50–150 words</li> <li>– Years 9 and 10: 50–200 words</li> </ul> </li> <li>• spoken/signed or multimodal responses: <ul style="list-style-type: none"> <li>– Years 7 and 8: 1½ –2 minutes</li> <li>– Years 9 and 10: 2 ½ –3 minutes</li> </ul> </li> <li>• storyboard: approx. 4–15 shots</li> <li>• character images: 1–2 images</li> <li>• scripts: approx. approx. 2 minutes</li> <li>• three-column script: approx. 2 minutes.</li> </ul>	<p>prior to the administration of the supervised assessment)</p> <ul style="list-style-type: none"> <li>• be completed in one uninterrupted supervised session or a number of supervised sessions.</li> </ul> <p><b>Suggested lengths:*</b></p> <ul style="list-style-type: none"> <li>• Years 7 and 8: up to 150 words</li> <li>• Years 9 and 10: up to 200 words.</li> </ul> <p>*The length of student responses should be considered in the context of the assessment. Longer responses do not necessarily provide better quality evidence of achievement.</p>
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# 6 Music

## 6.1 Music achievement standard

The Australian Curriculum achievement standards are the **mandatory aspects** of the Australian Curriculum for schools to implement. They are organised under two valued features **responding** and **making** and describe a broad sequence of expected learning across P–10.

The achievement standard should be read in conjunction with the content descriptions, available from: [www.australiancurriculum.edu.au/the-arts/music/curriculum/f-10?layout=1](http://www.australiancurriculum.edu.au/the-arts/music/curriculum/f-10?layout=1).

The achievement standards describe expected student learning at each band level. They emphasise the depth of conceptual understanding, the sophistication of skills and the ability to apply essential knowledge expected of students.

Teachers use the achievement standards during and at the end of a period of teaching to make on-balance judgments about the quality of learning students demonstrate.

Table 13: The Australian Curriculum: Music achievement standard

Valued feature	What students are expected to know and do	
<b>Responding</b> <i>includes exploring, responding to, analysing and interpreting artworks.</i>	<b>By the end of Year 8</b> Students <b>identify</b> and <b>analyse</b> how the elements of music are used in different styles and <b>apply</b> this knowledge in their performances and compositions. They <b>evaluate</b> musical choices they and others from different cultures, times and places make to communicate meaning as performers and composers.	<b>By the end of Year 10</b> Students <b>analyse</b> different scores and performances aurally and visually. They <b>evaluate</b> the use of elements of music and defining characteristics from different musical styles. They use their understanding of music making in different cultures, times and places to inform and shape their interpretations, performances and compositions.
	<b>By the end of Year 8</b> Students <b>manipulate</b> the elements of music and stylistic conventions to compose music. They <b>interpret</b> , rehearse and perform songs and instrumental pieces in unison and in parts, demonstrating technical and expressive skills. They use aural skills, music terminology and symbols to <b>recognise</b> , memorise and notate features, such as melodic patterns in music they perform and compose.	<b>By the end of Year 10</b> Students <b>interpret</b> , rehearse and perform solo and ensemble repertoire in a range of forms and styles. They <b>interpret</b> and perform music with technical control, expression and stylistic understanding. They use aural skills to <b>recognise</b> elements of music and memorise aspects of music such as pitch and rhythm sequences. They use knowledge of the elements of music, style and notation to compose, document and share their music.

## 6.1.1 Music standard elaborations

The SEs have been developed using the Australian Curriculum: Music achievement standard. In Queensland, the Australian Curriculum achievement standard represents a **C standard** — a sound level of knowledge and understanding of the content, and application of skills.

Teachers can use the SEs to:

- match the evidence of learning in a folio or collection of student work gathered over the reporting period to determine how well a student has achieved against the achievement standard on a five-point scale (see Section 2: Reporting)
- inform the development of an assessment program and individual assessments (see Section 1.4: Assessment folio)
- inform the development of task-specific standards (see Section 1.4: Assessment folio and Section 1.5: Making judgments).

### Using the SEs

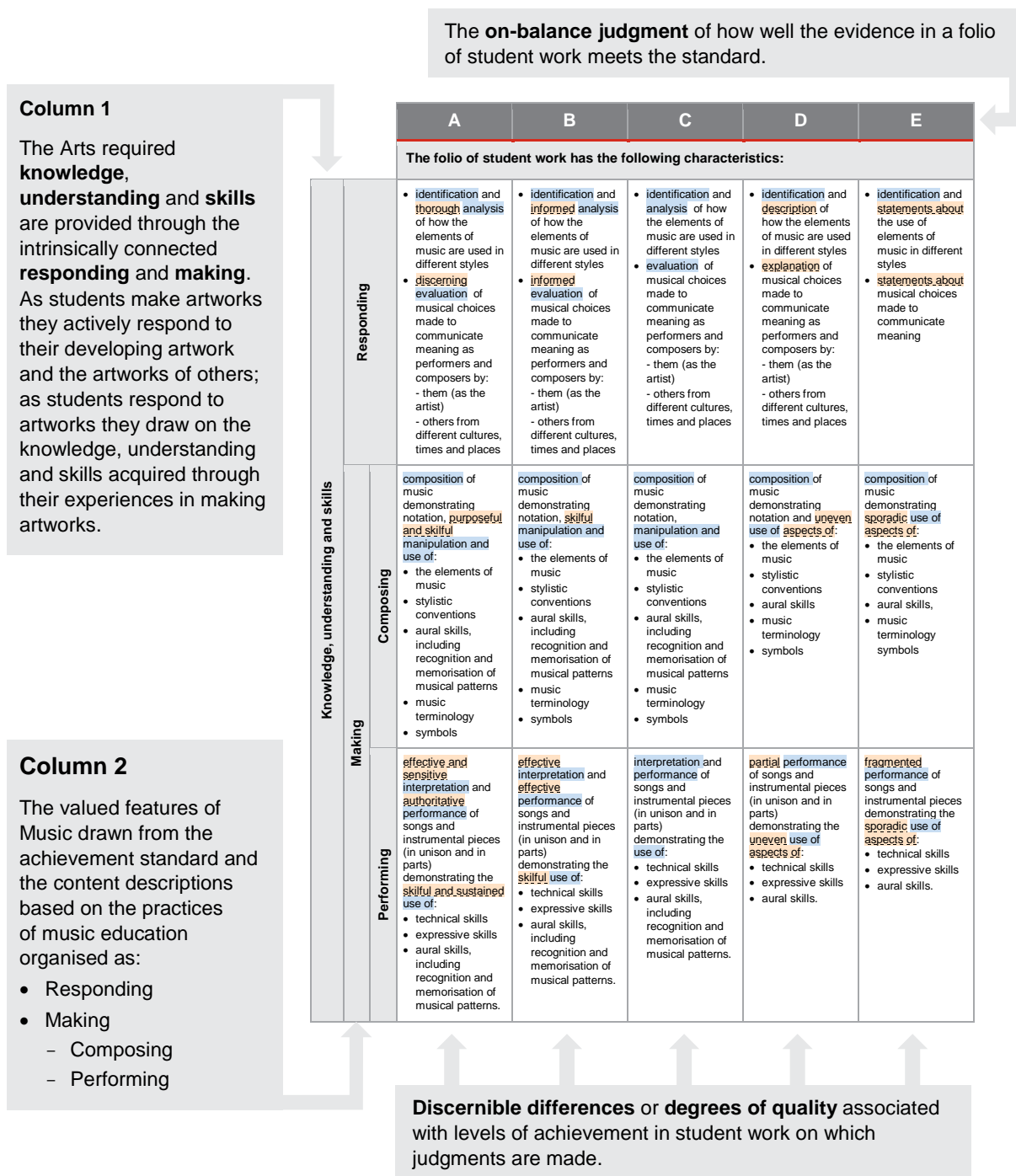
The valued features in the content descriptions and the achievement standards determine the structure of the SEs. (See Figure 8: The structure of the Music standard elaborations.)

