Creative Arts

2004 (updated 2011)
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Approach A: VET certificates

1. VET certificates — Creative Arts Study Area Specification

This approach offers certificates from nationally endorsed training packages in the arts at Certificate I and II levels.

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<th>Certificate II</th>
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<td>CUE03 Entertainment Training Package</td>
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<td>CUE20103 Live Production, Theatre and Events</td>
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<tr>
<td>CUF07 Screen and Media Training Package</td>
<td>CUF10107 Creative Industries</td>
<td>CUF20107 Creative Industries (Media)</td>
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<td>CUS09 Music</td>
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<td>CUS20109 Music</td>
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<tr>
<td>CUV11 Visual Arts, Crafts and Design Training Package</td>
<td>CUV10111 Visual Arts</td>
<td>CUV20111 Visual Arts</td>
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<tr>
<td></td>
<td>CUV10211 Aboriginal or Torres Strait Islander Cultural Arts</td>
<td>CUV20211 Aboriginal or Torres Strait Islander Cultural Arts</td>
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</table>

There are a large variety certificates and certificate structures based on core and elective units of competency available in the arts. A number of certificate structures have been selected. Many schools will be able to offer one or more of them. The Queensland Studies Authority (QSA) can provide support for these certificates in terms of:

- advice in accordance with Australian Quality Training Framework (AQTF) standards and guidelines
- advice on the relevant units of competency within these certificates
- access to the units of competency via a link to the Training.gov.au (TGA) website <www.training.gov.au>
- advice on competency-based assessment
- sample delivery and assessment strategies
- facilitating access to resources
- information on registration requirements.

This support may be accessed on the QSA website, <www.qsa.qld.edu.au>, under Years 10-12 > VET - Vocational education and training.

Schools may wish to design their own programs from any arts training package. A certificate may be delivered over four semesters.

2. Certificates offered in this approach

2.1 CUE20103 Certificate II in Live Production, Theatre and Events

The CUE20103 Certificate II in Live Production, Theatre and Events is based on units of competency selected from the CUE03 Entertainment Training Package.
To achieve the qualification, students must achieve competence in units that meet the qualification packaging rules.

Training packages are amended periodically to reflect the latest industry practices. For information on certificate structure for this approach, download the latest version by going to the Training.gov.au (TGA) website <www.training.gov.au> and locating information about the training package.

### 2.2 CUF10107 Certificate I in Creative Industries

The CUF10107 Certificate I in Creative Industries is based on units of competency selected from the CUF07 Screen and Media Training Package. This qualification allows learners to develop basic skills and knowledge to prepare for work in the creative industry sector.

To achieve the qualification, students must achieve competence in units that meet the qualification packaging rules.

Training packages are amended periodically to reflect the latest industry practices. For information on certificate structure for this approach, download the latest version by going to the Training.gov.au (TGA) website <www.training.gov.au> and locating information about the training package.

### 2.3 CUF20107 Certificate II in Creative Industries (Media)

The CUF20107 Certificate II in Creative Industries (Media) is based on the units of competency from CUF07 Screen and Media Training Package. This qualification allows learners to develop skills and knowledge to prepare for work in the creative industries sector.

To achieve the qualification, students must achieve competence in units that meet the qualification packaging rules.

Training packages are amended periodically to reflect the latest industry practices. For information on certificate structure for this approach, download the latest version by going to the Training.gov.au (TGA) website <www.training.gov.au> and locating information about the training package.

### 2.4 CUS20109 Certificate II in Music

The CUS20109 Certificate II in Music is based on units of competency selected from the CUS09 Music Training Package.

To achieve the qualification, students must achieve competence in units that meet the qualification packaging rules.

Training packages are amended periodically to reflect the latest industry practices. For information on certificate structure for this approach, download the latest version by going to the Training.gov.au (TGA) website <www.training.gov.au> and locating information about the training package.

### 2.5 CUV10111 Certificate I in Visual Arts

The CUV10111 Certificate I in Visual Arts is based on units of competency selected from the CUV11 Visual Arts, Crafts and Design Training Package.

To achieve the qualification, students must achieve competence in units that meet the qualification packaging rules.

Training packages are amended periodically to reflect the latest industry practices. For information on certificate structure for this approach, download the latest version by going to

2.6 CUV20111 Certificate II in Visual Arts

The CUV20111 Certificate II in Visual Arts is based on units of competency selected from the CUV11 Visual Arts, Crafts and Design Training Package.

To achieve the qualification, students must achieve competence in units that meet the qualification packaging rules.

Training packages are amended periodically to reflect the latest industry practices. For information on certificate structure for this approach, download the latest version by going to the Training.gov.au (TGA) website <www.training.gov.au> and locating information about the training package.

2.7 CUV10211 Certificate I in Aboriginal or Torres Strait Islander Cultural Arts

The CUV10211 Certificate I in Aboriginal or Torres Strait Islander Cultural Arts is based on units of competency selected from the CUV11 Visual Arts, Crafts and Design Training Package.

To achieve the qualification, students must achieve competence in units that meet the qualification packaging rules.

Training packages are amended periodically to reflect the latest industry practices. For information on certificate structure for this approach, download the latest version by going to the Training.gov.au (TGA) website <www.training.gov.au> and locating information about the training package.

2.8 CUV20211 Certificate II in Aboriginal or Torres Strait Islander Cultural Arts

The CUV20211 Certificate II in Aboriginal or Torres Strait Islander Cultural Arts is based on units of competency selected from the CUV11 Visual Arts, Crafts and Design Training Package.

To achieve the qualification, students must achieve competence in units that meet the qualification packaging rules.

Training packages are amended periodically to reflect the latest industry practices. For information on certificate structure for this approach, download the latest version by going to the Training.gov.au (TGA) website <www.training.gov.au> and locating information about the training package.
3. **Work placement**

VET programs, whether delivered by schools or other institutions, should include quality work placement for a number of reasons:

- it is necessary for industry recognition of training completed by students in an institutional setting
- it provides the opportunity for school students to become confident and capable in applying off-the-job knowledge and skills to workplace standards (according to the relevant Training Package) in actual workplace settings
- it provides the opportunity for school students to acquire generic workplace competencies (employability or generic skills) that are highly valued by employers; these skills are not necessarily acquired in institutional settings.

Therefore, it is strongly recommended that students are given the opportunity for work placement: the equivalent of 10 days for Certificate I level and 20 days for Certificate II level. This could include part-time, paid or unpaid work.

4. **Higher qualifications**

Students who complete the Certificate II qualifications should be given the opportunity to commence a VET qualification at a higher level through a TAFE or a private provider. Schools should form partnerships to meet the diverse vocational needs of young people:

- to identify suitable programs for the senior phase of learning
- by working with other registered training organisations (RTOs) for delivery of content and conduct of assessment
- with business or community groups for work placement, employment opportunities and support for professional development.
Approach B: Vocational learning strands

1. Rationale

The Arts are the common threads of life in all communities and are mirrors of society’s aspirations. In this syllabus, the term “arts” embraces studies in and across dance, drama, media, music, and visual art. Artist practitioners fulfil many roles in a community, such as maker, performer/presenter, technician and manager. The Creative Arts syllabus provides opportunities for students to explore these roles through active engagement with one or more of the arts, and to understand the different careers available in the industry. By taking on some practitioners’ roles, students are exposed to authentic arts industry practices in which they learn to view the world from different perspectives and experiment with different ways of sharing ideas and feelings.

Arts making involves the integration of objective knowledge of the world with subjective experience and perception. It involves taking a raw mental image, idea or feeling and giving it a form (an arts work) that makes it aesthetically satisfying to the artist. To do this, students learn about aesthetic codes and symbol systems and use their senses as a means of understanding and responding to their own and others’ arts works. In this way students’ imaginative, emotional, aesthetic, analytical and reflective experiences are heightened, fostering creativity and developing problem-solving skills.

Within and/or across the particular arts studied, students explore and apply techniques, processes and technologies individually and/or in groups to express ideas that serve particular purposes. They gain practical skills, employ essential terminology, investigate “solutions” to “problems”, and make choices to communicate through their arts making. These skills are acquired through specialising in one or more of the arts or through broad-based multi-arts courses of study.

Students also learn about workplace health and safety issues, effective work practices, and arts administration, leading to the acquisition of the industry skills needed by a beginner practitioner. Preparation for the workplace is further enhanced through fostering a positive work ethic, teamwork, and project management skills.

This study area specification recognises that the needs and interests of students vary considerably. Schools are given the flexibility to cater not only for students with interests in the more technical aspects of the arts, but also for those with interests in the more performance-based and creative aspects, that is, all approaches are vocationally oriented. With Approach B, schools may offer more than one strand to ensure that the wide range of students’ needs and interests are met.

Through involvement in one or more of the arts offered in this study area specification, becoming part of arts communities, and interacting with practising artists, students have their creative thinking nurtured as they follow processes from conception to realisation, and work hard to communicate ideas of personal importance. They gain confidence and self-esteem, and value their contribution to the social and cultural lives of their schools and local communities. In so doing, students develop a positive attitude to learning and are encouraged to maintain their arts interests in life-long pursuits beyond school.
The teaching and learning contexts of this study area specification also provide opportunities for the development of the seven key competencies. In a course of study from this syllabus, students are involved primarily in communicating ideas and information through arts making. Arts making often involves students working with others and in teams. It is supported by collecting, analysing and organising information, planning and organising activities, investigating “solutions” to “problems”, using suitable technologies and, where relevant, employing mathematical ideas and techniques.

When understood fully and employed meaningfully, the Arts are crucial in helping schools and students make connections between imagination and learning, between thinking and feeling, between the self and the environment and between the individual and society. Thus participation in the Arts engages students in processes that connect thinking, feeling and sensory experiences.

2. Aims

Students should:

• create and make arts works for particular purposes
• value themselves as artists through emerging self-worth and self-confidence
• operate in one or more of the practitioners’ roles (maker, performer/presenter, technician, manager)
• develop knowledge about particular arts, aesthetic codes and symbolic languages in a range of contexts
• understand the contribution practitioners make in communicating social and cultural practices and personal experience
• develop knowledge about, and be able to apply relevant workplace health and safety practices
• build practical skills and techniques that may lead to further engagement in the arts — industry, education, or leisure
• reflect on their arts making and how purposes are communicated
• gain enjoyment and satisfaction through artistic expression
• appreciate the importance of a positive approach to working with others in an ethical manner
• increase their confidence and skills to work independently
• acquire suitable strategies that will help them function effectively in the workplace.

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1 The seven key competencies referred to in this subject are: KC1: collecting, analysing and organising information; KC2: communicating ideas and information; KC3: planning and organising activities; KC4: working with others and in teams; KC5: using mathematical ideas and techniques; KC6: solving problems; KC7: using technology.
3. General objectives

The objectives are affective and arts making. Student achievement of affective objectives is not summatively assessed. In this syllabus, an arts work is defined as anything that results from arts making. It may be creative or functional, and may take any form related to one or more of the arts.

3.1 Affective

Students should:

- become aware of how arts works relate to social and cultural contexts
- appreciate the potential of arts making to communicate meanings
- enjoy and value their own and others’ arts works
- develop confidence to communicate through arts works in an informed manner.

3.2 Arts making

This objective has three interdependent aspects: exploring, knowing, and expressing.

Exploring refers to investigating processes and skills to communicate purposes through arts works while working independently and/or in a group. Purposes could range from the creative to the functional.

Students should:

- explore arts-making processes and skills
- investigate “solutions” to arts-making “problems”
- make choices to communicate purpose(s) through arts works.

Knowing refers to being able to recall processes, essential terminology and safe practices associated with arts making in the chosen arts area(s).

Students should recall:

- processes used in the arts area(s)
- essential terminology
- workplace health and safety practices.

Expressing refers to demonstrating the practical aspects of arts making while completing or working towards the completion of arts works, working independently and/or in a group, within specified timeframes.

Students should:

- demonstrate the practical skills and techniques required for the expressing of purposes through arts works
- apply workplace health and safety practices specific to the chosen arts area(s)
- work independently and/or collaboratively to achieve goals within specified timeframes.
4. Course organisation

4.1 Overview

4.1.1 Strands

Approach B is made up of the nine strands, as listed in Table 2. All strands have a vocational orientation with development of knowledge and skills of the artist practitioner. Schools may offer one or more of the nine strands depending on student interests and needs, teacher expertise, and school and community resources.

| A. | Dance Studies |
| B. | Drama Studies |
| C. | Media Studies |
| D. | Multimedia Studies |
| E. | Multi-arts Studies |
| F. | Music Studies |
| G. | Performance Studies |
| H. | Photo-imaging studies |
| I. | Visual Art Studies |

4.1.2 Time allocation

The minimum number of hours of timetabled school time including assessment that each strand has been designed to cater for is 55 hours per semester. A course of study for a strand is over four semesters and requires a minimum of 220 hours.
4.2 Study area core

The study area core outlined in this section is common to each of the nine strands, and should be integrated into the units of work over the two years of study. The study area core is designed to introduce students to a range of industry opportunities and “at work” (relating to school and/or industry) requirements. It is intended that the core be viewed in relation to the selected practitioners’ roles (refer to Section 4.4) to ensure relevance. A minimum of 10 hours is allocated to the study area core.

The following provide possible ideas that could be developed. They are not exhaustive or prescriptive.

4.2.1 Industry opportunities

Students could investigate:

- career opportunities and pathways, e.g:
  - different sectors of the arts industry
  - major arts industry bodies and associations
  - economic and social significance of the industry and the role of local communities
  - specific features of the local or regional industry
  - attend career expositions
  - interact with artist-practitioners
  - discuss careers with school guidance officer

- industry standards
  - discuss effects of new technologies on current work practices, structures of organisations
  - awareness of current issues in the arts industry

- communicating ideas and information, e.g:
  - relevant terminology and/or technology
  - collect, organise and record information in the required time frame and in the specific format for the chosen arts area(s)
  - take into account cultural differences in arts making
  - share current practice with others.

4.2.2 “At work” requirements

Students could investigate:

- working in teams, e.g.
  - understand roles, responsibilities and interrelationships in an arts industry environment
  - set priorities, goals, targets within time frames specific to the tasks

- communication skills, e.g.
  - discuss issues, problems and conflicts with team members and ways of dealing with these through mediation, negotiation and conciliation
  - consult the community
  - promote arts works to a variety of audiences
  - liaise with clients

- self management, e.g.
  - time management
prioritising
- task preparedness
- take into account time and resource restraints in fulfilling work requirements

- workplace health and safety, e.g.
  - develop knowledge of, and apply laws and regulations in the relevant arts industry or industries
  - seek advice from teacher, supervisor or artist to ensure compliance with regulations
  - promptly notify relevant authorities of risks and incidents
  - review regulations before commencing arts-making activities; maintain workplace in a safe condition
  - work safely, ensuring activities do not present a hazard to fellow workers or the public; use suitable clothing, footwear and personal protection equipment
  - develop knowledge of hazards and follow emergency procedures

- legal and ethical issues, e.g.
  - defamation, libel, slander, plagiarism, appropriation, privacy issues (such as capturing images), intellectual and cultural property, copyright
  - responsibilities and consequences of copyright procedures (refer to Section 7.1 for further information).

4.3 Workplace health and safety

Schools must ensure that when they offer this study area specification they comply with the requirements of the Workplace Health and Safety Act 1995. Teachers must evaluate all risks inherent in any student activities so that the health and safety of students, teachers and any others involved in such activities are not jeopardised. Teachers should refer to the risk management documents in their school and consult the school Workplace Health and Safety Officer about proposed activities. Risk management involves identifying any potential hazards, assessing the likelihood of injury, devising procedures to control or minimise the risk, and evaluating the effectiveness of these procedures.

To ensure that all students are closely supervised, it is recommended that the sizes of classes reflect the potential risks inherent in the activities. In Creative Arts, there is the potential for physical injury for both teachers and students. Teachers need to assess the risk posed by things such as:

- electrical equipment: e.g. sound and lighting equipment, cameras, cabling, kilns, computers
- props, staging, special effects
- toxic and hazardous materials, inadequate ventilation and storage
- the nature of floor surfaces — suitability, size and cleanliness
- the number, gender, experience level and enthusiasm of students in relation to the planned activity
- the potential for physical injury in high-energy games, exercises, experimentation with movements, vocal work and performances when warm-up activities are omitted
- noise and lighting levels.

Teachers should ensure that students understand and use suitable safety procedures when engaged in all art-making activities.
For further information consult the resources section and the following publications:

- Education Queensland’s website — <http://education.qld.gov.au>
- From the Catholic Education Centre: Workplace Health and Safety Resource Folder.

### 4.4 The roles of the artist–practitioner

Courses of study based on any of the strands are to encourage students to work towards becoming artist-practitioners. A practitioner is one who has many roles; is skilled, an expert, trained and professional; is a creator of possibilities who reflects on practice in the expressing of arts works. A practitioner, then, is one who aims for excellence.

To create possibilities, the student practitioner explores ideas from different starting points and in different ways using direct experience, observation, curiosity, research, imagination and emotions. To communicate possibilities through arts works, student practitioners use a developing repertoire of arts skills, techniques and processes and their own visual, aural, kinaesthetic and tactile senses. They do this individually and in groups, and at all times behave safely, ethically and responsibly.