The Music SEs for Year 7 to Year 8 and Year 9 to Year 10 are available from the QCAA website: [www.qcaa.qld.edu.au/34892.html](http://www.qcaa.qld.edu.au/34892.html).

The QCAA have produced four short videos (available at [www.qcaa.qld.edu.au/31525.html](http://www.qcaa.qld.edu.au/31525.html)) which outline the purpose and use of the Australian Curriculum standards elaborations:

- Using the standards elaborations to assist in developing an assessment program
- Developing task-specific standards
- Making an on-balance judgment on an individual assessment
- Making an on-balance judgment on a folio of student work.

Figure 8: The structure of the Music standard elaborations



## 6.2 Assessment in Music

### 6.2.1 Assessment techniques, tasks/formats and categories

The following table provides information and examples about assessment techniques, formats and categories for developing a range and balance within an assessment program.

[Appendix 4: Glossary](#) provides a glossary of terms used throughout the assessment techniques.

**Schools have the option to combine techniques in a single assessment. As students make artworks they actively respond to their developing artwork and the artworks of others; as students respond to artworks they draw on the knowledge, understanding and skills acquired through their experiences in making artworks.**

**Table 14: Assessment techniques, tasks/formats and categories of response for Music**

Technique: Making artworks	Technique: Responding to artworks
This technique is used to assess students' abilities when making and/or performing music works.	This technique is used to assess students' abilities to explore, respond to, analyse and interpret music works either before, during or after the making of music artworks, or in response to the music artworks of others.
Description	
<ul style="list-style-type: none"> <li>• Making artworks in Year 7 to Year 10 Music enables students to demonstrate their ability to:               <ul style="list-style-type: none"> <li>– manipulate and use the elements of music, stylistic and notation conventions, aural skills, music terminology and symbols to compose music</li> <li>– demonstrate use of the elements of music, expressive, technical and aural skills when performing music.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Responding to artworks in Year 7 to Year 8 Music requires students to:               <ul style="list-style-type: none"> <li>– analyse how the elements of music are used in different styles</li> <li>– evaluate musical choices made to communicate meaning as performers and composers.</li> </ul> </li> <li>• Responding to artworks in Year 9 to Year 10 Music requires students to:               <ul style="list-style-type: none"> <li>– analyse different scores and performances aurally and visually</li> <li>– evaluate the use of the elements of music and defining characteristics from different musical styles.</li> </ul> </li> </ul>
Task/Format	
Examples of formats include: <ul style="list-style-type: none"> <li>• journals documenting the composing process</li> <li>• sharing musical works throughout the composition process (live or recorded)</li> <li>• musical score and/or written composition</li> <li>• sound recordings of musical compositions</li> <li>• live performances of own or others musical compositions</li> <li>• playing instruments solo and/or in a small ensemble</li> <li>• singing solo and/or in a small ensemble</li> <li>• conducting.</li> </ul>	Examples of formats include: <ul style="list-style-type: none"> <li>• analyses and evaluations using:               <ul style="list-style-type: none"> <li>– written responses, e.g. reflective journal</li> <li>– spoken responses with auditory and/or visual prompts, e.g. sound sources, musical scores</li> <li>– digital responses combining appropriate technologies, e.g. images, sound bites and embedded videos</li> <li>– blogs and/or webpages</li> <li>– podcasts</li> <li>– recordings.</li> </ul> </li> </ul>

## Categories

Responses can be recorded, live, written spoken/signed or multimodal (integrate visual, print and/or audio features).

### Recording devices to gather evidence

Observation records allow teachers to record evidence of students' learning in a range of contexts. In Year 3 to Year 6, observation records may be particularly useful in enabling teachers to document the understanding and skills students demonstrate through the assessment techniques listed in [Table 14: Assessment techniques, tasks/formats and categories of response for Music](#). Additionally, observation records may be used to record evidence that students are only capable of demonstrating physically or verbally. Observation records may be digital and/or written. Example formats may include:

- teacher annotation of student work samples
- anecdotal records/note-taking of observed behaviours
- whole class, small group and individual questioning
- informal and/or guided discussions with students about their work
- understanding and skills checklists.

### 6.2.2 Assessment conditions

The following table provides information and examples about assessment conditions, including suggested lengths for developing a range and balance within an assessment program.