In reflecting not only on the processes of creating possibilities, but also on the responses of others to their arts works, student practitioners are able to make choices based on personal experiences, their idiosyncratic interpretations of a range of stimuli, and self-expression. Therefore, courses of study should:

- be based on real-life professional industry practices
- be based on units of work that emphasise the practitioner, including one or more of the practitioner’s roles, singly and/or in combinations depending on the arts area(s) and arts works
- inform students of professional associations and support networks
- investigate what it means to be an artist in a school and/or local community
- cater for students who will go on to become professional artists or work in an arts industry.

Students work within and across roles depending on the units of work selected by the school. They should have opportunities to develop a range of skills and may specialise in a role or roles.

For the purpose of this document, the roles of the practitioner are:

- maker
- performer/presenter
- technician
- manager.

These roles should not be viewed as necessarily separate or mutually exclusive. Depending on the arts work, the roles may be overlapping and/or complementary, and different roles may assume more importance or have more emphasis at different times of the arts-making processes.
4.4.1 Maker

The role of maker could include:

- conceptualising/designing and/or creating new arts work from various stimuli
- interpreting and/or implementing a brief, e.g. composition, choreography, scriptwriting, film-making, storyboard, multi-arts festival, lighting design, public arts project
- becoming aware of workable space
- making and/or arranging arts works according to the brief, e.g. setting up lighting, preparing sets, editing, printing fabric, layout
- selecting, assembling, and combining conventional and non-conventional media
- enhancing existing arts works, e.g. set design, lighting, arranging a piece of music, curating, dance repertoire, film score, animated title sequence, embellishing costumes
- awareness and understanding of the potential of “tools of the trade”
- becoming familiar with the properties of selected human and physical resources
- using available and emerging technology, media, techniques and approaches in conventional and unconventional ways
- working across arts areas
- reflecting on practice.

4.4.2 Performer/presenter

The role of performer/presenter could include:

- performing/presenting arts work to an audience (including a virtual audience), e.g. actor, gallery guide, curator, rock musician, disk jockey, dancer, puppeteer, performance artist, stunt person, street artist
- creating arts work from various stimuli
- performing/presenting as an individual or within a group
- communicating the purpose(s) of performances and presentations
- conceptualising/designing and/or creating new arts work from various stimuli
- interpreting existing arts works, e.g. acting, playing, singing, dancing, curating
- awareness and understanding of the potential of “tools of the trade”
- becoming familiar with properties of selected human and physical resources
- using available and/or emerging technology, media, techniques and approaches in conventional and unconventional ways
- working across arts areas
- reflecting on practice.
4.4.3 Technician

The role of technician could include:

• acquiring in-depth knowledge of the arts area(s) and medium
• using available and/or emerging technology, media, techniques and approaches in conventional and unconventional ways
• using equipment to support the performance and presentation of arts works, e.g. operating, assembling, dismantling, maintaining, adapting, controlling, positioning
• making contact and liaising with those involved in the production of arts works
• understanding the technician’s role in the workplace and industry, including workplace, health and safety requirements
• developing and maintaining skills in technical aspects of the arts area(s)
• becoming aware of current and emerging industry practices
• conceptualising/designing and/or creating new arts works from various stimuli
• enhancing existing arts works, e.g. framing, computer manipulation, lighting, sound, photography, desktop publishing, costume dressing
• awareness and understanding of the potential of “tools of the trade”
• becoming familiar with properties of human and physical resources related to arts making, e.g. agility of dancers, basic acoustics, power requirements of sound systems, venue size, exhibition space
• working across arts areas
• reflecting on practice.

4.4.4 Manager

The role of manager could include:

• assisting in coordinating, planning and organising component(s) of the arts area(s)
• developing an awareness of:
  – administrative procedures
  – roles within organising committees
  – marketing and advertising
  – budgeting
  – grants and funding
• acting in various capacities, e.g. box office manager, fund raiser, bumping in and bumping out a show, exhibition installer, producer, roadie, events manager
• making contact and liaising with those involved in the production of arts works
• becoming familiar with school–community–industry links
• assisting in the realisation of arts work(s), e.g. promotion, rehearsal schedules, events management, publication, workplace health and safety
• becoming familiar with properties of human and physical resources related to arts making, e.g. types of lighting, sound systems, individual and group requirements, features of venue
• using available technology, media and techniques
• working across arts areas
• reflecting on practice: project evaluation.
4.5 Considerations in the selection of a strand
To assist teachers in the selection of strands, schools should consider the following questions:

- Which successful learning experiences do you currently provide in an arts context that students enjoy?
- Are there existing and potential opportunities within the school and/or wider community to acknowledge students’ participation in the arts?
- What are your students’ interests and experiences?
- What are arts industry employment requirements?
- What other arts training opportunities are available in the community that link to the chosen strands?
- What opportunities are there in the community for work placement or experience?

4.6 Steps in developing a course of study
1. Determine authentic purposes or directions depending on students’ interests and needs, and own school and community contexts.
2. Select a strand or strands to suit school purposes or directions, taking the considerations listed in Section 4.5 into account.
3. Decide on the arts area(s) and possible nature of the arts works as these decisions will determine time allocation, teacher expertise, resources and the selection of units of work.
4. Select the relevant units of work from Section 4.10 as the starting point for developing learning experiences. The time suggested for each unit is a minimum of 20–30 hours involving teacher contact. This is a guide only, as some units may require substantial time allocation depending on the arts works. Schools may also devise additional units totalling no more than 30 hours per strand.
5. Select particular practitioners’ roles (maker, performer/presenter, technician, manager) to emphasise the practical nature of artists’ work (singly or in combination) in and across the units.
   Over the two-year course, it is expected that, in working towards or becoming a practitioner, students will:
   - develop an awareness of all of the roles outlined in Section 4.4
   - demonstrate knowledge of, and skills in, more than one role.
6. Determine the sequence of units across the two years, allowing flexibility to incorporate arts experiences and or excursions.
7. Integrate the study area core (Section 4.2) into units where suitable (a minimum of 10 hours), ensuring that it is made specific to the arts area(s) and arts works.
8. Integrate relevant arts language education (Section 4.8) and quantitative concepts and skills (Section 4.9) into the units of work.
9. Check on copyright issues (Section 7.1) and workplace health and safety regulations (Section 4.3).
4.7 Course of study structure options

There are two possible structures for a course of study for each strand chosen.

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<th>Course of study</th>
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<tbody>
<tr>
<td>adapted syllabus units of work</td>
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<tr>
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<tr>
<td>= minimum 220 hours</td>
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<tr>
<td>OR</td>
</tr>
<tr>
<td>adapted syllabus units of work</td>
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<tr>
<td>+ school-devised units of work</td>
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<tr>
<td>(maximum total 30 hours)</td>
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<tr>
<td>= minimum 220 hours</td>
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The course is outlined on a study plan and retained by the school. A separate study plan is developed for each strand chosen. Section 4.10 provides 36 units of work that serve as starting points for developing courses of study, and Section 4.11 provides seven examples of how courses might be constructed. Schools may choose to use these as a basis for developing their own courses.

4.8 Arts language education

Language is a means by which meaning is constructed, shared and communicated. All teachers are responsible for language education. In this study area specification, the emphasis in learning experiences and assessment is on the practical nature of arts making. The language used to support arts making is specific to the arts area and may be visual, oral, aural or written, or be a combination of some or all of these.

To develop skills in arts language, students should be encouraged to:

- use suitable and effective language for particular purposes and for different audiences
- select and sequence ideas and information to communicate meaning
- use essential terminology for the arts area(s) being studied
- use the conventions of grammar, spelling, punctuation and layout as required by the task
- become familiar with both the format and the language of assessment instruments.
Table 3: Suggested ways of developing students’ facility with language

<table>
<thead>
<tr>
<th>Drawing upon sources of information, such as:</th>
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<tbody>
<tr>
<td>observations</td>
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<tr>
<td>demonstrations</td>
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<tr>
<td>explorations</td>
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<tr>
<td>lectures</td>
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<tr>
<td>interviews</td>
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<tr>
<td>discussions</td>
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<tr>
<td>artist practitioners</td>
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<tr>
<td>galleries</td>
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<tr>
<td>exhibitions</td>
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<tr>
<td>live theatres</td>
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<tr>
<td>live music performances</td>
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<tr>
<td>music scores</td>
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<tr>
<td>books</td>
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<tr>
<td>catalogues</td>
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<tr>
<td>computer software</td>
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<tr>
<td>magazines</td>
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<tr>
<td>newspapers</td>
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<tr>
<td>broadcast media</td>
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<tr>
<td>advertisements</td>
</tr>
<tr>
<td>safety manuals</td>
</tr>
<tr>
<td>videos, films, CD-ROMs, DVDs</td>
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<tr>
<td>the internet</td>
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<table>
<thead>
<tr>
<th>Using language for the purposes of:</th>
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<tbody>
<tr>
<td>developing an idea</td>
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<tr>
<td>conveying meanings</td>
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<tr>
<td>explaining choices</td>
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<tr>
<td>designing a product</td>
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<tr>
<td>interpreting ideas and images</td>
</tr>
<tr>
<td>explaining a relationship</td>
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<tr>
<td>arguing a proposition</td>
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<tr>
<td>proposing action</td>
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<tr>
<td>reporting results</td>
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<tr>
<td>giving instructions</td>
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<tr>
<td>persuading</td>
</tr>
<tr>
<td>describing a process</td>
</tr>
<tr>
<td>formulating an hypothesis</td>
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<tr>
<td>designing an experiment</td>
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<table>
<thead>
<tr>
<th>Presenting information in forms such as:</th>
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<tbody>
<tr>
<td>sketches</td>
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<tr>
<td>scripts</td>
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<tr>
<td>choreographic outlines</td>
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<tr>
<td>models</td>
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<tr>
<td>moving images</td>
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<tr>
<td>objects</td>
</tr>
<tr>
<td>photographs</td>
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<tr>
<td>CD-ROMs, DVDs</td>
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<tr>
<td>marquettes (miniature replicas, or small models, of the real thing)</td>
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<td>notation signs and markings</td>
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<tr>
<td>compositions</td>
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<tr>
<td>lyrics</td>
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<tr>
<td>soundscapes</td>
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<tr>
<td>storyboards</td>
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<tr>
<td>oral reviews and presentations</td>
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<tr>
<td>live performances</td>
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<tr>
<td>seminars</td>
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<td>discussions</td>
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<tr>
<td>demonstrations</td>
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<tr>
<td>grant applications</td>
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<td>short written responses</td>
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<td>web pages</td>
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</tbody>
</table>

4.9 Quantitative concepts and skills

At times, learning experiences relating to exploring, knowing and expressing may require students to develop and apply numerical and mathematical concepts and skills.

Depending on the arts area, these could include activities such as:

- comprehending basic concepts and terms underpinning number, space, volume, quantity, and measurement
- recognising and manipulating patterns
- calculating and applying basic mathematical procedures
- using calculators and computers
- interpreting tabular and graphic information on, for example, decibel levels, costs associated with a production or presentation, community participation
- using skills or applying quantitative concepts when presented with visual, structural or curatorial “problems”.

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CREATIVE ARTS 2004 (UPDATED 2011)

16
4.10 Units of work

4.10.1 Overview

The units of work and the practitioners’ roles that could be emphasised are listed alphabetically by title in Table 4. These emphases are examples only, and will vary depending on the individual school’s course of study.

All units reflect the aims and general objectives of the syllabus, include suggestions that schools could choose to follow, and offer flexibility to cater for a wide variety of students and school contexts.

The units of work also provide opportunities for students to develop the seven key competencies noted earlier. All units involve students in communicating ideas and information through arts making. Many units involve students in planning and organising activities, investigating “solutions” to “problems”, and working with others and in teams. Some units require the collecting, analysing and organising of information, as well as “using technology” and “using mathematical ideas and techniques”.

The unit framework consists of suggestions under the following headings:
- related terminology or subject matter
- technology that could be incorporated
- workplace health and safety considerations
- relevant skills and techniques
- other learning experiences
- possible forms the arts work could take
- possible practitioners’ roles that could be emphasised.

The suggestions within each unit are provided as a guide or starting point only. They offer ideas and may be adapted to develop a course of study. In adapting units of work, schools should, where possible, provide opportunities for students to:
- engage in discussions and workshops with professional practitioners
- experience authentic arts works by attending or visiting exhibitions, museums, galleries, professional and community theatres, recording studios, radio and television stations, theatre and dance groups, orchestras, rock bands, performances by choirs.
- explore possibilities in arts making in ways that suit their own interests and creativity
- move beyond the conventions of the arts area(s) in a safe working environment
- work cooperatively in groups to achieve shared goals
- practice skills, techniques and processes, and develop expertise
- reflect on their arts making by explaining orally (to the teacher or peers) why they made the choices they did in creating the arts work(s) — the justifications could refer to direct personal experiences, their idiosyncratic interpretations, and self-expression.

To ensure suitability of content, sensitivity to social and cultural issues, beliefs and values, and safety of participants, schools are advised to preview and use discretion with:
- school resources and public arts works, e.g. art exhibitions, plays, movies, song lyrics, dances
- students’ arts works that are intended for public audiences.
Table 4: Possible emphases of practitioners’ roles in the units of work reflecting authentic industry practice

<table>
<thead>
<tr>
<th>Unit of work</th>
<th>Maker</th>
<th>Performer/presenter</th>
<th>Technician</th>
<th>Manager</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Acting</td>
<td>✔</td>
<td>✔</td>
<td></td>
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<tr>
<td>2. Acting for film and television</td>
<td>✔</td>
<td></td>
<td></td>
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<tr>
<td>3. Aerobics/dance as exercise</td>
<td>✔</td>
<td>✔</td>
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<td></td>
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<tr>
<td>4. Animation</td>
<td>✔</td>
<td></td>
<td>✔</td>
<td>✔</td>
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<tr>
<td>5. At the movies</td>
<td>✔</td>
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<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>6. Auditioning</td>
<td>✔</td>
<td></td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>7. Community arts</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>8. Craft</td>
<td>✔</td>
<td></td>
<td>✔</td>
<td>✔</td>
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<tr>
<td>9. Creative makeup design</td>
<td>✔</td>
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<tr>
<td>10. Dance and technology</td>
<td>✔</td>
<td></td>
<td>✔</td>
<td>✔</td>
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<tr>
<td>11. Dance for particular populations</td>
<td>✔</td>
<td>✔</td>
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<tr>
<td>12. Dance performance</td>
<td>✔</td>
<td>✔</td>
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<tr>
<td>13. Design</td>
<td>✔</td>
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<td>✔</td>
<td>✔</td>
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<tr>
<td>14. Digital imaging</td>
<td>✔</td>
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<tr>
<td>15. Documenting through media</td>
<td>✔</td>
<td>✔</td>
<td></td>
<td>✔</td>
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<tr>
<td>16. Drama performance</td>
<td>✔</td>
<td>✔</td>
<td></td>
<td>✔</td>
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<tr>
<td>17. Event management</td>
<td>✔</td>
<td></td>
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<tr>
<td>18. Fashion/costume design and the arts</td>
<td>✔</td>
<td></td>
<td>✔</td>
<td>✔</td>
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<tr>
<td>19. Fine Art</td>
<td>✔</td>
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<td>✔</td>
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<tr>
<td>20. Image software and the arts</td>
<td>✔</td>
<td></td>
<td>✔</td>
<td>✔</td>
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<tr>
<td>21. Improvisation</td>
<td>✔</td>
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<td>✔</td>
<td>✔</td>
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<tr>
<td>22. Instrumental music</td>
<td>✔</td>
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<td>✔</td>
<td>✔</td>
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<tr>
<td>23. Lighting and sound technologies</td>
<td>✔</td>
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<td>✔</td>
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<tr>
<td>24. Manipulating the media</td>
<td>✔</td>
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<td>✔</td>
<td>✔</td>
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<tr>
<td>25. Media in the making</td>
<td>✔</td>
<td></td>
<td>✔</td>
<td>✔</td>
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<tr>
<td>26. Music creation</td>
<td>✔</td>
<td></td>
<td>✔</td>
<td>✔</td>
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<tr>
<td>27. Music management</td>
<td>✔</td>
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<td></td>
<td></td>
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<tr>
<td>28. Music performance</td>
<td>✔</td>
<td></td>
<td>✔</td>
<td>✔</td>
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<tr>
<td>29. Photography</td>
<td>✔</td>
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<td>✔</td>
<td>✔</td>
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<tr>
<td>30. Physical theatre</td>
<td>✔</td>
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<td>✔</td>
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<tr>
<td>31. Scripting</td>
<td>✔</td>
<td></td>
<td></td>
<td>✔</td>
</tr>
<tr>
<td>32. Set and props design and construction</td>
<td>✔ and/or</td>
<td></td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>33. Sound technology</td>
<td>✔</td>
<td></td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>34. Stage combat</td>
<td>✔</td>
<td>✔</td>
<td></td>
<td>✔</td>
</tr>
<tr>
<td>35. Stage management</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>36. Writing submissions for arts funding</td>
<td>✔</td>
<td></td>
<td>✔</td>
<td>✔</td>
</tr>
</tbody>
</table>
4.10.2 Units of work as starting points for courses of study

References to software in the units are of a generic nature because of the rapidity of upgrades and new releases. Specific examples are listed in the resources section, together with websites that review relevant software.

1. Acting

This unit provides students with opportunities to explore the craft of acting within a variety of contexts, style and approaches for stage work.

Learning experiences

Students could:
- become familiar with terminology such as: character, style, improvisation, text analysis, proscenium, in-the-round, blocking
- operate technology such as a video camera, television and video player
- develop knowledge of workplace health and safety issues such as:
  - stage entrances and exits
  - lighting glare
  - proximity of cables
  - temporary props
  - sound levels
- develop skills and techniques such as:
  - voice control and movement
  - character development and analysis
  - script interpretation
  - workshopping
  - rehearsal of short scenes and monologues
  - acting styles, such as comedy of manners, Method acting, physical theatre.

Arts works could take the form of: student-devised performances, polished improvisation, theatre-sports, performances of one-act or full-length plays, narrating, voiceovers in advertising, announcing events, acting as master of ceremonies.

Practitioners’ roles that could be emphasised: maker, performer.

2. Acting for film and television

This unit provides students with opportunities to develop skills in realistic acting, such as structuring scenes, using subtext and developing character, as well as technical matters specific to different film and television genres.

Learning experiences

Students could:
- become familiar with terminology such as: subtext, shooting schedule, hitting marks, eyelines, and framing
- operate technology such as a microphone and autocue
- develop knowledge of workplace health and safety issues such as:
  - electrical safety including positioning of cables, dollies, cords, booms
  - proximity of others
• location
• allergic reactions to makeup
• glare from lights
• use of special effects

• develop skills and techniques such as:
  – analysing a script for performance
  – workshopping
  – on-set etiquette
  – rehearsing short scenes for the camera
  – working with props
  – acting techniques such as the Method, Grotowsky, Meyerhold.

Arts works could take the form of: monologues, show reels, short films, a documentary, a soap opera, a real-time online school website performance, a school news broadcast.

Practitioners’ roles that could be emphasised: maker, performer/presenter.

3. Aerobics/dance as exercise

This unit provides students with opportunities to work in the area of dance as exercise. Experiences will focus on developing skills in the health-related/therapeutic aspects of dance, and on those skills required by aerobic dance instructors and choreographers.

Learning experiences

Students could:
• become familiar with terminology such as: aerobic, heart rate, low impact, grapevine, cardio-vascular, step touch, curls, V-steps, knee lifts, lunges, jumping jacks
• operate technology such as: CD player, video camera, heart rate monitor, radio microphone
• develop knowledge of workplace health and safety issues such as:
  – warm-ups and warm-downs to avoid injury
  – the need for unobstructed dance spaces
  – using appropriate footwear and surfaces for aerobic dance
• develop skills and techniques such as:
  – creating and selecting movement suitable for aerobic dance
  – manipulating spatial and dynamic elements to create aerobic dance sequences
  – knowledge and understanding of cardio-vascular fitness elements to shape and structure aerobic sequences
  – awareness of instructional techniques for running aerobic dance class
  – working independently
  – working within a group, solving problems, and making decisions.

Arts works could take the form of: an instructional aerobic dance video clip, an aerobic dance display, designing an aerobic workout for specific school or community group, participation in aerobic workout design at local gym.

Practitioners’ roles that could be emphasised: maker, performer.
4. Animation

This unit provides students with opportunities to develop and apply the skills and knowledge of fundamental and digital animation techniques to different formats.

Learning experiences

Students could:

- become familiar with terminology such as: rendering, scripting, storyboarding, digital/cell/flip book animation, frame rate, sequence, key frame, inbetweeners, tweening transitions, layers, claymation, DV stream
- operate technology such as graphic software, animation software, programs with animation options, movie production software, scanner, CD-ROM burner, digital cameras
- develop knowledge of workplace health and safety issues such as:
  - electrical safety – correct handling and maintenance of equipment
  - eye strain
  - posture
  - personal safety and security during filming, interviews and when on line
  - suitable safe filming locations
  - obtaining access permission to locations
- develop skills and techniques such as:
  - designing and producing scripts and storyboards
  - computer drawing, animating and rendering scenes and characters for keyframe animations
  - rendering to enhance form, space, light, shadow
  - creating movement sequences for characters and objects
  - clay model construction
  - keyframe animation production
  - developing an image sequence from a series of digital images
  - computer animating a sequence of drawings
- respond to client brief by:
  - brainstorming ideas in a group
  - determining scope and cost of project
  - liaising with production team and client.

Arts works could take the form of: community projects, advertising for cinema, television or World Wide Web, website presentations, a design brief, a school award night presentation, a folio of digital images on CD-ROM or DVD, a digital newsletter, an exhibition of student work, documentation of events or issues.

Practitioners’ roles that could be emphasised: maker, presenter, technician.
5. At the movies

This unit provides students with opportunities to develop skills in recognising and understanding the features of specific film genres, and creating experimental movie sequences while working within these genres.

**Learning experiences**

Students could:
- become familiar with terminology such as: arthouse production, film noir, drama, science fiction, foreign language films, western, animation, computer graphics (CGs)
- operate technology such as: DVD player, VCR and television, editing equipment, cameras, computers, software
- develop knowledge of workplace health and safety issues:
  - electrical safety
  - eye strain
  - posture
- develop skills and techniques such as:
  - identifying key features of film genres
  - viewing and deconstructing selected films
  - adapting the styles of particular genres for their own films
  - manipulating computer graphics
- make a short film sequence within a specific genre
- experiment with sequences in several genres
- create parodies of stereotypes, plot outlines, soundscapes, special effects.

*Arts works could take the form of:* short film sequences, a video clip, a CD-ROM of CG sequence, a folio of drawings, an audiotape of a soundscape, a movie poster, a movie short or an advertisement.

*Practitioners’ roles that could be emphasised:* maker.

6. Auditioning

This unit provides students with opportunities to develop skills for preparing for an audition. Students will select an audition piece used by industry professionals in the process of selecting talent.

**Learning experiences**

Students could:
- become familiar with concentration and relaxation techniques
- develop skills and techniques such as:
  - warm-ups, e.g. vocal, instrumental, physical
  - choosing an audition piece that allows the student to demonstrate skills and which has challenging characters that the student can identify with
  - cold readings or sight readings
  - rehearsing
  - improvising
  - following directions
interpreting and communicating the work

interviewing techniques

applying the “less is more” concept

coping with rejection and the disappointments of unsuccessful auditioning

self-evaluation to improve the audition

Compose an audition folio that displays a variety of information for an intended employer in the entertainment industry, e.g. a series of photographs (black and white and/or colour), visual and/or sound recordings, a résumé

Research the intended industry

Attend talks by guest artists and industry professionals

Attend industry talks about the audition process

Become familiar with audition venues

Become familiar with legal responsibilities

Gather information on casting agents (selecting the right person)

Membership of theatrical and media unions such as the Media Entertainment Arts Alliance (MEAA), Screen Producers' Association of Australia (SPAA), Australian Entertainment Industry Association (AEIA)

Gain understanding of legal issues such as contract signing

Become familiar with various types of audition processes such as:

- Open and closed auditions
- Specific and/or general auditions, e.g. auditioning for musicals
- Screen tests
- The “callback” process

Become involved in a mock audition

Observe other performers

Understand the need for wearing suitable clothing

Attend workshops to improve auditioning skills.

Arts works could take the form of: a folio, an audition monologue, a CD or DVD of arts works, screen test, show reel, mock audition, or résumé.

Practitioners’ roles that could be emphasised: performer/presenter, maker.

7. Community arts

This unit provides students with the opportunity to make arts works as community-based projects within or across arts areas. It focuses on access to, and participation in, arts reflecting the lives and interests of the communities concerned. Students could collaborate with members of their local community including artists-in-residence, and with institutions such as museums and galleries to make and display the arts works.

Learning experiences

Students could:

- Become familiar with terminology such as: ethical behaviour, accountability, not-for-profit, traditions, celebrations, cultural sensitivity, cultural diversity, community, amateur, professional, consensus, sponsorship

- Operate technology relevant to the arts works (see other units of work)
• develop knowledge of workplace health and safety issues relevant to the arts works (see other units of work)

• develop skills and techniques such as:
  – consulting and negotiating
  – collaborating, researching
  – devising arts work(s) in response to a given stimulus
  – planning and organising
  – applying for grants, e.g. from Arts Queensland, Festivals Australia
  – seeking sponsorship
  – publicising the arts works in the community
  – making a variety of arts works
  – performing/presenting to a variety of audiences

• consult and survey the community to ascertain needs in relation to arts activities

• be sensitive and respond to social and cultural issues in planning activities

• express their own culture and identity

• document the community’s reactions to the arts works, e.g. video, digital camera, audiotape, sketches, photographs.

Arts works could take the form of: murals, plays, public sculpture, a circus, banners, theatre sports, arts making workshops for a section of community, concerts, street theatre, children’s theatre, a playground mosaic, a festival (mask-making, puppet making, lanterns, kites, face-painting), exhibitions (school, local hall, galleries, museums), a documentary, a photo collage, community cultural events, a social dance, a website, an installation, a “Battle of the Bands”, touring school ensembles, or environmental art.

Practitioners’ roles that could be emphasised: maker, performer/presenter, technician, manager.

8. Craft

This unit provides students with the opportunity to develop skills in craft making that could relate to an individual’s hobbies or for the purpose of marketing the arts works. Craft could encompass pottery, leather and woodwork (turning, carving), textiles, papermaking, leadlighting, metalwork.

Learning experiences

Students could:

• become familiar with terminology specific to the craft area

• operate technology such as: potter’s wheel, power tools, hammers, cutters, chisels, looms, sewing machines, batik, soldering iron, glue gun, stove, leather punch

• develop knowledge of workplace health and safety issues such as:
  – safe use of equipment and materials to avoid damage to eyes and hands
  – care in lifting heavy objects
  – allergic reactions to chemicals and materials
  – temperature control and ventilation of the workspace

• develop skills and techniques such as:
  – hand building, throwing, forming, pressing, stamping and casting clay
  – combining materials such as ceramics, photocopy prints, leather, metal, natural fibres, wood, plastic, metal, clay, paper, cardboard, fabric
loading and unloading a kiln
− decorating, glazing, finishing
− soldering, riveting
− mould making
− carving, sanding, constructing, assembling, modelling
− weaving, beading, felting, stitching, dyeing.

*Arts works could take the form of:* decorative pots, utility pots, tiles, moulds, mouldings, school and/or community sculpture, wooden puppets, wall hangings, rugs, fibre sculptures, wearable art, mosaics, leadlights.

*Practitioners’ roles that could be emphasised:* maker, technician.

9. Creative makeup design

This unit, which can be used within any arts area, provides students with opportunities to develop some of the skills of a professional makeup artist in the industry.

*Learning experiences*

Students could:

− become familiar with terminology such as: blending, blotting, shading, shadows, dabbing, brushing, smears, contours, depth, smudging, highlighting, continuity
− operate technology such as lights, sterilising equipment, adjustable chair, makeup application tools
− develop knowledge of workplace health and safety issues such as:
  − hygiene for makeup, e.g. client’s skin (including cleansing, toning, moisturising), cleanliness of equipment used
  − allergic reactions to products
  − correct seating of client during makeup application
− develop skills and techniques such as:
  − application of makeup according to face shapes, eye shapes, skin types, lip shapes
  − temporary tattoo design and application
  − body makeup application and body art based on themes
  − face painting including speed testing, quality of application, artistic ability, characters
  − using latex and makeup to change features, gender, age, and for special effects
  − wig knotting
  − hairstyling including teasing, braiding, up styles, rollers, curling iron, blow-drying straight
− research, design and apply makeup required for different industries and/or from different eras (e.g. 1950s, 1960s, 1970s) for production, performance, video
− research product knowledge and costs.

*Arts works could take the form of:* the application of makeup for theatre, opera, ballet, photography, film, weddings, day or night time, school productions, or fashion parades; the application of special effects makeup for theatre and film (e.g. latex for second skin, bullet wounds); the application of makeup for glamour (catwalk and studio work); the application of fantasy makeup.

*Practitioners’ role that could be emphasised:* technician.
10. Dance and technology

This unit provides students with opportunities to develop skills in performing arts software packages, and to use these skills to generate a choreographic arts work.

*Learning experiences*

Students could:
- become familiar with terminology such as virtual dance, multimedia
- operate technology such as: computer, scanner, data projector, video camera, computer software
- develop skills and techniques such as:
  - creating and selecting movements appropriate for the chosen context
  - manipulating spatial and dynamic elements to create meaning and impact for the chosen theme
  - structuring and forming dance sequences using choreographic devices and non-movement elements appropriate to chosen context, e.g. music, costume, set
  - working independently
- use software to create a website.

*Arts works could take the form of:* choreography for a solo, or small or large group, a real-time online school website performance, a website.

*Practitioners’ roles that could be emphasised:* maker, technician.

11. Dance for particular populations

This unit provides students with opportunities to develop expertise in devising movement sequences and experiences to suit a chosen population in the community. Ideally, students would work with the chosen population to guide them through workshops suitable for their capabilities.

*Learning experiences*

Students could:
- become familiar with terminology specific to the chosen population
- operate technology such as: CD player, video camera, television, video recorder
- develop knowledge of workplace health and safety issues such as:
  - warm-ups and warm-downs to avoid injury
  - the need for unobstructed dance spaces
  - awareness of physical and mental capabilities of the chosen population
  - working safely with others
- develop skills and techniques such as:
  - selecting movements appropriate for the chosen population
  - awareness and understanding of dance components appropriate for the chosen population
  - using research skills and meeting industry professionals to gather data on needs and capabilities of the chosen population
  - working independently
  - working within a group, problem solving and decision making.
Arts works could take the form of: community, cultural or youth movement workshops and performances, “kinderdance” workshops with kindergarten and preschool-age children, senior citizen movement classes.

Practitioners’ roles that could be emphasised: maker, performer, manager.

12. Dance performance

This unit provides students with opportunities to develop choreography and/or performance skills for a specific context. Students select a dance genre suitable for a chosen context.

Learning experiences

Students could:

- become familiar with terminology such as: spatial elements (e.g. direction, focus, floor pattern, group formation), dynamic elements (e.g. energy, tempo), alignment, choreographic devices (e.g. canon, repetition), terms related to chosen context, e.g. catwalk for fashion show
- operate technology such as: CD player, video camera, basic lighting and sound equipment
- develop knowledge of workplace health and safety issues such as:
  - warm-ups and warm-downs to avoid injury
  - the need for unobstructed dance spaces
  - working safely with others
- develop skills and techniques such as:
  - selecting movements appropriate to chosen concept, theme, story or idea, and dance genre
  - manipulating spatial and dynamic elements to create meaning and impact for chosen concept, theme, story or idea
  - structuring and forming sequences using choreographic devices
  - selecting suitable makeup, costumes, music and set
  - working independently
  - working within a group, problem solving and decision making
- rehearse and polish technical and expressive skills suitable to the genre chosen.

Arts works could take the form of: a rock eisteddfod, festival item (school or wider community), a dance competition and eisteddfod item, a performance art experience, a school assembly or special event presentation, a fashion show, a video dance clip, dance theatre or musical theatre (musicals or theatre-restaurant), a section of a larger drama presentation or production, an instructional video clip, e.g. dance exchange with country school.

Practitioners’ roles that could be emphasised: maker, performer.

13. Design

This unit provides students with the opportunity to develop a range of design skills that can be applied to different design disciplines such as product design, environmental design, interior design, graphic design, and architectural design presented in different formats.
Learning experiences

Students could:

- become familiar with terminology such as: design brief, rendering, mock-up, perspective, projection, elevation, marquette, design elements and principles, storyboarding, ideation, prototype
- operate technology such as: CAD and desktop publishing software, drawing equipment, scanner, CD-ROM burner
- develop knowledge of workplace health and safety issues relevant to the implementation of the design brief (see other related units)
- develop skills and techniques such as:
  - freehand drawing (2D and 3D) to develop explanatory diagrams and show relationship of objects to one another; drawing to scale
  - labelling and using symbol conventions
  - using a range of media (such as gouache, plastics, card, balsa, foam, plasticine, pencil, ink, dye, crayon, emulsion film, digital information) for drawing and media including design software
  - rendering to enhance form, space, light, shadow and the surface of materials
  - constructing models and moulds
  - applying principles of design and layout
  - costing the design
  - brainstorming ideas in a group
- acquire knowledge of the basic elements and principles of art and design
- produce and respond to a design brief
- liaise with a potential client to determine requirements.

Arts works could take the form of: desktop publishing, community projects, school and community theatre productions, fashion, marquettes (small versions of products), packaging designs, company stationery, advertising materials, presentation of a design brief, signage, product, 3D models, a flyer or brochure, artist’s impression, a website, a prototype, a virtual tour through the design.

Practitioners’ roles that could be emphasised: maker, performer/presenter.

14. Digital imaging

This unit provides students with the opportunity to develop the skills and knowledge required for digital photography and enhancement techniques.