Table 15: Assessment conditions for Music

Open conditions	Supervised conditions
<p>Assessment conducted under open conditions can be:</p> <ul style="list-style-type: none"><li>• undertaken individually and/or in groups</li><li>• prepared in class time and/or in students' own time.</li></ul> <p><b>Suggested lengths:*</b></p> <ul style="list-style-type: none"><li>• written responses:<ul style="list-style-type: none"><li>– Years 7 and 8: 50–150 words</li><li>– Years 9 and 10: 50–200 words</li></ul></li><li>• spoken/signed or multimodal responses:<ul style="list-style-type: none"><li>– Years 7 and 8: 1½–2 minutes</li><li>– Years 9 and 10: 2½–3 minutes</li></ul></li><li>• composition: a minimum of 8–12 bars or approx. 10–25 seconds</li><li>• performances: approx. 1–2 minutes.</li></ul>	<p>Assessment conducted under supervised conditions can:</p> <ul style="list-style-type: none"><li>• be undertaken individually</li><li>• provide the question, or artwork prior to the assessment, if required</li><li>• use stimulus materials that are succinct enough to allow students to engage with them in the time provided. (If stimulus materials are lengthy, they may need to be given to students prior to the administration of the supervised assessment)</li><li>• be completed in one uninterrupted supervised session or a number of supervised sessions.</li></ul> <p><b>Suggested lengths:*</b></p> <ul style="list-style-type: none"><li>• Years 7 and 8: up to 150 words</li><li>• Years 9 and 10: up to 200 words.</li></ul>
<p>*The length of student responses should be considered in the context of the assessment. Longer responses do not necessarily provide better quality evidence of achievement.</p>	

# 7 Visual Arts

## 7.1 Visual Arts achievement standard

The Australian Curriculum achievement standards are the **mandatory aspects** of the Australian Curriculum for schools to implement. They are organised under two valued features **responding** and **making** and describe a broad sequence of expected learning across P–10.

The achievement standard should be read in conjunction with the content descriptions, available from: [www.australiancurriculum.edu.au/the-arts/visual-arts/curriculum/f-10?layout=1](http://www.australiancurriculum.edu.au/the-arts/visual-arts/curriculum/f-10?layout=1).

The achievement standards describe expected student learning at each band level. They emphasise the depth of conceptual understanding, the sophistication of skills and the ability to apply essential knowledge expected of students.

Teachers use the achievement standards during and at the end of a period of teaching to make on-balance judgments about the quality of learning students demonstrate.

Table 16: The Australian Curriculum: Visual Arts achievement standard

Valued feature	What students are expected to know and do	
	By the end of Year 8	By the end of Year 10
<p><b>Responding</b> <i>includes exploring, responding to, analysing and interpreting artworks.</i></p>	<p>Students <b>identify</b> and <b>analyse</b> how other artists use visual conventions and viewpoints to communicate ideas and <b>apply</b> this knowledge in their art-making. They <b>explain</b> how an artwork is displayed to enhance its meaning. They <b>evaluate</b> how they and others are influenced by artworks from different cultures, times and places.</p>	<p>Students <b>evaluate</b> how representations communicate artistic intentions in artworks they make and view. They <b>evaluate</b> artworks and displays from different cultures, times and places. They <b>analyse</b> connections between visual conventions, practices and viewpoints that <b>represent</b> their own and others' ideas. They <b>identify</b> influences of other artists' on their own artworks.</p>
<p><b>Making</b> <i>includes learning about and using knowledge, skills, techniques, processes, materials and technologies to explore arts practices and make artworks that communicate ideas and intentions.</i></p>	<p>Students plan their art-making in response to exploration of techniques and processes used in their own and others' artworks. They <b>demonstrate</b> use of visual conventions, techniques and processes to communicate meaning in their artworks.</p>	<p>Students <b>manipulate</b> materials, techniques and processes to <b>develop</b> and refine techniques and processes to <b>represent</b> ideas and subject matter in their artworks.</p>

## 7.1.1 Visual Arts standard elaborations

The SEs have been developed using the Australian Curriculum: Visual Arts achievement standard. In Queensland, the Australian Curriculum achievement standard represents a **C standard** — a sound level of knowledge and understanding of the content, and application of skills.

Teachers can use the SEs to:

- match the evidence of learning in a folio or collection of student work gathered over the reporting period to determine how well a student has achieved against the achievement standard on a five-point scale (see Section 2: [Reporting](#))
- inform the development of an assessment program and individual assessments (see Section 1.4: [Assessment folio](#))
- inform the development of task-specific standards (see Section 1.4: [Assessment folio](#) and Section 1.5: [Making judgments](#)).

### Using the SEs

The valued features in the content descriptions and the achievement standards determine the structure of the SEs. (See [Figure 9: The structure of the Visual Arts standard elaborations.](#))