Learning experiences

Students could:

- become familiar with terminology such as: ISO, photographic composition, depth of field, focal point, rule of thirds, macro, wide-angle, special effects (drop shadow, mosaic, blur, alien skin), graphic selection tools (magic wand, floating selections, paint bucket, clone tool), focus, resolution for Web or print or screen, scanner, memory cards (smart media, memory stick), downloading, vector and bitmap graphics, client brief, DV stream
- operate technology such as: software (graphic, animation movie production), scanner, CD-ROM burner, digital cameras
- develop knowledge of workplace health and safety issues relevant to the use of digital equipment such as:
— electrical safety – correct handling and maintenance of equipment
— personal safety and security during filming and when online
— suitable safe filming locations
— positioning of screens at eye level to minimise eye strain
— posture and seating

• develop skills and techniques such as:
  — care and maintenance of camera and memory cards
  — handling of images on computer and memory card whilst in camera
  — storing information on memory cards
  — importing and downloading photographs from camera, and memory cards to computers
  — recording images using still, digital or video camera
  — manipulating images with special effects
  — using a combination of different software packages to create an art work
  — preparation of images for print or screen presentation
  — enhancing images by dodging, burning, adjusting colour and hue levels
  — applying the principles of composition and design
  — developing an image sequence from a series of digital images
  — computer animating a sequence of images
  — costing a project
  — brainstorming ideas in a group

• obtain permission to capture images of subjects and locations, including copyright
• provide images, both still and video, to support written and multimedia presentations
• create images, both still and video, that challenge the conventional view of image making
• create print sequences for publishing
• obtain and respond to a client brief
• determine the scope or size of the project
• liaise with the production team and client.

Arts works could take the form of: community projects; advertising for cinema, television or the Web; website presentations; student presentation of a design brief; school awards night presentations; a folio of digital images, a digital film, or digital newsletter; an exhibition of student work; documentation of events or issues.

Practitioners’ roles that could be emphasised: maker, manager

15. Documenting through media

This unit provides students with opportunities to develop skills in recording and documenting personal, school and community experiences.

Learning experiences

Students could:
• become familiar with terminology such as: documentary, *vox populi*, shots, cutaways, narrative, webcam, streaming video, webcasting
• operate technology such as: cameras, tripods, lighting, vision switcher, microphone
• develop knowledge of workplace health and safety issues such as:
electrical safety
correct handling and maintenance of equipment
personal safety and security during filming, interviews and when online
suitable safe filming locations and obtaining access permission

- develop skills and techniques such as:
  - voice control
  - effective use of microphones
  - interview etiquette including permission for interviews
  - the use of reflection cards, key lights
  - backlighting
  - filming at night
  - editing (see Unit 24, Manipulating the media).

Arts works could take the form of: a series of vox populi; a short documentary of, for example, the making of the school musical, a day in the life of the rugby team, a school camp, or a snow trip; the life story of a community member; news formatted for a website; a talk show; a personal documentary on video or computer disk, CD-ROM or website; mock-ups of “funniest home videos”.

Practitioners’ roles that could be emphasised: maker, presenter, technician.

16. Drama performance

This unit provides students with the opportunity to devise and/or produce an entire performance. As well as performing, students may be involved in technical production, design, promotions and administration, so that they gain experience of all aspects of managing the event. Students could choose the genre, e.g. a one-person show, a musical.

Learning experiences

Students could:
- become familiar with terminology such as: performance elements, genres (e.g. stand-up, cabaret, musicals), symbols, dramatic impact
- operate technology such as: microphone, digital lighting equipment (e.g. Martin Systems, Roboscan), sound systems, props, CD-ROMs
- develop knowledge of workplace health and safety issues such as:
  - voice and warm-up
  - electrical safety
  - use of tools when constructing sets
  - positioning of actors in performance space (in, around, on).
- develop skills and techniques such as:
  - rehearsals
  - schedule planning
  - script selection
  - developing the relationship between actor and director, actor and audience
  - the use of space
  - group dynamics
develop knowledge of aspects of stage production — set design, costumes, lighting and sound, front of house

view and discuss live, taped, virtual or Web performances

become familiar with a particular genre, e.g. American drama, Boal, Absurdism.

*Arts works could take the form of:* a production in a particular genre such as a one-person show, musical, rock eisteddfod; theatre sports; a festival of one-act plays.

*Practitioners’ roles that could be emphasised:* performer, technician, manager.

17. Event management

This unit provides students with opportunities to develop skills in administration (including the financial aspects), promotion and publicity, technology, and planning and coordinating acts for the big event.

*Learning experiences*

Students could:

- become familiar with terminology such as: gig, teamwork, promoters, contingency plan, venue, administration, publicity and promotion, quote, timelines, permits, contractors, Australian Performance Rights Association (APRA), insurance (including public liability, workers’ compensation) and licensing, expenditure, revenue, feasibility, grants, sponsorship, evaluation
- operate technology such as: laser copiers, photocopiers, computers, the internet, digital imaging software, audio and lighting equipment
- develop knowledge of workplace health and safety issues such as:
  - licensing regulations
  - noise restrictions
  - health regulations (if food is involved)
  - local council by-laws
  - procedures for the safe lifting and carrying of equipment
  - electrical equipment safety requirements
- develop skills and techniques in:
  - planning for the event: teamwork, decision making, identifying venues, financial planning, security and safety, job descriptions and roles (technical, entertainment planning, publicity and promotion, administrative)
  - administrative duties involved in event management including: entertainment planning, venues and their requirements (considering noise, access, licensing, performers for event), consulting with technicians, location maps, layout, financial costs and reports
  - publicity and promotion of the event: potential opportunities, planning and implementing strategies, designing or producing and distributing material, liaising with media
  - technical: identifying equipment and suitable systems, stages, lighting and sound requirements, crew, insurances, duty rosters.

*Arts works could take the form of:* promotions for the event (e.g. images, a press release, networking, demo tapes), a big event (e.g. a concert, or “Battle of the Bands”).

*Practitioners’ role that could be emphasised:* manager.
18. Fashion/costume design and the arts

This unit provides students with opportunities to design fashion and/or costumes specifically for different purposes, either their own or others’.

Learning experiences

Students could:

- become familiar with terminology such as: design elements (colour, shape, texture, line), design principles, swatches, bias, *haute couture*, faddism, grunge, gothic, fantasy
- operate technology such as: graphic and animation software, lighting equipment, sewing machine, overlocker
- develop knowledge of workplace health and safety issues such as:
  - safe operation and carrying of equipment
  - skin and eye reactions to particular fabrics
  - movement and breathing restrictions in relation to fashion and costume design
- develop skills and techniques such as:
  - watching rehearsals to develop knowledge of mood, movement quality, character, locale, age, sequencing of planned fashion or costume changes, and size and shape of performers
  - collaborating with choreographer, director, or lighting designer (of a play, show, or fashion parade) to link design to the choreographer’s, director’s or lighting designer’s purpose(s)
  - pattern drafting, working with patterns, cutting, sewing, drafting, dyeing
  - sketching or painting designs, creating collages, considering elements of shape, colour, texture and line
  - researching fashions or costumes for a specific purpose, genre, style, or era
  - experimenting with fibres, fabrics and embellishments
  - preparing a portfolio of designs including, for example, fabric swatches, sketches, costing sheets
  - making fashion items and costumes
  - working independently
  - working within a group, problem solving and decision making.

*Arts works could take the form of:* costume design for performances in a school musical, rock eisteddfod, or festival item; band uniforms; a folio of work for upcoming production, fashion (e.g. evening wear, sports wear), wearable art, a fashion parade.

*Practitioners’ roles that could be emphasised:* maker, technician.

19. Fine Art

This unit provides students with the opportunity to develop the necessary skills in a range of Fine Art disciplines such as painting, drawing, printmaking, sculpture, fibre arts, ceramics, installation, jewellery smithing, and performance. This unit could focus on one or more of the disciplines.

Learning experiences

Students could:

- become familiar with terminology such as:
- painting: acrylic layering, wash layering, hard edge, palette knife, sfumato, chiaroscuro, air brush, wax resist, graffiti, alla prima, scumble, glaze, encaustic
- drawing: contour drawing, topographical drawing, collage, sgraffito, frottage, mark making, cutting back
- printmaking: relief, intaglio, planographic, edition, acid-free, etching, engraving, drypoint, silkscreen, lithography, monoprint, dyes, fixatives, collograph, register, artist proof, artist’s book
- sculpture: carving, casting, additive, reductive, construction, found object, kinetic, stationary, mass, patina
- fibre arts: dyes, mordants, weft and warp, felting, tensile strength, kinetic and stationary sculpture, embellishment
- ceramics: slip cast, handbuilding, wheel throwing, glaze, under glaze, clay body, earthenware, stoneware, sgraffito, slab, coil, slurry, paperclay, throw, burnish, impress, bisque, greenware, resists, leatherhard
- installation: working with space, environment, materials, repetition, audience and impact
- jewellery smithing: found objects, casting, forming, soldering, construction, carving
- performance: movement, space, audience, atmosphere (see other units)

• operate technology suitable to the discipline, such as: etching press, aquatint cupboard, acid-fume cupboard, screen printing carousel, UV lamp, hand tools, computer graphics software, scanners and printers, printing press, potter’s wheel, light box, moulds, air brush, joining equipment (soldering iron, oxy-torch, glue gun, staple gun), drying racks

• develop knowledge of workplace health and safety issues relevant to Fine Arts disciplines such as:
  - use of suitable lighting to avoid eye strain
  - use of material safety data sheets (MSDS) to ascertain whether the art materials are toxic
  - allergic reactions to art materials
  - correct posture for working and lifting
  - use of protective personal equipment when necessary, e.g. gloves, eye protection, dust and fume masks
  - use of safety shower and eye wash
  - safe use of equipment and chemicals

• develop skills and techniques pertaining to the specific discipline, such as:
  - interdisciplinary use of media
  - recording arts works
  - preserving and presenting arts works
  - caring for and maintaining media and equipment
  - working collaboratively

• become aware of the potential of media and techniques

• gather information about the traditional and contemporary ways of arts making through, for example, videos, CD-ROMs, library resources, gallery excursions, art performances, and community art shows.

Arts works could take the form of: jewellery or body decoration, painting, drawing, performance art, installation art, fabric printing, editions of prints, book illustrations, sculpture, murals,
artist’s books, assemblage, collage, montage, ceramic ware, an exhibition, photographs, CD-ROMs.

Practitioners’ roles that could be emphasised: maker, performer/presenter.

20. Image software and the arts

This unit provides students with opportunities to develop skills in using image-making software and hardware.

Learning experiences

Students could:

• become familiar with terminology such as: scanned, imported and exported images, tiled image, input and output, selection tools (floating selections, magic wand, lasso), clone, smudge, retouch, paint bucket, greyscale, RGB colour, CMYK colour, grey scale, ppi, dpi

• operate technology such as: commercial software, digital camera, video camera, scanner, computer, photocopier, laminator, CD burner

• develop knowledge of workplace health and safety issues such as:
  – positioning of screens at eye level to avoid eye strain
  – posture and ergonomically designed seating

• develop skills and techniques such as:
  – using and storing floppy disk in digital camera
  – importing or downloading digital images from camera to appropriate files
  – caring for and maintaining the camera, battery and associated equipment
  – scanning images from photographs, texts or original artworks
  – storing scanned images as compressed files, e.g. JPEG, MPEG
  – importing and exporting stored images
  – combining different software packages to produce a finished product
  – manipulating, combining and designing images in multiple layers

• attend workshops run by software specialists and industry representatives on arts making using software and hardware.

Arts work could take the form of: painting, a large drawing or portrait, wedding photography, an advertising logo and typography for a business card, a letterhead, badge, or poster; an advertisement for a newspaper, television or cinema; a folio of arts works suitable for industry or further art studies; placemats, calendars, book illustrations, a CD-ROM of images, the use of images to enhance the school’s homepage.

Practitioners’ roles that could be emphasised: maker, technician.

21. Improvisation

This unit provides students with opportunities to develop skills in improvisation, and to perform in individual and group-devised pieces.

Learning experiences

Students could:

• become familiar with terminology such as: make offers, yield to offers, advance and extend the narrative, status interaction

• operate technology such as: portable lighting and sound equipment, microphones
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• develop knowledge of workplace health and safety issues such as:
  − use and construction of portable stage equipment such as rostra
  − proximity of others
  − physical and vocal warm-ups
• develop skills and techniques such as:
  − playing theatre sports
  − devising a character
  − exploring the elements of street theatre
  − ensemble skills
  − establishing a variety of extreme and/or interesting characters
  − improvising scenes based on a variety of stimuli
  − clowning, basic mime and street theatre
  − interacting appropriately with an audience
• plan a performance piece.

Arts works could take the form of: a polished production in the chosen genre of street theatre, vaudeville, circus or busking.

Practitioners’ roles that could be emphasised: maker, performer.

22. Instrumental music

This unit provides students with opportunities to specialise and perform on their chosen instrument (including voice) through their involvement in the school instrumental/vocal music program.

Learning experiences

Students could:
• become familiar with terminology specific to their instrument or ensemble, such as general dynamic, tempo, stylistic indications
• develop knowledge of workplace health and safety issues such as:
  − ventilation
  − correct lighting
  − care of instrument and hygiene
  − posture
  − lifting procedures for heavy equipment
  − sound levels
• develop skills and techniques such as:
  − those specific to the chosen instrument
  − improvisation
  − time management
  − rehearsal
  − ensemble skills
• attend:
  − instrumental and/or vocal lessons with school instrumental or vocal music instructor
  − concerts by professional music performance ensembles
rehearsal camps and workshops
scheduled performances for ensembles as required

- participate in one or more school-based music ensembles such as a concert band, choir, string ensemble, or vocal group
- maintain a reflective journal of involvement in lessons, personal practice sessions, workshops or camps, rehearsals and performances.

Arts works could take the form of: solo performances; ensemble (such as concert band, orchestra, jazz band, vocal group) performances both within and outside the school community; school musicals; recorded performances (on CD or DVD); a rehearsal schedule, performance program, or reflective journal; formalised exams by such organisations as AMEB, Trinity College (London)

Practitioners’ roles that could be emphasised: performer, manager.

23. Lighting and sound technologies

This unit provides students with opportunities to develop an understanding of the basic principles of lighting and sound systems, and to develop the skills required to operate these systems.

Learning experiences

Students could:
- become familiar with terminology such as: dimmer, circuits (closed, short, open, series, parallel), gel, piggy-back plug, rig, earthing, earthing loops, T-piece, Par Cans, Par 64 Can, pyrotechnics, Fresnel, lighting design, acoustics, amplitude, reverberation
- operate technology such as: lighting control desks, dimmer packs, dimmer racks, digital dimmers and controls, lighting rigs, looms, PA systems, microphones, mixing desks (including monitor and front-of-house), direct injection/input box, digital lighting, Roboscan, profile lights or spots, gobo, fader, pre-sets, lighting channel
- develop knowledge of workplace health and safety issues such as:
  - working safely with electrical equipment
  - electrical shock, suitable fire extinguishers
  - overloading power points, adaptors and fuses (including replacing fuses), circuit breakers
  - manually handling and lifting equipment safely
  - hearing protection and noise control
- develop skills and techniques such as:
  - setting a simple lighting scene
  - performing a cross fade between scenes
  - designing and/or operating the lighting and sound for an event, production or performance
  - setting up and dismantling all associated equipment safely
  - operating a follow spot and/or track spot
  - using gels, gobos or mirror balls to create special effects with lighting
  - performing sound checks
  - setting up and operating vocal and/or band PA systems
  - operating mixing desks and/or lighting control desks.
Arts works could take the form of: setting up the sound and/or lighting for an outdoor or indoor concert, event, production, performance, or exhibition; setting up and operating a PA system for an event.

Practitioners’ roles that could be emphasised: maker, technician.

24. Manipulating the media

This unit provides students with opportunities to develop post-production skills.

Learning experiences

Students could:
- become familiar with terminology such as: editing techniques, (e.g. split edits, transitions, audio tracks, background sound, cutaways), shot sheeting/viewing tapes, dubbing to VHS, dubbing to AVI, burning CDs
- operate technology such as CD burners, editing suites
- develop knowledge of workplace health and safety issues such as:
  - electrical safety
  - eye strain
  - posture
- develop skills and techniques such as:
  - making a decision list
  - capturing video
  - storytelling though editing
  - adding titles and credits
  - using animation
  - promotion, marketing and distribution
  - compiling a production journal or log
- experiment with editing to create different representations of the filmed story or issue(s)
- develop knowledge of copyright laws, courtesy credits
- create a soundtrack including voiceovers, dialogue, music, special effects.

Arts works could take the form of: a short montage, a video clip, a short video on an issue at school to be shown at assembly and/or posted on the school’s website.

Practitioners’ roles that could be emphasised: maker, technician, manager.

25. Media in the making

This unit provides students with opportunities to develop skills in pre-production, including planning and organising ideas and shoots.

Learning experiences

Students could:
- become familiar with terminology such as: camera techniques and shots (e.g. zoom, tilt, pan, crane, dolly, rack focus, soft focus), camera angles and shoot selection (e.g. close-up, medium shot, long shot, b-roll, 2-shots)
- operate technology such as: cables, microphones, batteries, lighting, tripods, television and video recorder, video cameras
- develop knowledge of workplace health and safety issues such as:
suitable safe filming locations and obtaining access permission
- correct connection and handling of technology

- develop skills and techniques such as:
  - brainstorming either as an individual or in a group
  - storyboarding
  - site selection for shoots
  - selecting camera techniques and angles
  - explaining a movie idea in oral, written or pictorial form
  - writing treatments

- examine the ways people, places and ideas are represented to different audiences.

*Arts works could take the form of:* a story or short movie idea, a storyboard, *mise-en-scène*, shot list, treatment, or pitch.

*Practitioners’ roles that could be emphasised:* maker, manager.

### 26. Music creation

This unit provides students with opportunities to develop skills in composing, creating and arranging music.

*Learning experiences*

Students could:

- become familiar with terminology such as: melody, harmony, rhythm, performing media, genres or styles, MIDI files, paste and loop, in-step writing, real-time writing, MP3 file, quantising, sequencing
- operate technology such as: MIDI sequencing computer software, the internet, synthesisers, drum machines, microphones, amplification equipment
- develop knowledge of workplace health and safety issues such as:
  - posture
  - eye strain
  - electrical safety
- develop skills and techniques such as:
  - manipulating elements of music to create music or song in the chosen style (written notation as an optional skill)
  - arranging music
  - creating music files, e.g. select drum tracks, compose in-step writing or real-time writing, copy, paste and loop music or songs, saving these in suitable formats
  - recording, dubbing, editing
  - saving a recording of own vocal or instrumental performed music as an MP3 file.

*Arts works could take the form of:* performance of a computer-generated video on the internet, CDs, sound tracks, songs suitable for performance, jingles, music scores.

*Practitioners’ roles that could be emphasised:* maker, technician.

### 27. Music management

This unit provides students with opportunities to develop management skills within a music industry context.
Learning experiences

Students could:

- become familiar with terminology such as: copyright, AMCOS, Australian Performance Rights Association (APRA), roadie, promoter, royalties, bios, licence fees
- operate technology such as: email, the internet, computer software (spreadsheet, desktop publishing), fax, telephone
- develop knowledge of workplace health and safety issues such as:
  - risks associated with performance venues
  - hearing protection and noise control
- develop skills and techniques such as:
  - financially managing a performance group, e.g. setting up accounts, insuring and hiring equipment, basic book-keeping skills
  - registering bands
  - identifying career pathways in band management
  - working in groups
  - effective communication
  - public relations
- develop knowledge about the role of copyright in the music industry, laws of property, license fees, royalties.

Arts works could take the form of: a business plan to guide the performance group’s career; a press kit including photographs, biographies of the band members, promotional letters, website address, publicity brochures.

Practitioner’s role that could be emphasised: manager.

28. Music performance

This unit provides students with opportunities to develop instrumental and/or vocal skills to perform successfully, whether as an ensemble or soloist, in chosen genres and styles.

Learning experiences

Students could:

- become familiar with terminology such as: genre, style, repertoire, conductor, acappella, barbershop, chorus, choir, secular and sacred, popular, rock, folk, jazz, blues, solo, upstage, downstage
- operate technology such as: musical instruments, microphones, CD player, video cameras, television, video recorder, amplification equipment
- develop knowledge of workplace health and safety issues such as:
  - correct set up of equipment, including cabling of electrical items
  - care of voice
  - care of instruments and hygiene
  - use of rises to position singers
  - posture
  - sound levels
- develop skills and techniques such as:
  - warm-ups, tone production, rehearsing and practising
- performing
- identifying features of music
- selecting a suitable repertoire
- learning songs
- skills required for a performance in chosen style, e.g. singing in harmonies, choreography, choralography
- identification of specific requirements for the genre or style
- maintenance and tuning of instruments
- working individually and in a group
- selecting appropriate assistance for the performance, e.g. sound, lighting personnel
- building audience rapport and interaction

- evaluate and/or review other and own performances, including those videoed
- develop knowledge about the styles and/or history of different types of music, e.g. rock music in Australia.

Arts works could take the form of: ensemble or solo performance of a selection of vocal music; live rock band performance; concert band, stage band, orchestral performances; CD-ROM; realtime online school website performance; performances for sound tracks; school musicals.

Practitioners’ roles that could be emphasised: performer, technician.

29. Photography

This unit provides students with the opportunity to develop skills in camera and darkroom practice, photographic composition, manipulating and editing images, and using graphic software. These skills could be applied in various contexts such as journalism, publishing, advertising, and publicity.

Learning experiences

Students could:

- become familiar with terminology such as: SLR camera, digital camera, video camera, shutter speed, photographic composition, light meter, aperture, depth of field, focal point, rule of thirds, enlargers, timers, developing trays, safelights, graduated cylinders, multigrade filters, focus scopes, telephoto and wide-angle lenses, tungsten studio lights, multiple prints, solarisation, burning in, dodging, print contrast, graphic selection tools, photojournalism, focus, digital images
- develop knowledge of workplace health and safety issues such as:
  - procedures for safe darkroom use in the development of film, e.g. ventilation, handling of chemicals, care of hands including allergic reactions, protection of eyes, safe clean-up procedures
  - electrical safety when working with floodlights and power leads
  - protection of eyes when using floodlights
- develop skills and techniques such as:
  - recording images (movement and/or still) using a camera, e.g. SLR, digital or video
  - controlling artificial and natural lighting, composition, depth of field and film exposure
  - manipulating images and special effects
  - using (traditional) silver, analogue and digital photography
  - different methods of mounting
− capturing frozen or blurred motion
− creating steepened or flattened perspective
− making test strips, chemograms, photograms, contact proofs
− burning-in, dodging, vignetting
− using computer software
− working in groups

• apply principles of composition and design to produce a series of images
• prepare a shoot sheet
• prepare a darkroom processing sheet, detailing filters, aperture and exposure time for traditional silver photographs
• provide images to support written, spoken and multimedia articles for a particular audience
• create images that challenge, parody or satirise conventional photographic images of, for example, objects, people, places, concepts.

*Arts works could take the form of*: folios of digital, non-digital or video images (demonstrating basic and/or advanced practices and techniques in both camera use and developing of film), a photographic shoot (design, plan and organise), a photography exhibition, photographs for the school magazine, magazine articles, newsletters, pamphlets, a website, broadcasts, documentation of events and issues.

*Practitioners’ roles that could be emphasised*: maker, technician.

30. Physical theatre

This unit provides students with opportunities to express meaning, tell a story or communicate a theme primarily through the body by incorporating the dramatic elements of narrative, character and tension. Students learn how to use a trained body on stage; whether that training be dance, mime, clowning, acrobatics, martial arts, yoga, tai chi, Suzuki actor Training or Viewpoints. Physical theatre introduces the student artist to the power and potential of their own physical presence in the space.

*Learning experiences*

Students could:

• become familiar with such terminology as: extraordinariness of performance, energy, focus, physical and spatial awareness, ensemble training, narrative, character, tension
• operate such technology such as: sound and lighting equipment, digital lighting equipment such as intelligent lights or smartlights, sound props, CD-ROMs
• develop knowledge of workplace health and safety issues such as:
  − warm-ups and warm-downs to avoid injury
  − listening carefully to instructions
  − risk assessment
  − electrical safety
  − vocal warm up
  − use of suitable footwear and surfaces
  − positioning of actors in performance space (in, around, on) using available objects
• develop skills and techniques such as:
  − physical performance through training in, for example, yoga, Asian theatre, martial arts, dance, European physical theatre
expressing movements in chosen physical theatre styles and spaces
workshopping
telling a story, exploring a narrative or communicating a theme through movement
challenging and combining physical, mental, vocal and creative skills performed primarily through the actor’s physical energy, focus, physical awareness and group awareness.

• develop knowledge of stage productions through deconstructing text into the essential images and depicting those physically on stage using movements from the chosen styles.

Arts works could take the form of: a workshop, theatre residencies where a group is trained in physical skills appropriate to the style (e.g. Asian theatre), physical theatre interpretation of a text or theme, devised work for a public audience in an interesting performance space, a scene in a production, a montage, a social comment.

31. Scripting

This unit provides students with opportunities to develop skills in generating scripts in various forms.

Learning experiences

Students could:

• become familiar with terminology such as: monologue, dialogue, plot, through line, storyboard, protagonist, dramaturge, script abbreviations specific to genre (e.g. VO for voiceover, DR for down right, INT for interior, FX for effects)
• operate technology such as: word processor, tape recorder, audiotape, scriptwriting software
• develop knowledge of workplace health and safety issues such as:
  – eye strain
  – posture
• develop skills and techniques such as:
  – using script and language conventions
  – storyboarding
  – controlling dialogue, such as linking it to plot and character development
  – writing scripts in response to diverse stimuli
  – selecting and sequencing subject matter, e.g. to ensure a through line and to create visual or audio links
  – using hypertext and links to other websites to generate scripts
  – generating scripts online (see Section 7.7)
  – recording script in various ways, e.g. hard copy, audio, online, on disk
• identify target audience
• identify features of particular scripts
• become aware of copyright law and plagiarism.

Arts works could take the form of: a new script with dialogue for a silent film sequence, transformed film script for stage, a monologue, advertisement, narration, voiceover, or commentary.

Practitioner’s role that could be emphasised: maker.
32. Set and props design and construction

This unit provides students with opportunities to develop skills in designing and constructing a
set and props.

Learning experiences

Students could:

- become familiar with terminology such as: CAD, perspective, acoustics, elevation, 
cyclorama, flat, backdrop, wings, lighting table, proscenium, theatre in-the-round, backstage
- operate technology such as: drawing tools, making marquettes (small versions of sets),
using hand tools and power tools, CAD software
- develop knowledge of workplace health and safety issues such as:
  - handling tools
  - electrical safety
  - lifting equipment and materials
  - care on ladders, scaffolding, rigging
  - ventilation when using paints, glues, varnish
  - allergic reactions
  - personal protection equipment, e.g. mask, gloves, overalls, eye protection
  - safe set and props design and construction, e.g. enough exits for number of performers, 
slippery surfaces, placement of props
- develop skills and techniques such as:
  - interpreting a design brief
  - visualisation
  - using principles of design
  - using measuring equipment
  - estimating costs and amounts of materials required
  - using CAD software and drawing tools
  - dressing the set for a production
  - carpentry, painting, welding
- work in a team with the director and lighting technician to design and construct a set that
realises the director’s vision, e.g. entrances, exits, the period of the play, collaborate with 
costume designer
- experiment with different surfaces and materials, e.g. to avoid unintended reflections of
light distracting an audience; durability and practicality
- develop an understanding of the characteristics of particular fabrics and how they can be
used in sets
- explore stylistic elements and historical periods
- source, manipulate and substitute materials for props
- create a props register.

Arts works could take the form of: designed and constructed set and props for a production, 
exhibition, or concert; a marquette; 3D mockup or virtual tour of set on CD-ROM; CAD model
on disk; drawing folio and samples of materials.

Practitioners’ roles that could be emphasised: maker, technician.
33. Sound technology

This unit provides students with opportunities to develop skills in sound technologies and recording.

_Learning experiences_

Students could:

- become familiar with terminology such as: acoustics, producer, staging, foldback, foreshadowing, decibels, MP3 files, reverberation, quantising, amplitude, chorus, balance, scratching, mixing
- operate technology such as: different PA systems, sound mixing desk, MIDI (sequencing, drum machines, synthesisers), internet, CD writers, multi-track and digital recorders, microphones, headsets, turntables
- develop knowledge of workplace health and safety issues such as:
  - working safely with electrical equipment
  - electrical shock, suitable fire extinguishers
  - overloading power points, adaptors, circuit breakers
  - manually handling and lifting equipment safely
  - hearing protection and noise control
- develop skills and techniques such as:
  - identifying basic principles of acoustics
  - rehearsal
  - recording, mixing and editing sound (studio, video, audio, virtual)
  - packaging and marketing
  - managing the sound for an outdoor or indoor event (power, mixing, soundchecks and suitable decibel readings, stage plan, setting up and operating)
  - identifying types of public address (PA) systems and components (including vocal, band PAs)
  - determining, costing and organising the sound requirements for different types of performances
  - assembling and connecting sound equipment
  - disk jockeying
  - programming recorded music.

*Arts works could take the form of:* a demo-tape or audio CD, videotape or CD-ROM; setting up and operation of indoor or outdoor PA systems, sound for band performances, DJ for event or school radio.

*Practitioners’ roles that could be emphasised:* technician, presenter.

34. Stage combat

This unit provides students with the opportunities to learn how to simulate a fight (unarmed or armed) or stage a stunt by creating choreographed, rehearsed and safely executed moves and routines.

An in-depth study may require professional development or an artist in residence when offering this unit because of the unique safety issues.
Learning experiences

Students could:

- become familiar with such terminology such as: rapier, broadsword (and shield), smallsword, quarterstaff, moves (cut, cutover, thrust, parry, block, spin parry, spar, gimmick moves, Action-Reaction-Action, duel), stunt double, choreography
- operate technology such as: video camera, television and video/DVD player, CD player, lighting
- develop knowledge of workplace health and safety issues such as:
  - listening carefully to instructions
  - warm-ups and warm-downs to avoid injury
  - working safely with others
  - the need for a risk assessment
  - correct use of stage combat props
  - safe tumbling, falling, rolls
- develop skills and techniques such as:
  - spatial awareness
  - physical agility and fitness
  - communication and partnering
  - combining elements of acting with elements or parodies of fencing, martial arts, dance and/or music to allow the staging of safe and effective representations of violence
  - staging the receiving and giving of slaps, punches, shoves, pulls
  - staging falls and rolls
  - acrobatic skills
  - moves:
    - parrying and blocking
    - cutting and thrusting
    - attacking
    - advancing
    - ducking
    - cutover
  - translating techniques into dramatic action
  - working with stunt or stage combat artist in residence
  - choreographing fight sequences and stunts (creating and selecting movements that suit the chosen context) and planning and executing moves.

Arts works could take the form of: a fight sequence or routine as part of a production, a duel to a piece of music, a demonstration of moves, a recording of a sequence on video or DVD, a public performance or exhibition.

Practitioners’ roles that could be emphasised: performer/presenter, maker.

35. Stage management

This unit provides students with opportunities to explore the craft of stage management.
Learning experiences

Students could:

- become familiar with terminology such as: run, blocking, calling, prompt and o.p.
- develop knowledge of workplace health and safety issues such as:
  - lighting and set construction on stage and backstage
  - safe handling of hand tools and power tools
- develop skills and techniques such as:
  - preparing and implementing rehearsal and production schedules
  - liaising and negotiating with associated personnel, e.g. lighting designer, set designer, director
  - preparing prompt book, cue sheets, running order
  - supervising rehearsals, including dress and technical rehearsals
  - managing a show during a run, “calling” a show.

Arts works could take the form of: management for any arts event, such as plays, concerts, art shows.

Practitioners’ roles that could be emphasised: maker, technician, manager.

36. Writing a submission for arts funding

This unit, which applies to all arts areas, provides students with opportunities to develop the skills and knowledge to improve their chances of making successful applications for funding.

Learning experiences

Students could:

- become familiar with terminology such as: RADF (Regional Arts Development Fund) and other acronyms used by funding bodies, as well as specific terms such as pitch (in film and television)
- operate technology such as spreadsheets and accounting packages
- develop knowledge of workplace health and safety issues such as:
  - ergonomics
  - issues particular to the project being funded
- develop skills and techniques such as:
  - marketing
  - budget development and implementation
  - précis writing for a specific audience
  - organising relevant materials
  - presenting submissions
- develop knowledge of the different avenues of assistance available to artists and the requirements of each application (including deadlines), e.g. Arts Queensland, Australia Council, City Council, Regional Arts Development Fund
- participate in workshops in submission preparation.

Arts works could take the form of: a grant application, e.g. to the Gaming Fund

Practitioners’ role that could be emphasised: manager
## 4.11 Examples of courses of study

### Example 1: Strand A: Dance studies

This overview is based on five syllabus units of work. Students could specialise in a particular role such as maker, performer or manager.

<table>
<thead>
<tr>
<th>Syllabus unit</th>
<th>School unit</th>
<th>Suggested time</th>
<th>Learning experiences</th>
<th>Aspects of the core</th>
<th>Possible assessment tasks and practitioners’ role focus</th>
</tr>
</thead>
</table>
| Aerobics and dance as exercise | 1. Moving for the heartbeat | 45 hours       | Field trips to various aerobics classes to determine specific characteristics and requirements  
Creation of own aerobic sequences 
Discussions about the aerobic industry 
Hands-on use of equipment specific to aerobic classes | Career opportunities and pathways 
Workplace health and safety | Designing an aerobic workout in a specific style, e.g. step class (maker)  
Perform an aerobics class for a school event (performer)  
Participate in aerobic dance class at local gym 
Practical discussion of aerobic terminology, and health and safety procedures |
| Dance for particular Populations | 2. Kinderdance | 60 hours       | Visits to kindergartens and early childhood centres  
Workshops with early childhood specialist  
Creation of movement experiences for young children  
Working in groups to develop goals, objectives, priorities, timeframes  
Attend live performances of early childhood dance shows, e.g. Out of the Box, Wiggles | Communication skills 
Working in teams | In groups, create a series of movement experiences for early childhood group (maker)  
Create a sound tape for the classes (technician)  
Prepare a folio which outlines props and costumes suitable for classes (maker)  
Research, choreograph and perform a short show for kindergarten group (maker, performer, manager) |
| Dance as performance | 3. Rock eisteddfod | 60 hours       | Organising and participating in group activities  
Creation of movement sequences, manipulating different spatial and dynamic elements  
Working independently on own rock eisteddfod concept  
Rehearsing and polishing sequences for performance  
Viewing videos of past rock eisteddfod productions for discussion and analysis  
Video and reflect on work in progress | Legal issues 
Self management 
Working in teams 
Communicating ideas and information | Preparation of own rock eisteddfod folio on a specific theme including music, costume, sets, storyline (maker)  
Perform in section(s) of a rock eisteddfod (performer)  
Take on role as manager for specific area of the rock eisteddfod, e.g. costume, makeup, set (manager) |
| Creative Makeup design | 4. Putting on the greasepaint | 30 hours       | Workshops with makeup specialist  
Research makeup and hairstyles from different eras  
Design and apply makeup for a specific purpose  
Field trips to observe makeup and hairstyles in different industries | Workplace health and safety  
Industry standards | Demonstrate makeup application skills (technician)  
Design makeup and hairstyle for the rock eisteddfod (maker) |
### Dance technology

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>5. Dance online</td>
<td></td>
<td>45 hours</td>
<td>Hands-on experience with computer software and packages</td>
<td>Self management</td>
<td>Design own dance website (maker, technician)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Structuring and forming dance sequences in cyberspace</td>
<td>Legal issues</td>
<td>Choreograph a dance sequence online (extension idea: send choreographed sequence to another school or student and they develop the sequence on stage) (maker)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Work independently and use software to develop own dance website</td>
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<td>Perform your own or interpret another student’s choreography (performer)</td>
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<td></td>
<td></td>
<td></td>
<td>Online contact with industry professionals who create and work with the software</td>
<td></td>
<td>Oral reflection on cyberdance</td>
</tr>
</tbody>
</table>

### Example 2: Strand B: Drama studies

This overview is based on six syllabus units of work. Students could specialise in all four roles.