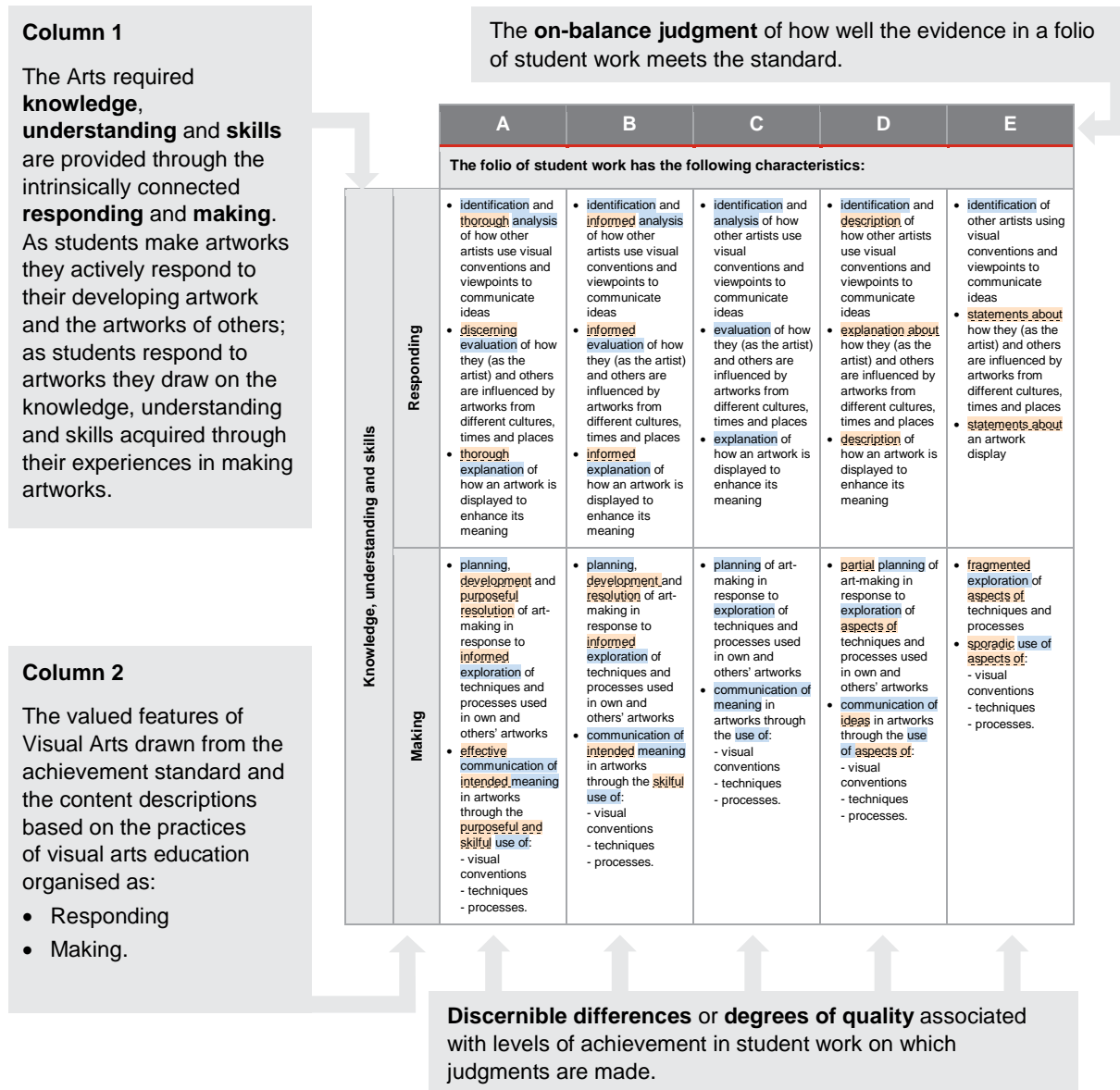
The Visual Arts SEs for Year 7 to Year 8 and Year 9 to Year 10 are available from the QCAA website: [www.qcaa.qld.edu.au/34892.html](http://www.qcaa.qld.edu.au/34892.html).

The QCAA have produced four short videos (available at [www.qcaa.qld.edu.au/31525.html](http://www.qcaa.qld.edu.au/31525.html)) which outline the purpose and use of the Australian Curriculum standards elaborations:

- Using the standards elaborations to assist in developing an assessment program
- Developing task-specific standards
- Making an on-balance judgment on an individual assessment
- Making an on-balance judgment on a folio of student work.



Figure 9: The structure of the Visual Arts standard elaborations



## 7.2 Assessment in Visual Arts

### 7.2.1 Assessment techniques, tasks/formats and categories

The following table provides information and examples about assessment techniques, formats and categories for developing a range and balance within an assessment program.

[Appendix 4: Glossary](#) provides a glossary of terms used throughout the assessment techniques.

**Schools have the option to combine techniques in a single assessment. As students make artworks they actively respond to their developing artwork and the artworks of others; as students respond to artworks they draw on the knowledge, understanding and skills acquired through their experiences in making artworks.**

**Table 17: Assessment techniques, tasks/formats and categories of response for Visual Arts**

Technique: Making artworks	Technique: Responding to artworks
This technique is used to assess students' abilities when making visual art works.	This technique is used to assess students' abilities to explore, respond to, analyse and interpret visual art works either before, during or after the making of visual artworks, or in response to the visual artworks of others.
Description	
<ul style="list-style-type: none"> <li>• Making artworks in Year 7 to Year 10 Visual Arts enables students to demonstrate their ability to:               <ul style="list-style-type: none"> <li>– plan, develop and resolve art-making in response to the exploration of techniques and processes</li> <li>– use and manipulate materials, visual conventions, techniques and processes to communicate meaning.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Responding to artworks in Year 7 to Year 8 Visual Arts requires students to:               <ul style="list-style-type: none"> <li>– analyse how other artists use visual conventions and viewpoints to communicate ideas</li> <li>– evaluate how they (as the artist) and others are influenced by artworks from different cultures, times and places</li> <li>– explain how an artwork is displayed to enhance its meaning.</li> </ul> </li> <li>• Responding to artworks in Year 9 to Year 10 Visual Arts requires students to:               <ul style="list-style-type: none"> <li>– evaluate how representations communicate artistic intentions in artworks</li> <li>– evaluate artworks and displays</li> <li>– analyse connections between visual conventions, practices and viewpoints that represent ideas</li> <li>– describe influences on own artworks.</li> </ul> </li> </ul>

<b>Formats</b>	
<p>Examples of formats include:</p> <ul style="list-style-type: none"> <li>• sharing the development of artworks throughout the making process</li> <li>• a folio inclusive of planning, development and resolved artworks</li> <li>• display of resolved artwork</li> <li>• contribution to an exhibition</li> <li>• individual or collaborative work including: <ul style="list-style-type: none"> <li>– 2D media, e.g. drawings, paintings, printmaking, photographic art</li> <li>– 3D objects, e.g. ceramics, fibre art; installation, sculpture</li> <li>– design, e.g. costume and stage design, curatorial design, graphic design and illustration, product design</li> <li>– time-based media, e.g. electronic imaging, film, animation and television, sound art.</li> </ul> </li> </ul>	<p>Examples of formats include:</p> <ul style="list-style-type: none"> <li>• descriptions, explanations, analyses and evaluations using: <ul style="list-style-type: none"> <li>– oral and/or written responses</li> <li>– reflective journal entries</li> <li>– blogs and/or webpages</li> <li>– podcasts</li> <li>– recordings</li> <li>– digital presentations using ICTs, e.g. PowerPoint, iPad applications, interactive whiteboard tutorials</li> <li>– interviews with artists, art workers and craftspeople.</li> </ul> </li> </ul>
<b>Categories</b>	
<p>Responses can be recorded, live, written spoken/signed or multimodal (integrate visual, print and/or audio features).</p>	

## Recording devices to gather evidence

Observation records allow teachers to record evidence of students' learning in a range of contexts. In Years 3 to 6, observation records may be particularly useful in enabling teachers to document the understanding and skills students demonstrate through the assessment techniques listed in [Table 17: Assessment techniques, tasks/formats and categories of response for Visual Arts](#). Additionally, observation records may be used to record evidence that students are only capable of demonstrating physically or verbally. Observation records may be digital and/or written. Example formats may include:

- teacher annotation of student work samples
- anecdotal records/note-taking of observed behaviours
- whole class, small group and individual questioning
- informal and/or guided discussions with students about their work
- understanding and skills checklists.

### 7.2.2 Assessment conditions

The following table provides information and examples about assessment conditions, including suggested lengths for developing a range and balance within an assessment program.

**Table 18: Assessment conditions for Visual Arts**

Open conditions	Supervised conditions
<p>Assessment conducted under open conditions can be undertaken individually and/or in groups.</p> <p>During the making of visual artworks students require access to equipment, appropriate spaces and art materials.</p> <p>The majority of visual artworks will be created in class/school time and this will vary depending on the scaffolding provided and the context chosen.</p> <p><b>Suggested lengths:*</b></p> <ul style="list-style-type: none"> <li>• written responses:               <ul style="list-style-type: none"> <li>– Years 7 and 8: 50–150 words</li> <li>– Years 9 and 10: 50–200 words</li> </ul> </li> <li>• spoken/signed or multimodal responses:               <ul style="list-style-type: none"> <li>– Years 7 and 8: 1½–2 minutes</li> <li>– Years 9 and 10: 2 ½ –3 minutes.</li> </ul> </li> </ul>	<p>Assessment conducted under supervised conditions can:</p> <ul style="list-style-type: none"> <li>• be undertaken individually</li> <li>• provide the question, or artwork prior to the assessment, if required</li> <li>• use stimulus materials that are succinct enough to allow students to engage with them in the time provided. (If stimulus materials are lengthy, they may need to be given to students prior to the administration of the supervised assessment)</li> <li>• be completed in one uninterrupted supervised session or a number of supervised sessions.</li> </ul> <p><b>Suggested lengths:*</b></p> <ul style="list-style-type: none"> <li>• Years 7 and 8: up to 150 words</li> <li>• Years 9 and 10: up to 200 words.</li> </ul>
<p>*The length of student responses should be considered in the context of the assessment. Longer responses do not necessarily provide better quality evidence of achievement.</p>	

# Appendix 1: Principles of assessment

The following principles were developed to inform the policy context of the national curriculum and provide a basis on which local decisions about specific approaches to assessment can be built.

1. The main purposes of assessment are to inform teaching, improve learning and report on the achievement of standards.
2. Assessment is underpinned by principles of equity and excellence. It takes account of the diverse needs of students and contexts of education, and the goal of promoting equity and excellence in Australian schooling.
3. Assessment is aligned with curriculum, pedagogy and reporting. Quality assessment has curricular and instructional validity — what is taught informs what is assessed, and what is assessed informs what is reported.
4. Assessment aligned with curriculum, pedagogy and reporting includes assessment of deep knowledge of core concepts within and across the disciplines, problem solving, collaboration, analysis, synthesis and critical thinking.
5. Assessment involves collecting evidence about expected learning as the basis for judgments about the achieved quality of that learning. Quality is judged with reference to published standards and is based on evidence.
6. Assessment evidence should come from a range of assessment activities. The assessment activity is selected because of its relevance to the knowledge, skills and understanding to be assessed, and the purpose of the assessment.
7. Information collected through assessment activities is sufficient and suitable to enable defensible judgments to be made. To show the depth and breadth of the students' learning, evidence of students' learning is compiled over time. Standards are reviewed periodically and adjusted according to evidence to facilitate continuous improvement.
8. Approaches to assessment are consistent with and responsive to local and jurisdictional policies, priorities and contexts. It is important that schools have the freedom and support to develop quality assessment practices and programs that suit their particular circumstances and those of the student they are assessing.
9. Assessment practices and reporting are transparent. It is important that there is professional and public confidence in the processes used, the information obtained and the decisions made.

# Appendix 2: Educational equity

*Equity* means fair treatment of all.

In developing teaching, learning and assessment programs, teachers provide opportunities for all students to demonstrate what they know and what they can do.

## Catering for diversity

Schools and school sectors determine which students require special provisions, applying principles of participation and equity. Consideration should be given to:

- adjustments and supports for students who have been identified as having specific educational requirements to make participation possible in all or part of the teaching and learning experiences and assessments
- interpreter or educational devices (e.g. pictures, electronic whiteboards, interactive devices) to assist students for whom English is not their first language and who are assessed as not achieving a reading level appropriate to complete the assessment.

In exceptional circumstances, the school, in consultation with staff and parents/carers, may make decisions about the level of student engagement with a particular assessment, according to school sector policy.

## Inclusive strategies

Adjustments to teaching, learning and assessment can be grouped into five broad areas: *timing, scheduling, setting, presentation* and *response*.

Teachers consider the inclusive strategies to make adjustments to teaching and learning experiences and assessments to enable all students to demonstrate their knowledge, skills or competencies.

The inclusive strategies should be considered in combination when planning, developing and documenting the adjustment of learning experiences and assessment. For example, when planning an assessment, the teacher may need to consider adjusting the timing, setting, presentation and response to ensure the student is given the opportunities to demonstrate their learning.