<table>
<thead>
<tr>
<th>Syllabus unit</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Set and props design and construction</td>
<td>1. The empty space</td>
<td>30 hours</td>
<td>Understand the elements of design Types of stage treatments Field trips to theatres Guest speakers Hands-on skills in the construction of sets and props Use of the stage space</td>
<td>Workplace health and safety standards</td>
<td>Construct a model set for a chosen play (technician) Demonstrate set-painting techniques (technician, presenter) Respond to oral questioning on areas of design Review a live performance Prepare a design folio (maker)</td>
</tr>
<tr>
<td>Improvisation</td>
<td>2. Think on your feet!</td>
<td>30 hours</td>
<td>Understanding terminology Theatre sports games Group dynamics Developing improvisation techniques Interacting with audiences Basic mime Street theatre (stilt walking, juggling, acrobatics) Guest artists Teacher demonstrations</td>
<td>Working in teams Communication skills</td>
<td>Participate in a theatre sports competition Develop and perform small group scenarios (maker) Perform street theatre (performer) Perform a clowning routine (performer)</td>
</tr>
<tr>
<td>Syllabus unit</td>
<td>School unit</td>
<td>Suggested time</td>
<td>Learning experiences</td>
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</tr>
<tr>
<td>Acting for film and television</td>
<td>3. Lights, camera, action</td>
<td>60 hours</td>
<td>Operating cameras Writing simple scripts Making a documentary Producing a soap opera Explore acting styles (distinctions between stage and film) Know terminology Understanding film jargon (dolly, best boy, cut, edit) Understanding the composition of cinematography</td>
<td>Workplace health and safety Self management Career opportunities and pathways</td>
<td>Write a script (maker) Produce a soap opera (manager) Make a video clip (maker) Produce a documentary (technician, manager) Complete a screen test Voiceover narration for documentary (maker, technician)</td>
</tr>
<tr>
<td>Acting</td>
<td>4. All the world’s a stage</td>
<td>40 hours</td>
<td>Understanding workplace health and safety issues such as use of stage area, makeup application Focusing on particular dramatic conventions such as alienation Becoming familiar with a variety of performance spaces Understanding particular theatrical styles — Stanislavski, Artaud, Brecht and Absurdism</td>
<td>Workplace health and safety Self management Career opportunities and pathways</td>
<td>Perform in a particular style (performer) Review a live performance Direct a short scene (maker) Write a monologue based on a character from a play that you have studied Character biography and interpretation of roles</td>
</tr>
<tr>
<td>Stage management</td>
<td>5. Who’s on first?</td>
<td>30 hours</td>
<td>Understanding terminology such as bump in, bump out, prompt copy, calling a show Developing a knowledge of workplace health and safety issues such as bumping in and bumping out a show, set construction and decoration Preparing and supervising a rehearsal schedule Developing negotiation skills Organising a prompt copy Managing schedules</td>
<td>Workplace health and safety Self management Communication skills Communicating ideas and information</td>
<td>Produce a prompt copy Call a show (manager) Organise a rehearsal (manager)</td>
</tr>
<tr>
<td>Drama performance</td>
<td>6. From the page to the stage</td>
<td>60 hours</td>
<td>Developing skills in script selection Understanding the relationship between actor and audience Viewing and discussing live theatre Developing knowledge of particular aspects of production (set design, costumes, makeup) Becoming familiar with a variety of genres Adapting text for performance Directing scenes Understanding budget issues</td>
<td>Copyright Legal issues</td>
<td>Perform a play for a public audience (performer) Audition for a monologue (performer) Bump in and bump out a show (manager) Market and publicise a show (manager)</td>
</tr>
</tbody>
</table>
**Example 3: Strand C: Media studies**

This overview is based on six syllabus units of work. Students could specialise in roles such as maker and technician.

<table>
<thead>
<tr>
<th>Syllabus unit</th>
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</tr>
</thead>
</table>
| Media in the making               | 1. Let’s go to the movies | 20 hours       | Become familiar with terminology  
Become familiar with camera techniques and shots  
Operate cameras, tripods, VCRs, DVDs, edit suites                                                   | Workplace health and safety  
Industry standards                                                                                   | Practical discussion of camera care and operation  
Recognition of terminology                                                                              |
| At the movies                     | 2. Let’s watch it!    | 20 hours       | Become familiar with terminology  
View selected film scenes to identify shot sizes or length, shot selection; camera angles; *mise-en-scène*; style and genre | Communicating ideas and information                                                                   | Discussion of film techniques  
Show a segment of a film and highlight main features (presenter)  
Short oral presentation of film review (presenter)                                                      |
| Manipulating the media            | 3. Let’s shoot it!    | 40 hours       | Use cameras to shoot short scenes and experiment with camera angles and shots  
Edit in camera to organise sequence of shots  
Use edit facilities to sequence film  
Add titles, credits and sound to shot film                                                            | Legal issues  
Career opportunities and pathways                                                                    | Prepare a short video sequence on a given theme (maker, technician)  
Create a montage of linked shots accompanied by music or voiceover (maker, technician)               |
| Scripting                         | 4. Let’s write it!    | 20 hours       | Working in groups to storyboard and develop idea/theme/plot  
Participate in workshops to develop language and script conventions, controlling dialogue and sequencing subject matter  
Using software                                                                                     | Legal issues  
Working in teams                                                                                     | Develop a storyboard script for video (maker)  
Prepare a shot list for a video (maker, technician)  
Follow and shoot a prepared video shot sequence (technician)  
Edit a short video sequence (technician)                                                               |
| Documenting through the media     | 5. Let’s record it!   | 40 hours       | View documentaries and infotainment to understand style and characteristics  
Develop presenting skills, including vocal skills and interview techniques  
Film short interviews  
Compile material on a given theme                                                                  | Legal issues  
Working in teams                                                                                     | Record a series of *vox populi* (technician)  
Make a video documenting of your senior year to show at the formal (maker, technician)  
Make an infotainment show (maker, technician)  
Report on a documentary program shown on television (presenter)                                        |
| Writing a submission for arts funding | 6. Let’s pitch it!    | 20 hours       | Investigate avenues available for film funding  
Learn about budgets and management of funds  
Organise relevant materials  
Learn how to respond to requests for information and make submissions  
Visit industry bodies                                                                                   | Industry standards  
Self management  
Communication skills  
Career opportunities and pathways                                                                            | Prepare a budget for a short film (manager)  
Pitch a film idea orally to the class (presenter)                                                        |
| Manipulating the media            | 7. Let’s make it!     | 60 hours       | Develop a film scenario or pitch  
Script a short film  
Shoot a short film  
Edit and show a short film                                                                                 | Working in teams                                                                                         | Form groups to write, direct, shoot and edit a short narrative film (maker, technician, manager)                  |
Example 4: Strand G: Performance studies or Strand E: Multi-arts studies

This overview is a performance-based course of study in the area of musical theatre. Students specialise mainly in the role of performer. “Music performance”, “Acting” and “Dance Performance” run concurrently and are revisited in the second year of study.

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>Music</td>
<td>1. Finding your voice</td>
<td>20 hours per year (approximately one hour per week for the first semester)</td>
<td>Participate in voice production workshops, Perform songs from musicals, Attend live musical theatre productions, Sing harmony parts in ensembles</td>
<td>Workplace health and safety, Working in teams</td>
<td>Perform a solo from a musical (performer), Perform in an ensemble for a school event (performer), Practical discussion of voice care</td>
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</tr>
<tr>
<td>Acting</td>
<td>2. Treading the boards</td>
<td>20 hours per year (approximately one hour per week for the first semester)</td>
<td>Read through extracts of musical theatre scripts, Participate in acting workshops with visiting professionals, View video productions of popular musicals, Rehearse and block a short sequence from a musical, Discussion of safety issues when performing on stage</td>
<td>Workplace health and safety, Career opportunities and pathways, Communication skills</td>
<td>Perform a short piece of dialogue from a musical (performer), Practical discussion of safety on the stage, Short oral presentation of a character analysis (presentation)</td>
</tr>
<tr>
<td>Dance</td>
<td>3. Getting the moves</td>
<td>20 hours per year (approximately one hour per week for the first semester)</td>
<td>Participating in group work activities, Rehearse short sequences to a variety of musical theatre styles, Viewing videos of dance sequences in a variety of musical productions, Discussion of health and safety issues pertaining to dance</td>
<td>Working in teams, Communicating ideas and information, Legal issues</td>
<td>Group performance of dance sequences to a variety of excerpts from musical theatre (performer), Choreograph a short sequence to an excerpt from a musical (maker)</td>
</tr>
<tr>
<td>Scripting</td>
<td>4. Finding the words</td>
<td>20 hours (first year of study only)</td>
<td>Working as a group to identify a target audience and to develop ideas/themes/plot, Storyboarding, Participate in workshops on language and script conventions, controlling dialogue and sequencing subject matter, Writing a script for a pantomime</td>
<td>Legal issues, Working in teams, Communication skills, Communicating ideas and information</td>
<td>Use Final Draft or Scriptwizard software to develop a group script (including writing new lyrics to familiar children’s songs) for a pantomime suitable for preschool children (maker, technician), Practical discussion on copyright issues</td>
</tr>
<tr>
<td>Music</td>
<td>5. Putting it all together (1)</td>
<td>50 hours (first year of study only)</td>
<td>Undergo an audition for a role in pantomime production, Choreograph dance sequences, Plan a rehearsal schedule, Rehearse pantomime</td>
<td>Self management, Working in teams, Communication skills, Career opportunities and pathways</td>
<td>Develop a rehearsal or production schedule (maker, manager), Create a design folio for two of the following: makeup, costume, props, backdrop (maker), Perform pantomime for local preschool children (performer, maker)</td>
</tr>
<tr>
<td>Syllabus unit</td>
<td>School unit</td>
<td>Suggested time</td>
<td>Learning experiences</td>
<td>Aspects of the core</td>
<td>Possible assessment tasks and practitioners’ role focus</td>
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</tr>
<tr>
<td>Lighting and sound technologies</td>
<td>6. Light and sound</td>
<td>50 hours</td>
<td>Discussion of workplace health and safety issues</td>
<td>Workplace health and safety</td>
<td>Operate a PA system for a school event (technician)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Visit local theatre</td>
<td>Industry standards</td>
<td>Design, rig and operate the lighting for a school event (maker, technician)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Setting a simple lighting scene</td>
<td>Career opportunities and pathways</td>
<td>Practical discussion of workplace health and safety issues relating to sound and lighting (maker, technician)</td>
</tr>
<tr>
<td></td>
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<td>Setting up and operating a PA system</td>
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<td></td>
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<td></td>
<td>Operating mixing and lighting control desks</td>
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</tr>
<tr>
<td>Music performance</td>
<td>7. Putting it all together (2)</td>
<td>60 hours (along with rehearsals out of school time; second year of study only)</td>
<td>Undergo an audition for a role in a mini-musical production</td>
<td>Self management</td>
<td>Develop a sound or lighting plan for the production (maker, manager)</td>
</tr>
<tr>
<td>Acting</td>
<td></td>
<td></td>
<td>Develop a sound and lighting plan for production</td>
<td>Working in teams</td>
<td>Perform in mini-musical (performer)</td>
</tr>
<tr>
<td>Dance performance</td>
<td></td>
<td></td>
<td>Participate in vocal workshops for ensemble singing (learning harmonies)</td>
<td>Communication skills</td>
<td>Design and publish tickets, programs and Front of House presentation for the mini musical (maker)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Participate in dance workshops to learn dance sequences</td>
<td>Career opportunities and pathways</td>
<td>Oral self-evaluation of performance</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Rehearse a mini-musical</td>
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</tr>
</tbody>
</table>
Example 5: Strand H: Photo-imaging studies

This overview focuses on photography. It is based on three syllabus units. The first five school units developed from two syllabus units of work provide foundational knowledge and skills. Subsequent units lead to specialisation by students through the roles of technician and maker.

<table>
<thead>
<tr>
<th>Syllabus unit</th>
<th>School unit</th>
<th>Suggested time</th>
<th>Learning experiences</th>
<th>Aspects of the core</th>
<th>Possible assessment tasks and practitioners’ role focus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Photography</td>
<td>1. The new eye</td>
<td>30 hours</td>
<td>Understanding the working camera Workplace health and safety in the darkroom Teacher demonstrations Hands-on development of skills in taking photographs and darkroom practice</td>
<td>Workplace health and safety Self management</td>
<td>Oral questioning on essential terminology Process film (technician) Selecting developed photographs</td>
</tr>
<tr>
<td></td>
<td>2. Set the scene</td>
<td>20 hours</td>
<td>Guest artists View exhibitions Compositional conventions Essential terminology Experiment in natural and artificial lighting Set up and capture “mood” images</td>
<td>Workplace health and safety Communication skills Working in teams</td>
<td>Collection of stimuli from a variety of sources Practical demonstration of lighting effects (technician, presenter) Shot list (maker)</td>
</tr>
<tr>
<td></td>
<td>3. Moments disclosed</td>
<td>30 hours</td>
<td>Understanding photographic genres Use of filters, telephoto and wide-angle lenses Capturing frozen and blurred motion Use of solarisation, dodging, burning in, vignetting</td>
<td>Communicating ideas and information Self management Career opportunities and pathways</td>
<td>Questioning by teacher about student’s selection of equipment suitable for a particular genre Recognition of techniques</td>
</tr>
<tr>
<td></td>
<td>4. From here to there</td>
<td>10 hours</td>
<td>Use digital camera to explore and manipulate effects to make images Learn to operate video camera</td>
<td>Self management</td>
<td>Collecting experimental images Demonstrating proficiency with, and care and maintenance of, equipment (technician)</td>
</tr>
<tr>
<td>Image software and the arts</td>
<td>5. Illusions</td>
<td>35 hours</td>
<td>Visit professionals who work with image software Use image software to explore and generate manipulated images imported from a variety of sources</td>
<td>Self management Career opportunities and pathways Industry standards Legal issues</td>
<td>Make a CD-ROM of “before” and “after” manipulated images (maker, technician) Exhibit on a school intranet or website, e.g. gallery page (presenter)</td>
</tr>
<tr>
<td>Documenting through the media</td>
<td>6. For posterity</td>
<td>40 hours</td>
<td>Record school events, interviews, “a day in the life” Make a promotional video Create a website (personal, departmental, school) Make images for magazines, including e-zines</td>
<td>Industry standards Career opportunities and pathways Working in teams Legal issues</td>
<td>Presentation to audience using video, magazine, website, CD-ROM, folio of photographs, or DVD (presenter)</td>
</tr>
</tbody>
</table>
### Example 6: Strand I: Visual art studies

This overview focuses on arts making with industrial materials. It is based on the syllabus unit: “Craft”. The first five school units developed from the Craft syllabus unit of work provide foundational knowledge and skills. The subsequent two units allow for specialisation by students through the roles of technician and maker.