Evaluating the use and effectiveness of any adjustment is necessary to ensure meaningful student participation and achievement.

## Further information

For further information and supporting resources, see:

- QCAA, Equity in education (includes QCAA's Equity statement):  
[www.qcaa.qld.edu.au/10188.html](http://www.qcaa.qld.edu.au/10188.html)
- QCAA, Catering for diversity:  
[www.qcaa.qld.edu.au/18307.html](http://www.qcaa.qld.edu.au/18307.html)
- ACARA, Student diversity:  
[www.acara.edu.au/curriculum/student\\_diversity/student\\_diversity.html](http://www.acara.edu.au/curriculum/student_diversity/student_diversity.html).

# Appendix 3: Australian Curriculum: The Arts content structure

## Strands

Content descriptions in each Arts subject reflect the interrelated strands of Making and Responding. Teaching and learning programs should integrate both strands.

The content descriptions at each band in each subject describe the knowledge, understanding and skills that teachers are expected to teach and students are expected to learn. A concept or skill introduced in a content description in one band may be revisited, strengthened and extended in later bands as needed. Examples of knowledge and skills appropriate for students at each band accompany content descriptions.

## Making

*Making* includes learning about and using knowledge, skills, techniques, processes, materials and technologies to explore arts practices and make artworks that communicate ideas and intentions.

*Making* in each Arts subject engages students' cognition, imagination, senses and emotions in conceptual and practical ways and involves them thinking kinaesthetically, critically and creatively. They develop knowledge, understanding and skills to design, produce, present and perform artworks. To make an artwork, students work from an idea, an intention, particular resources, an expressive or imaginative impulse, or an external stimulus.

Students learn, develop and refine skills as the artist and as audience for their own work, and as audience for the works of others. *Making* involves practical actions informed by critical thought to design and produce artworks. Students independently and collaboratively experiment, conceptualise, reflect, refine, present, perform, communicate and evaluate. They learn to explore possibilities across diverse art forms, solve problems, experiment with techniques, materials and technologies, and ask probing questions when making decisions and interpreting meaning.

Part of *Making* involves students considering their artworks from a range of viewpoints, including that of the audience. Students consider their own responses as artists to interpretations of the artwork as it is developed or in its completed form.

## Responding

*Responding* includes exploring, responding to, analysing and interpreting artworks.

*Responding* in each Arts subject involves students, as both artists and audiences, exploring, responding to, analysing, interpreting and critically evaluating artworks they experience. Students learn to understand, appreciate and critique the arts through the critical and contextual study of artworks and by making their own artworks. Learning through making is interrelated with and dependent upon responding. Students learn by reflecting on their making and critically responding to the making of others.

When *Responding*, students learn to critically evaluate the presentation, production and/or performance of artworks through an exploration of the practices involved in making an artwork and the relationship between artist, audience and artwork. Students learn that meanings can be interpreted and represented according to different viewpoints, and that the viewpoints they and others hold shift according to different experiences.

Students consider the artist's relationship with an audience. They reflect on their own experiences as audience members and begin to understand how artworks represent ideas through expression, symbolic communication and cultural traditions and rituals. Students think about how audiences consume, debate and interpret the meanings of artworks. They recognise that in communities many people are interested in looking at, interpreting, explaining, experiencing and talking about the arts.

## Relationships between the strands

*Making* and *Responding* are intrinsically connected. Together they provide students with knowledge, understanding and skills as artists, performers and audience and develop students' skills in critical and creative thinking. As students make artworks they actively respond to their developing artwork and the artworks of others; as students respond to artworks they draw on the knowledge, understanding and skills acquired through their experiences in making artworks.

### Viewpoints

In both making and responding to artworks, students consider a range of viewpoints or perspectives through which artworks can be explored and interpreted. These include the contexts in which the artworks are made by artists and experienced by audiences. The world can be interpreted through different contexts, including social, cultural and historical contexts. Based on this curriculum, key questions are provided as a framework for developing students' knowledge, understanding and inquiry skills.

***Examples of viewpoints and questions through which artworks can be explored and interpreted***

Examples of viewpoints	As the artist: Sample questions students might consider when making artworks (as artists, performers, musicians etc.)	As the audience: Sample questions students might consider as an audience (including critic, historian) when responding to artworks
Contexts, including but not limited to: <ul style="list-style-type: none"> <li>• societal</li> <li>• cultural</li> <li>• historical</li> </ul>	<ul style="list-style-type: none"> <li>• What does this artwork tell us about the cultural context in which it was made?</li> <li>• How does this artwork relate to my culture?</li> <li>• What social or historical forces and influences have shaped my artwork?</li> <li>• What ideas am I expressing about the future?</li> </ul>	<ul style="list-style-type: none"> <li>• How does the artwork relate to its social context?</li> <li>• How would different audiences respond to this artwork?</li> <li>• What is the cultural context in which it was developed, or in which it is viewed, and what does this context signify?</li> <li>• What historical forces and influences are evident in the artwork?</li> <li>• What are the implications of this work for future artworks?</li> </ul>
Knowledge <ul style="list-style-type: none"> <li>• elements</li> <li>• materials</li> <li>• skills, techniques, processes</li> <li>• forms and styles</li> <li>• content</li> </ul>	<ul style="list-style-type: none"> <li>• How is the work structured/organised/arranged?</li> <li>• How have materials been used to make the work?</li> <li>• How have skills and processes been selected and used?</li> <li>• What forms and styles are being used and why?</li> </ul>	<ul style="list-style-type: none"> <li>• Why did the artist select particular content?</li> </ul>