<table>
<thead>
<tr>
<th>Syllabus unit</th>
<th>School unit</th>
<th>Suggested time</th>
<th>Learning experiences</th>
<th>Aspects of the core</th>
<th>Possible assessment tasks and practitioners’ role focus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Photography</td>
<td>Bright leadlights</td>
<td>33 hours</td>
<td>Studio visit Workplace health and safety in leadlight work Teacher demonstrations Hands-on experimentation with materials, and design and creation of project</td>
<td>Workplace health and safety Communication skills Career opportunities and pathways</td>
<td>Oral questioning on terminology and safety Project (maker and technician)</td>
</tr>
<tr>
<td>Image software and the arts</td>
<td>Jewellery from here to wear</td>
<td>30 hours</td>
<td>Develop ideas and create jewellery from non-traditional and traditional materials Use of digital media to document works for digital display</td>
<td>Self management Communication of ideas and information Career opportunities and pathways</td>
<td>Completed works (maker, technician) Exhibit works on school intranet or website (presenter)</td>
</tr>
<tr>
<td>Documenting through the media</td>
<td>Wrought from what?</td>
<td>30 hours</td>
<td>Visiting artist Artist or teacher demonstrations Metal work demonstration and experimentation Design and development of project</td>
<td>Communication of ideas and information Self management Working in teams Workplace health and safety Career opportunities and pathways</td>
<td>Practical demonstration of techniques (technician) Examples of project and experimentation (maker)</td>
</tr>
<tr>
<td>Syllabus unit</td>
<td>School unit</td>
<td>Suggested time</td>
<td>Learning experiences</td>
<td>Aspects of the core</td>
<td>Possible assessment tasks and practitioners’ role focus</td>
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</tr>
<tr>
<td>Turning containers in and out</td>
<td>30 hours</td>
<td>View artists’ works (gallery visits, artist talks) Artists and teacher demonstrations Necessary terminology Experimentation with techniques, and design and creation of project</td>
<td>Communication skills Self management Career opportunities and pathways Workplace health and safety</td>
<td>Recognition of techniques (technician) Experimental turning and project (maker)</td>
<td></td>
</tr>
<tr>
<td>Decorative moments</td>
<td>36 hours</td>
<td>View artists’ works Examples of commercially available mosaic and wood inlay Experimentation with inlay and mosaic Application of technique within another project</td>
<td>Self management Working in teams Workplace health and safety Career opportunities and pathways</td>
<td>Recognition of techniques (technician) Experimental work and project (maker)</td>
<td></td>
</tr>
<tr>
<td>Let’s put it together</td>
<td>36 hours</td>
<td>Experimentation with the use of different techniques Develop ideas and create works using a combination of materials and techniques Use of digital media to document works for digital display</td>
<td>Self management Career opportunities and pathways Communication of ideas and information Working in teams Industry standards Career opportunities and pathways Workplace health and safety</td>
<td>Experimentation (technician) Created works (maker) Completed folio of works presented as, e.g. the original, CD-ROM or DVD of digital images, website (presenter)</td>
<td></td>
</tr>
<tr>
<td>I really enjoyed ...</td>
<td>36 hours</td>
<td>Develop ideas for individual works Set goals, priorities, timeframes Make a work to serve the artist’s own purpose Document works using digital images</td>
<td>Self management Communication of ideas and information Career opportunities Working in teams Workplace health and safety</td>
<td>Concept description, e.g. oral explanation to teacher, sketches, samples (maker) Management of schedule (manager) Exhibition (presenter) Completed folio of works presented as, e.g. the original, CD-ROM or DVD of digital images, website (presenter)</td>
<td></td>
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</tbody>
</table>
Example 7: Strand I: Visual art studies

This overview focuses on textiles. It is based on the syllabus units: “Craft” and “Fashion costume/design and the arts”. The first four school units developed from the Craft syllabus unit of work provide foundational knowledge and skills. Subsequent units lead to specialisation by students through the roles of technician and maker.

<table>
<thead>
<tr>
<th>Syllabus unit</th>
<th>School unit</th>
<th>Suggested time</th>
<th>Learning experiences</th>
<th>Aspects of the core</th>
<th>Possible assessment tasks and practitioners’ role focus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Craft</td>
<td>Fabric and fibre tales</td>
<td>10 hours</td>
<td>Identifying fibres and fabric</td>
<td>Workplace health and safety</td>
<td>Oral questioning on terminology and characteristics of fibres</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Learning workplace health and safety in textiles</td>
<td>Communication skills</td>
<td>Experimentation diary (technician)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Teacher demonstrations</td>
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<td></td>
<td></td>
<td></td>
<td>Hands-on experimentation with natural and manufactured fibres and fabrics</td>
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<tr>
<td></td>
<td>Spinning and weaving spells</td>
<td>35 hours</td>
<td>Visiting artist</td>
<td>Communication of ideas and information</td>
<td>Practical demonstration of techniques (technician)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Artist or teacher demonstrations</td>
<td>Self management</td>
<td>Examples of weaving experimentation (maker)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Spinning demonstration and experimentation (carding, spindle, spinning wheel)</td>
<td>Working in teams</td>
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<td></td>
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<td></td>
<td>Experimentation with on-loom and off-loom weaving (twining, coiling, tapestry)</td>
<td>Workplace health and safety</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Embellishing fabric tales</td>
<td>35 hours</td>
<td>View artists’ works (gallery visit, artist talks)</td>
<td>Communication skills</td>
<td>Recognition of techniques (technician)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Artist and teacher demonstrations</td>
<td>Self management</td>
<td>Experimental embellishment of fabric (maker)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Necessary terminology</td>
<td>Career opportunities and pathways</td>
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<tr>
<td></td>
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<td></td>
<td>Experimentation with dyeing (natural and chemical, resist techniques), printing (repeat print), stitching</td>
<td>Workplace health and safety</td>
<td></td>
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<tr>
<td></td>
<td>Paper trails</td>
<td>10 hours</td>
<td>View artist works</td>
<td>Self management</td>
<td>Recognition of techniques (technician)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Examples of commercially available handmade paper</td>
<td>Working in teams</td>
<td>Experimental papermaking (maker)</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>Experimentation with recycled paper, plant matter and other materials for paper making</td>
<td>Workplace health and safety</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Create sculptural work using hand-made paper</td>
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<tr>
<td></td>
<td>All together now: 1,2,3</td>
<td>40 hours</td>
<td>Develop ideas and create artworks for two- and three-dimensional artworks using a combination of textiles and techniques</td>
<td>Self management</td>
<td>Completed works (maker, technician)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Use of digital media to document works for digital display</td>
<td>Communication of ideas and information</td>
<td>Exhibit works on school intranet or website (presenter)</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Syllabus unit</th>
<th>School unit</th>
<th>Suggested time</th>
<th>Learning experiences</th>
<th>Aspects of the core</th>
<th>Possible assessment tasks and practitioners' role focus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fashion/costume design and the arts</td>
<td>Fashion from here to where</td>
<td>45 hours</td>
<td>Visit fashion designers</td>
<td>Self management</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>Create themed wearable art</td>
<td>Career</td>
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<td></td>
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<td></td>
<td>Experimentation with the use of textiles to create fashion accessories</td>
<td>opportunities and pathways</td>
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<td></td>
<td></td>
<td></td>
<td>Create clothing for contemporary wear</td>
<td>Communication of ideas and information</td>
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<td></td>
<td>Working in teams</td>
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<td>Industry standards</td>
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<tr>
<td>I just love ...</td>
<td></td>
<td>45 hours</td>
<td>Develop ideas for individual artworks</td>
<td>Self management</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Set goals, priorities, timeframes</td>
<td>Communication of ideas and information</td>
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<td></td>
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<td></td>
<td>Make an arts work to serve the artist’s own purpose</td>
<td>Career</td>
<td></td>
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<tr>
<td></td>
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<td></td>
<td>Document works using digital images</td>
<td>opportunities</td>
<td></td>
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<td></td>
<td>Working in teams</td>
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<td></td>
<td>Workplace health and safety</td>
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<td></td>
<td>Created works (maker)</td>
<td></td>
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<td></td>
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<td></td>
<td>Presentation of a fashion parade to an audience (presenter)</td>
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<td>Created concept description, e.g. oral explanation to teacher, sketches, samples</td>
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<td></td>
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<td>Management of schedule (manage)</td>
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<td></td>
<td>Exhibition (presenter)</td>
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<td>Completed folio of works presented as, e.g. the original, CD-ROM or DVD of digital</td>
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<td></td>
<td></td>
<td>images, website (presenter)</td>
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</tbody>
</table>
5. Assessment

The purposes of assessment are to provide feedback to students and parents about learning that has occurred, to provide feedback to teachers about the teaching and learning processes, and to provide information on which to base judgments about how well students meet the general objectives of the course. In designing an assessment program, it is important that the assessment tasks, conditions and criteria are compatible with the general objectives and the learning experiences. Assessment, then, is an integral aspect of a course of study. It can be formative or summative. The distinction between formative and summative assessment lies in the purpose for which that assessment is used.

Formative assessment is used to provide feedback to students, parents, and teachers about achievement over the course of study. This enables students and teachers to identify the students’ strengths and weaknesses so students may improve their achievement and better manage their own learning. The formative techniques used should be similar to summative assessment techniques, which students will meet later in the course. This provides students with experience in responding to particular types of tasks, under appropriate conditions. As a course of study in an extension subject is only a year long, it is not possible to provide extensive formative assessment. So that students can prepare it may be that feedback on any early assessment tasks can be used in a formative sense also to assist students’ preparation for later assessment tasks.

Summative assessment, while also providing feedback to students, parents and teachers, provides cumulative information on which levels of achievement are determined at exit from the course of study. It follows, therefore, that it is necessary to plan the range of assessment techniques and instruments/tasks to be used, when they will be administered, and how they contribute to the determination of exit levels of achievement. Students’ achievements are matched to the standards of exit criteria, which are derived from the general objectives of the course. Thus, summative assessment provides the information for certification at the end of the course.

5.1 Underlying principles of exit assessment

The policy on exit assessment requires consideration to be given to the following principles when devising an assessment program for the two-year course of study.

- Information is gathered through a process of continuous assessment.
- Balance of assessments is a balance over the course of study and not necessarily a balance over a semester or between semesters.
- Exit achievement levels are devised from student achievement in all areas identified in the syllabus as being mandatory.
- Assessment of a student’s achievement is in the significant aspects of the course of study identified in the syllabus and the school’s work program.
- Selective updating of a student’s profile of achievement is undertaken over the course of study.
- Exit assessment is devised to provide the fullest and latest information on a student’s achievement in the course of study.

These principles are to be considered together and not individually in the development of an assessment program. Exit assessment must satisfy concurrently the six principles associated with it.
5.1.1 Continuous assessment

The major operating principle is “continuous assessment”. The process of continuous assessment provides the framework in which all the other five principles of balance, mandatory aspects of the syllabus, significant aspects of the course, selective updating, and fullest and latest information exist and operate.

This is the means by which assessment instruments are administered at suitable intervals and by which information on student achievement is collected. It involves a continuous gathering of information and the making of judgments in terms of the stated criteria and standards throughout a two-year course of study.

Decisions about levels of achievement are based on information gathered, through the process of continuous assessment, at points in the course of study appropriate to the organisation of the learning experiences. Levels of achievement must not be based on students’ responses to a single assessment task at the end of a course, or instruments set at arbitrary intervals that are unrelated to the developmental course of study.

5.1.2 Balance

Balance of assessments is a balance over the course of study and not necessarily a balance within a semester or between semesters.

Within the strand course it is necessary to establish a suitable balance in the general objectives, assessment techniques and instruments/tasks, conditions and across the criteria. The exit criteria are to have equal emphasis across the range of summative assessment. The exit assessment program must ensure an appropriate balance over the course of study as a whole.

5.1.3 Mandatory aspects of the syllabus

Judgment of student achievement at exit from a course of study must be derived from information gathered about student achievement in those aspects stated in the study area specification as being mandatory, namely:

- the general objectives of exploring, knowing and expressing
- and
- the study area core.

The exit criteria and standards stated for the strand must be used to make the judgment of student achievement at exit from a course of study.

5.1.4 Significant aspects of the course of study

Significant aspects refer to those units/electives CONTEXTS that the school selects in accordance with the particular structure of the strand. Significant aspects can complement mandatory aspects or be in addition to them. They will be determined by the context of the school and the needs of students at that school to provide choice of learning experiences appropriate to the location of the school, the local environment and the resources available.

The significant aspects must be consistent with the general objectives of the study area specification and complement the developmental nature of learning in the strand course.

5.1.5 Selective updating

In conjunction with the principle of fullest and latest information, information on student achievement should be selectively updated throughout the course.

Selective updating is related to the developmental nature of the course of study and operates within the context of continuous assessment. As subject matter is treated at increasing levels of complexity, assessment information gathered at earlier stages of the course may no longer be...
representative of student achievement. The information therefore should be selectively and continually updated (not averaged) to accurately reflect student achievement.

The following conceptions of the principle of selective updating apply:

- a systemic whole subject-group approach in which considerations about the whole group of students are made according to the developmental nature of the course and, in turn, the assessment program. In this conception, developmental aspects of the course are revisited so that later summative assessment replaces earlier formative information

- an act of decision-making about individual students — deciding from a set of assessment results the subset which meets study area specification requirements and typically represents a student’s achievements, thus forming the basis for a decision about a level of achievement. In the application of decisions about individual students, the set of assessment results does not have to be the same for all students. However, the subset which represents the typical achievement of a student, must conform to the parameters outlined in the school’s study plan for the strand.

Selective updating must not involve students reworking and resubmitting previously graded assessment tasks. Opportunities may be provided for students to complete and submit additional tasks. Such tasks may provide information for making judgments where achievement on an earlier task was unrepresentative or atypical, or there was insufficient information upon which to base a judgment.

5.1.6 Fullest and latest information

Judgments about student achievement made at exit from a school course of study must be based on the fullest and latest information available. This information is recorded on a student profile. “Fullest” refers to information about student achievement gathered across the range of general objectives. “Latest” refers to information about student achievement gathered from the most recent period in which the general objectives are assessed. As the assessment program in a strand is developmental, fullest and latest information will most likely come from Year 12.

Information recorded on a student profile will consist of the latest assessment data on mandatory and significant aspects of the course, which includes the data gathered in the summative assessment program that is not superseded.

5.2 Assessment techniques, instruments and tasks

Assessment should be practical in nature and be mostly oral and/or be in the form of a performance or presentation or demonstration. Students should be encouraged to explain what they are doing and to talk about the choices they are making in creating arts works. This can be done informally or formally throughout the two-year course, with notes of the student’s discussions kept by the teacher. These can be used to make judgments about student achievement of the general objective (arts making).

At all times, arts making is the focus of student activities and should reflect authentic practice, thus:

- lengthy written assessment tasks and examinations should be kept to a minimum
- extensive documentation of arts making such as journals or video evidence is not required.
5.2.1 Assessment techniques

An assessment technique is a strategy for assessing student work and forms part of an assessment instrument. Techniques include: teacher observation, checklist, peer assessment and self-assessment, student-teacher consultation, improvisation, short responses (written or oral), demonstrations, performances, presentations.

Short responses (written or oral)

These could include all “closed” questions (those to which there are limited responses or precise answers), and structured short-answer questions. Some examples include multiple-choice questions, definitions of terms, matching, true/false, classification, cloze passages and sentence completion, questions requiring short answers or paragraph responses, simple diagrams, sketches, and flow charts.

Demonstrations

A demonstration involves the student showing the ability to successfully carry out particular artistic skills, techniques, or processes. They could demonstrate, for example, glazing a pot, scanning a picture, some dance steps, cabling a sound system, recording sound, a unit of competency, an acting technique, how to create a website, vocal warm-ups, or mixing of photographic solutions.

Performances

The role of a performer is to make and communicate meaning(s) from, or interpretations of, experiences in front of an audience. An audience may not be convinced or engaged; they may be challenged by the meaning(s) or interpretations made by the performer. The performer is “one with” the arts work. Performances are arts works in their own right. Examples of performances could include a rock eisteddfod, community theatre, performance art, a puppet show, a fashion parade, a musical, a concert, acting in a short film or video, online real-time streaming video of a live dance using a webcam, or a recording studio session.

Presentations

The role of a presenter involves the student communicating ideas, concepts, or products to convince an audience or enhance a performance. The presenter is not “one with” the arts work. Presentations may or may not be arts works in their own right. Examples of presentations could include:

- folio, e.g. fashion design sketches or ideas, demo tape of rock music, swatches of costume material, photographs
- storyboard for short film, video or animation sequence
- sound, lighting or special effects sequence, or costumes and sets to enhance a production
- ideas for a school or community arts event conveyed in oral, written, visual, or multimedia modes
- exhibition of 3D arts works
- dramatic treatment for a script through oral, written, or visual modes
- workplace-related issues through role play
- publishing, e.g. of arts-related activities through a promotional brochure/pamphlet, school magazine, e-zine, website.
5.2.2 Assessment instruments

An assessment instrument is a tool developed by the school for assessing students in a subject at a specific time within a course of study, and is used to frame an assessment task. An instrument may be made up of several techniques. Instruments can include, e.g. folios (collections of completed or developmental works), interviews, websites, compositions, short pieces of choreographed dance, a script of a scene for a play, or a design concept.

5.2.3 Assessment tasks

An assessment task is work undertaken by a student in response to an assessment instrument and is outlined in a task sheet. The standard of the response is assessed in relation to specific criteria.