<p>Evaluations (judgments)</p>	<ul style="list-style-type: none"> <li>• How effective is the artwork in meeting the artist's intentions?</li> <li>• How are concepts and contexts interpreted by the artist?</li> </ul>	<ul style="list-style-type: none"> <li>• How does the artwork communicate meaning to an audience?</li> <li>• What interpretations will audiences have?</li> </ul>
<p>Evaluations</p> <ul style="list-style-type: none"> <li>• philosophical and ideological</li> <li>• theoretical</li> <li>• institutional</li> <li>• psychological</li> <li>• scientific</li> </ul>	<ul style="list-style-type: none"> <li>• What philosophical, ideological and/or political perspectives does the artwork represent?</li> <li>• How do philosophies, ideologies and/or scientific knowledge impact on artworks?</li> <li>• What important theories does this artwork explore?</li> <li>• How have established behaviours or conventions influenced its creation?</li> </ul>	<ul style="list-style-type: none"> <li>• What philosophical, ideological and/or political perspectives evident in the artwork affect the audience's interpretation of it?</li> <li>• How do philosophies, ideologies and/or scientific knowledge impact on artworks?</li> <li>• What important theories does this artwork explore?</li> <li>• How have established behaviours or conventions influenced its creation?</li> <li>• What processes of the mind and emotions are involved in interpreting the artwork?</li> </ul>

# Appendix 4: Glossary

## Key assessment terms

Term	Description
<b>assessment</b>	the purposeful and systematic collection of evidence about student achievements
<b>assessment task</b>	a tool or instrument to gather evidence of student achievement
<b>responding</b>	includes exploring, responding to, analysing and interpreting artworks
<b>making</b>	includes learning about and using knowledge, skills, techniques, processes, materials and technologies to explore arts practices and make artworks that communicate ideas and intentions

## Terms used in assessment techniques

The following definitions help to clarify the terms used in the Year 7 to Year 10 Arts assessment techniques. These definitions should be read in conjunction with ACARA's The Arts glossary: [www.australiancurriculum.edu.au/the-arts/glossary](http://www.australiancurriculum.edu.au/the-arts/glossary).

Term	Description
<b>aural skills</b>	in Music, particular listening skills students develop to identify and discriminate between sounds; also referred to as ear training which involves focused listening activities through which students identify sounds such as rhythm, pitch and timbre;
<b>character</b>	in Drama, the identification and portrayal of a person's values, attitudes, intentions and actions as imagined relationships, situations and ideas in dramatic action
<b>choreographic devices</b>	in Dance, the tools a choreographer selects and uses to communicate ideas, including: abstraction, sequence, repetition, transition, contrast, variation and canon
<b>choreographic form</b>	the arrangement of movement within the structure of a dance
<b>composition</b>	In Music, the placement or arrangement of elements or parts in artworks
<b>design elements</b>	in Drama, includes line, colour, shape, texture, space and form found in artworks, and incorporated in the design of performance spaces (including sets)
<b>elements of dance</b>	in Dance, the <i>elements of dance</i> are: <ul style="list-style-type: none"><li>• <b>space:</b> where the body moves, including level, dimension, direction, shape, active space, positive space, negative space, planes, pathways, general space, personal space and performance space</li><li>• <b>time:</b> when dance occurs (how long it takes), including metre, tempo, momentum, accent, duration, phrasing, rhythmic patterns, stillness and beat</li><li>• <b>dynamics:</b> how dance is performed, including weight, force, energy and movement qualities</li><li>• <b>relationships:</b> associations or connections occurring when the body dances:<ul style="list-style-type: none"><li>– between body parts (e.g. right arm to left arm, hand to face)</li><li>– the body and the floor (e.g. close to, away from)</li><li>– the body and objects (e.g. a chair, fan, stick, scarf)</li></ul></li></ul>

Term	Description
	<ul style="list-style-type: none"> <li>– the body and space (e.g. an expansive or limited relationship)</li> <li>– the body and others (e.g. dance to one or more dancers);</li> </ul> <p>see ACARA’s Examples of knowledge and skills in:</p> <ul style="list-style-type: none"> <li>• Year 7 and Year 8 Dance: <a href="http://www.australiancurriculum.edu.au/the-arts/dance/Examples#7-8">www.australiancurriculum.edu.au/the-arts/dance/Examples#7-8</a></li> <li>• Year 9 and Year 10 Dance: <a href="http://www.australiancurriculum.edu.au/the-arts/dance/examples#9-10">www.australiancurriculum.edu.au/the-arts/dance/examples#9-10</a></li> </ul>
<p><b>elements of drama</b></p>	<p>in Drama, the <i>elements of drama</i> are:</p> <ul style="list-style-type: none"> <li>• <b>role, character and relationships</b> <ul style="list-style-type: none"> <li>– role and character: identification and portrayal of a person’s values, attitudes, intentions and actions as imagined relationships, situations and ideas in dramatic action; role focus on type and stereotype; characters are detailed and specific</li> <li>– relationships: the connections and interactions between people that affect the dramatic action</li> <li>– situation: the setting and circumstances of the dramatic action — the who, what, where, when and what is at stake of the roles/characters</li> </ul> </li> <li>• <b>voice and movement</b> <ul style="list-style-type: none"> <li>– voice: using voice expressively to create roles, situations, relationships, atmosphere and symbols</li> <li>– movement: using facial expression, posture and action expressively in space and time to create roles, situations, relationships, atmosphere and symbols</li> <li>– focus: directing and intensifying attention and framing moments of dramatic action</li> <li>– tension: sense of anticipation or conflict within characters or character relationships, or problems, surprise and mystery in stories and ideas to propel dramatic action and create audience engagement</li> </ul> </li> <li>• <b>space and time</b> <ul style="list-style-type: none"> <li>– space: the physical space of the performance and audience, fictional space of the dramatic action and the emotional space between characters</li> <li>– time: fictional time in the narrative or setting; timing of one moment to the next contributing to the tension and rhythm of dramatic action</li> </ul> </li> <li>• <b>language, ideas, dramatic meaning, mood and atmosphere, and symbol</b> <ul style="list-style-type: none"> <li>– language, ideas and dramatic meaning: the choice of linguistic expression and ideas in drama used to create dramatic action</li> <li>– mood and atmosphere: the feeling or tone of both the physical space and the dramatic action created by or emerging from the performance</li> <li>– symbol: associations that occur when something is used to represent something else to reinforce or extend dramatic meaning;</li> </ul> </li> </ul> <p>see ACARA’s Examples of knowledge and skills in:</p> <ul style="list-style-type: none"> <li>• Year 7 and Year 8 Drama: <a href="http://www.australiancurriculum.edu.au/the-arts/drama/Examples#7-8">www.australiancurriculum.edu.au/the-arts/drama/Examples#7-8</a></li> <li>• Year 9 and Year 10 Drama: <a href="http://www.australiancurriculum.edu.au/the-arts/drama/Examples#9-10">www.australiancurriculum.edu.au/the-arts/drama/Examples#9-10</a></li> </ul>

Term	Description
<b>elements of media arts</b>	<p>In Media Arts, the <i>elements of media arts</i> are also known as <i>technical and symbolic elements</i>:</p> <ul style="list-style-type: none"> <li>• composition</li> <li>• time</li> <li>• space</li> <li>• sound</li> <li>• movement</li> <li>• lighting;</li> </ul> <p>see ACARA's Examples of knowledge and skills in:</p> <ul style="list-style-type: none"> <li>• Year 7 and Year 8 Media Arts: <a href="http://www.australiancurriculum.edu.au/the-arts/media-arts/Examples#7-8">www.australiancurriculum.edu.au/the-arts/media-arts/Examples#7-8</a></li> <li>• Year 9 and Year 10 Media Arts: <a href="http://www.australiancurriculum.edu.au/the-arts/media-arts/Examples#9-10">www.australiancurriculum.edu.au/the-arts/media-arts/Examples#9-10</a></li> </ul>
<b>elements of music</b>	<p>in Music, the <i>elements of music</i> are:</p> <ul style="list-style-type: none"> <li>• rhythm: (including tempo and metre): the organisation of sound and silence using beat, rhythm and tempo (time)</li> <li>• pitch: the relative highness or lowness of sound; pitch occurs horizontally (as in a melody) and vertically (as in harmony)</li> <li>• dynamics and expression: the relative volume (loudness) and intensity of sound and the way that sound is articulated and interpreted</li> <li>• form and structure: the plan or design of a piece of music described by identifying what is the same and what is different and the ordering of ideas in the piece</li> <li>• timbre: the particular tone, colour or quality that distinguishes a sound or combinations of sounds</li> <li>• texture: the layers of sound in a musical work and the relationship between them;</li> </ul> <p>see ACARA's Examples of knowledge and skills in:</p> <ul style="list-style-type: none"> <li>• Year 7 and Year 8 Music: <a href="http://www.australiancurriculum.edu.au/the-arts/music/examples#7-8">www.australiancurriculum.edu.au/the-arts/music/examples#7-8</a></li> <li>• Year 9 and Year 10 Music: <a href="http://www.australiancurriculum.edu.au/the-arts/music/examples#9-10">www.australiancurriculum.edu.au/the-arts/music/examples#9-10</a></li> </ul>
<b>expressive skills</b>	<p>in Dance, the use of facial expression to communicate in performance</p> <p>in Music, is the use of elements such as dynamics combined with technical skills to enhance performance</p>
<b>genre conventions</b>	<p>in Media Arts, the established and accepted rules for constructing stories and ideas in a particular style</p>
<b>improvisation</b>	<p>spontaneous, creative activity applying the elements of an art form;</p> <p>in Drama, a spontaneous enactment taking on roles and situations to create dramatic action and extend an idea; usually short, and structured into a complete little play</p>
<b>materials</b>	<p>physical resources, equipment including technologies, and information used to make artworks (e.g. paint, digital camera, pencil, drum and/or clarinet)</p>
<b>notation</b>	<p>in Music, written symbols that represent and communicate sound; notation can be invented, recognisable to a traditional style or culture, or digitally created</p>
<b>role</b>	<p>In Drama, is the adoption and identification and portrayal of a person's values, attitudes, intentions and actions and portraying these as imagined relationships, situations and ideas in dramatic action</p>

Term	Description
<b>style</b>	the influencing context of an artwork (e.g. Romanticism in music)
<b>technical skills</b>	<p>combination of proficiencies in control, accuracy, alignment, strength, balance and coordination in an art form that develop with practice;</p> <p>in Dance, proficiencies developed through the acquisition of appropriate strength, flexibility, coordination and endurance in the performance of body actions, locomotor and non-locomotor movements, and developed with practice to perform in specific dance styles</p> <p>in Music, proficiencies developed with practice in order to sing or play instruments</p>
<b>technique</b>	in Visual Arts, the manner of making or skills used in making an artwork
<b>technologies</b>	the tools and equipment that can be materials for making and responding; in Media Arts, one of the five key concepts
<b>viewpoints</b>	a collection of perspectives, lenses or frames through which artworks can be explored and interpreted
<b>visual conventions</b>	in Visual Arts, combinations of components and approaches, such as combinations of elements, design principles, composition and style
<b>visual arts practices</b>	<p>in Visual Arts, <i>visual arts practices</i> are:</p> <ul style="list-style-type: none"> <li>• spaces <ul style="list-style-type: none"> <li>– recognising the meaning of studio, and adopting appropriate behaviour in the studio as a specialised space, for example, cleaning up, organising materials, naming work and exhibiting work</li> </ul> </li> <li>• skills <ul style="list-style-type: none"> <li>– investigative — researching, discovering and reinterpreting artworks from various viewpoints as artist and audience</li> <li>– observational — seeing, noticing and viewing critically</li> <li>– practical — use of visual arts materials, equipment and instruments</li> </ul> </li> <li>• processes <ul style="list-style-type: none"> <li>– investigating, determining, conceiving, experimenting, questioning, predicting, testing, evaluating, comparing, analysing, observing, identifying and connecting</li> </ul> </li> </ul> <p>see ACARA’s Examples of knowledge and skills in:</p> <ul style="list-style-type: none"> <li>• Year 7 and Year 8 Visual Arts: <a href="http://www.australiancurriculum.edu.au/the-arts/visual-arts/Examples#7-8">www.australiancurriculum.edu.au/the-arts/visual-arts/Examples#7-8</a></li> <li>• Year 9 and Year 10 Visual Arts: <a href="http://www.australiancurriculum.edu.au/the-arts/visual-arts/Examples#9-10">www.australiancurriculum.edu.au/the-arts/visual-arts/Examples#9-10</a></li> </ul>