Developing tasks

In describing assessment tasks to students, teachers need to ensure that the tasks:

• reflect the practitioner’s role(s) being emphasised
• state whether the student response is to be practical, oral, visual, written, uses multimedia or is a combinations of any or all of these
• provide clear descriptions, written in a manner that is logically sequenced and easily understood by students — this may require the use of graphics and text in boxes to enhance presentation and readability
• provide scaffolding or guidelines that clearly explain the processes of completion for the student including:
  – step-by-step instructions, which may be in a flow chart
  – expectations in relation to things such as time management, attendance at rehearsals or practice, cleaning of workspaces, obtaining permission from a site owner for filming purposes, safety issues, and noise control.
• reproduce gender, socio-economic, ethnic or other cultural stereotypes only after careful consideration as to their necessity
• apply the principles of equity and fairness to all students and take account of students with special needs
• provide suitable stimulus material to help students to generate ideas for use in completion, such as:
  – newspaper, journal and magazine articles
  – extracts from biographies of artists
  – letters to the editor about arts works
  – information from the internet
  – industry-based information, pamphlets, manuals
  – brochures, advertisements for coming arts events
  – audiotapes or videotapes
  – photographs
  – computer software
  – films, television programs
  – guest artists
  – excursions to plays, live concerts, films, dances, galleries, theatres, community artspaces
• build on prior knowledge and skills as the course progresses
• include statements of relevant criteria and standards reflecting aspects of the exit criteria
• identify conditions under which tasks must be completed, e.g. as an individual, a pair or group; in own or class time; degree of access to the teacher; the time period in which the task must be completed, and whether it will involve weekend practice or a gallery exhibition.

5.3 Special consideration
Guidance about the nature and appropriateness of special consideration and special arrangements for particular students may be found in the Queensland Studies Authority’s policy statement on special consideration entitled Special Consideration: Exemption and special arrangements: Senior secondary assessment (30 May 1994). This statement also provides guidance on responsibilities, principles and strategies that schools may need to consider in their school settings.

To enable special consideration to be effective for students so identified, it is important that schools plan and implement strategies in the early stages of an assessment program and not at the point of deciding levels of achievement. The special consideration might involve alternative teaching approaches, assessment plans and learning experiences.

5.4 Exit criteria
Judgments made about student achievement in the objective of arts making contribute to the exit level of achievement. The exit criteria reflect this objective.

The three exit criteria associated with the objective arts making are:
• exploring
• knowing
• expressing.

“Exploring” refers to investigating processes and skills to communicate purposes through arts works while working independently or in a group. Purposes could range from the creative to the functional.

Students should:
• explore arts making processes and skills
• investigate “solutions” to arts making “problems”
• make choices to communicate purpose(s) through arts works.

“Knowing” refers to being able to recall processes, essential terminology and safe practices associated with arts making in the chosen arts area(s). Students should recall:
• processes used in the arts area(s)
• essential terminology
• workplace health and safety practices.

“Expressing” refers to demonstrating the practical aspects of arts making while completing or working towards the completion of arts works, working independently or in a group, and within specified timeframes.

Students should:
• demonstrate the practical skills and techniques required for the expressing of purposes through arts works
• apply workplace health and safety practices specific to the chosen arts area(s)
• work independently or collaboratively to achieve goals within specified timeframes.

5.5 Awarding exit levels of achievement

On completion of the course of study, the school is required to award each student an exit level of achievement from one of five categories:

  Very High Achievement (VHA)
  High Achievement (HA)
  Sound Achievement (SA)
  Limited Achievement (LA)
  Very Limited Achievement (VLA)

The school must award an exit standard for each of the three criteria (exploring, knowing and expressing), based on the principles of assessment described in this study area specification. The criteria are derived from the objectives, and are described in Section 5.4. The typical standards associated with the three exit criteria are described in Section 5.6. When teachers are determining a standard for each criterion, the standard awarded should be informed by how the qualities of the work match the descriptors overall.

As safety in arts making is a priority of this document, awarding of a level of achievement is also determined by students’ achievement in workplace health and safety. Students must demonstrate the typical standard for workplace health and safety in knowing and expressing to be awarded a standard A, B or C in each of these criteria. That is, in knowing students must “state relevant workplace health and safety practices” and in expressing, students must “accurately apply workplace health and safety practices specific to the arts area(s)”.

The seven key competencies referred to in the rationale are embedded in the descriptors of the standards matrix. The descriptors refer mainly to elements of “communicating ideas and information”, investigating “solutions” to “problems” and “working with others and in teams”.

When standards have been determined in each of the three criteria of exploring, knowing and expressing, the following table is used to award exit levels of achievement, where A represents the highest standard and E the lowest. The table indicates the minimum combination of standards across the criteria for each level.

<table>
<thead>
<tr>
<th>Table 5: Awarding exit levels of achievement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level of achievement</td>
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<tr>
<td>-----------------------</td>
</tr>
<tr>
<td>Very High Achievement</td>
</tr>
<tr>
<td>High Achievement</td>
</tr>
<tr>
<td>Sound Achievement</td>
</tr>
<tr>
<td>Limited Achievement</td>
</tr>
<tr>
<td>Very Limited Achievement</td>
</tr>
</tbody>
</table>
### 5.6 Typical standards associated with exit criteria

<table>
<thead>
<tr>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Exploring</td>
<td>The student: • uses initiative to explore a range of arts making processes and skills</td>
<td>The student: • explores a range of arts making processes and skills</td>
<td>The student: • follows learned arts making processes and skills</td>
<td>The student: • follows some aspects of learned arts making processes and skills</td>
<td>The student: • uses an arts making process or skill</td>
</tr>
<tr>
<td></td>
<td>• generates workable “solutions” to familiar and some unfamiliar arts making “problems”</td>
<td>• generates workable “solutions” to familiar arts making “problems”</td>
<td>• investigates “solutions” to arts making “problems”</td>
<td>• identifies simple arts making “problems”</td>
<td>• makes choices related to arts works</td>
</tr>
<tr>
<td></td>
<td>• makes considered choices to effectively communicate purpose(s) through arts work(s)</td>
<td>• makes considered choices to communicate purpose(s) through arts work(s)</td>
<td>• makes choices to communicate purpose(s) through arts work(s)</td>
<td>• makes choices that occasionally communicate purpose(s) through arts work(s)</td>
<td>• makes choices related to arts works</td>
</tr>
<tr>
<td>Knowing</td>
<td>The student: • demonstrates detailed knowledge of the processes used in the chosen arts area(s)</td>
<td>The student: • demonstrates knowledge of the processes used in the chosen arts area(s)</td>
<td>The student: • demonstrates partially developed knowledge of the processes used in the chosen arts area(s)</td>
<td>The student: • demonstrates aspects of knowledge of the processes used in the chosen arts area(s)</td>
<td>The student: • identifies arts making processes</td>
</tr>
<tr>
<td></td>
<td>• accurately and consistently recalls essential terminology in context</td>
<td>• recalls essential terminology in context</td>
<td>• recalls essential terminology</td>
<td>• recognises essential terminology</td>
<td>• recognises terminology</td>
</tr>
<tr>
<td></td>
<td>• states relevant workplace health and safety practices</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Expressing</td>
<td>The student: • effectively demonstrates the skills and techniques required to clearly express purpose(s) through arts work(s)</td>
<td>The student: • demonstrates the skills and techniques required to express purpose(s) through arts work(s)</td>
<td>The student: • demonstrates skills and techniques to give purpose(s) to arts work(s)</td>
<td>The student: • demonstrates some skills and techniques</td>
<td>The student: • uses a partially developed skill or technique for own purpose</td>
</tr>
<tr>
<td></td>
<td>• accurately applies workplace health and safety practices specific to the arts area(s)</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>• independently and successfully achieves goals within specified timeframes, whether working alone or with others</td>
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<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• successfully achieves goals within specified timeframes, whether working alone or with others</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• achieves goals whether working alone or with others</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• begins arts work(s)</td>
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</tr>
</tbody>
</table>
6. Educational equity

6.1 Educational equity for all students

Equity means fair treatment of all. In developing work programs from this syllabus, schools are urged to consider the most appropriate means of incorporating the following notions of equity.

Schools need to provide opportunities for all students to demonstrate what they know and what they can do. All students, therefore, should have equitable access to educational programs and human and material resources. Teachers should ensure that the particular needs of the following groups of students are met: female students; male students; Aboriginal students; Torres Strait Islander students; students from non-English-speaking backgrounds; students with disabilities; students with gifts and talents; geographically isolated students; and students from low socio-economic backgrounds.

The subject matter chosen should include, whenever possible, the contributions and experiences of all groups of people. Learning contexts and community needs and aspirations should also be considered when selecting subject matter. In choosing appropriate learning experiences teachers can introduce and reinforce non-racist, non-sexist, culturally sensitive and unprejudiced attitudes and behaviour. Learning experiences should encourage the participation of students with disabilities and accommodate different learning styles.

It is desirable that the resource materials chosen recognise and value the contributions of both females and males to society and include the social experiences of both sexes. Resource materials should also reflect the cultural diversity within the community and draw from the experiences of the range of cultural groups in the community.

Efforts should be made to identify, investigate and remove barriers to equal opportunity to demonstrate achievement. This may involve being proactive in finding out about the best ways to meet the special needs, in terms of learning and assessment, of particular students. The variety of assessment techniques in the study plan should allow students of all backgrounds to demonstrate their knowledge and skills in a subject in relation to the criteria and standards stated in this syllabus. The syllabus criteria and standards should be applied in the same way to all students.

Teachers may find the following resources useful for devising an inclusive study plan:

- Guidelines for Assessment Quality and Equity 1996, Australian Curriculum, Assessment and Certification Authorities. Available through the Queensland Board of Senior Secondary School Studies (QBSSSS), Brisbane.
- A Fair Deal: Equity guidelines for developing and reviewing educational resources 1991, Department of Education (Education Queensland), Brisbane.
- Access and Equity Policy for the Vocational Education and Training System 1998, Department of Training and Industrial Relations, Queensland, Brisbane.
- Policy Statement on Special Consideration 1994, Queensland Board of Senior Secondary School Studies, Brisbane.
6.2 Inclusive practices for students with impairments

Students with impairment may include those with autistic spectrum disorder; visual, hearing, speech, language, physical, intellectual, or multiple impairments. These conditions affect students from all socio-economic backgrounds.

Courses of study based on this study area specification (including learning experiences and assessment techniques) can assist students with impairment to meet a range of individual educational goals both within and outside the criteria and standards.

For example, the aim of the student’s individual education plan or transition plan could be to assist them to become work ready. Teachers may gain information about a student’s ability to work with others in their arts making by observation of:

- task behaviour
- whether they are prepared for class
- ability to follow directions and respond to feedback.

Comments on a student’s individual progress are more appropriate and beneficial for their self-esteem than a grade that may not be relevant to their future pathways. These comments can be stated on the Certificate of Post-compulsory School Education. As in the case of achievements recorded on the Senior Certificate, there must be evidence to substantiate the Statement of Achievement on the CPCSE.

6.2.1 Resources for inclusive practices


This resource includes:

- guidelines on how the Australian Quality Framework Standards relate to training issues for people with a disability
- steps for developing a systemic approach to including people with a disability in vocational training programs
- an introduction to the concept of reasonable adjustment, including tips and strategies for training people with various disabilities
- ideas for marketing training to people with a disability
- examples of how to improve access to arts making
- examples of equity procedures for inclusion
- articles and information to increase staff awareness of disability issues
- the addresses of relevant websites and organisations.


This resource has a brief description of a range of equity categories, strategies for teachers to use to cater for the educational needs, and a reference list including print, AV and website addresses.


This is a resource that focuses on how to assess students with impairments.


Focuses on teaching students with disabilities.
7. Resources

7.1 Copyright and the arts

Because the intent of this study area specification is for students to take on the roles of the artist practitioner in authentic contexts, there are distinct possibilities that copyright could be infringed.

Copyright legally protects copyright owners from the unauthorised use of creative work over which they have copyright. It allows copyright owners (often the creators) to benefit financially from their works and to retain some control over how they are subsequently used. In the arts, copyright protects, for example: dramatic, musical and artistic arts works, photographs, computer programs and images, lyrics, sound recordings, cinematograph films, and television and sound broadcasting.

Infringement of copyright may occur when works are reproduced, performed, screened or made public without permission from the copyright owner. The financial penalties for infringement are substantial.

Ideas, however, are not protected by copyright, so making an arts work based on an idea behind someone else’s may not infringe copyright. Although the ideas themselves are not protected by copyright, the forms in which the ideas are expressed are protected.

One use of copyright material that may be done without infringement is known as “fair dealing”. Loosely speaking, students and teachers can make copies of arts works for study and research without the artist’s permission. However, copyright fees may still be payable. To guard against this possibility, teachers are advised to:

- familiarise themselves with copyright issues including those connected with internet material
- explain to students the difference between copyright and moral rights of the artist whose work they may be using
- ensure that the original creator or copyright owner of the work is acknowledged
- ensure that copyright fees are paid if required.

Further information can be obtained from:

- The Department of Communication, Information Technology and the Arts. This department has online fact sheets, including Copyright: what is it?, What is copyright infringement? and Guide to the Copyright Amendment (Digital Agenda) Act 2000, <www.dcita.gov.au>
- The Copyright Officer, Learning Teaching and Technology Unit, Education Queensland; phone 3235 4233; fax 3237 0634.
- Australian Copyright Council <www.copyright.org.au>
- Music Copyright for Schools 2001, AM COS, 6–12 Atchison Street, St Leonards, NSW 2065, phone (02) 9935 7700
7.2 Texts across arts areas


7.2.1 Design

*Design Fundamentals: Layout*, 2000, Rotovision (available from Thames and Hudson, Fisherman’s Bend, Victoria.)


7.2.2 Fashion/costume design


7.2.3 Image software and the arts
Agosti, I (ed), 1999, 3D and Webmasters: The latest arts work and techniques from the world’s top digital artists, Rockport Publishers, Inc. Gloucester, MA.
McKelvey, R. 2000, Digital Media Design: Hypergraphics, Rotovision (available from Thames and Hudson, Fisherman’s Bend, Victoria).
Murphy, P. 1998, Electronic Workshop: Graphics, Rotovision (available from Thames and Hudson, Fisherman’s Bend, Victoria).

7.2.4 Lighting and sound technologies

7.2.5 Makeup
Corson, R. & Glavan, J. 2000, Stage Makeup, Allyn and Bacon, Needham Heights, MA.

7.2.6 Safety


### 7.2.7 Scriptwriting


### 7.2.8 Stage management, backstage


### 7.2.9 Stage and sets


### 7.3 Text for specific arts areas

#### 7.3.1 Dance studies


7.3.2 Drama studies

Clausen, M. 2001, Centre Stage: Creating, performing and interpreting drama, Heinemann, Port Melbourne.


**7.3.3 Media studies**


**7.3.4 Music studies**


*Strategies for Teaching High School Chorus*, 1998, ed. Swiggen, R., MENC (The National Association for Music Education), Reston, VA.


7.3.5 Visual art studies

General texts

Clay, pottery, ceramics

Drawing

Graphics
Sculpture

Painting

Photography

Other visual arts areas

7.4 Videos
*Top Acts: Exemplary performances in dance, drama, music and theatre studies by senior students in Victoria.* Available from Information Services, Victorian Curriculum and Assessment Authority, 41 St Andrews Place, East Melbourne, 3002.
Phone (03) 9651 4544.
Catalogues in dance, media, music, theatre, and visual arts from Hush Contemporary Arts.
CREATIVE ARTS 2004 (UPDATED 2011)

Media, PO Box 245, South Fremantle, W.A. Phone/fax: (08) 9336 1587. Website: www.hushvideos.com/catalogues. Some examples:

Audition Techniques, 70 minutes
Combat for the Stage, 96 minutes
Conducting Light, 60 minutes
Puppetry: Worlds of imagination, 44 minutes
Speaking and Singing on Stage, 80 minutes
The Basic Costumer, 73 minutes
The Practice of Arms, 120 minutes
Where do I Start? Basic set construction, 72 minutes

From VEA Media, 111A Mitchell Street, Bendigo, Victoria 3550. Website: www.vea.com.au
Ensemble Performance, 1993, 35 minutes.
Making Art: Making a living, 1995, 20 minutes.
Making Movies: the principles of creative moviemaking, 1997, three 20-minute programs.
Music and Stage, 1998, 58 minutes.
Staging a Performance, 1993, 23 minutes.

From Learning Essentials (incorporating VC Media), 572a St Kilda Road, Melbourne, 3004. Phone 1800 039098
Artistic Careers, 1991, 45 minutes.
Computer Careers for Artists, 1994, 23 minutes.
Designing a Product for Today’s Marketplace, 1992, 30 minutes.
Graphic Design Careers, 1993, 20 minutes.
Music: evocative communication, 1996, 50 minutes.

From Marcom Projects, PO Box 4215, Loganholme, Qld 4129. Phone (07) 3801 5600. Website: www.marcom.com.au
A Dancer Still, 1992, 51 minutes.
Aboriginal Craft, 1994, 17 minutes.
Arts Matters, a series, 1997, 30 minutes.
Copyrites, 1998, 60 minutes.
Dramatic Styles, 1998, 30 minutes.
Film Editing and Sound, 1996, 15 minutes.
Film Camera and Lighting, 1996, 15 minutes.
How to Make a Holiday Video, 1993, 60 minutes.
No Fixed Address on Tour, 1990, 58 minutes.
Song Writing, 1995, 15 minutes.
Stomp out Loud, 1998, 53 minutes.
The Invisible Made Visible, 1991, 26 minutes.
The Jazz Band, 1994, 29 minutes.
The Voice: Universal instrument, 1989, 31 minutes.
Wizards in the Shadows, 1996, 26 minutes.

From Ausmusic. This list shows some examples from a range of videos that support the music
industry training package; see website www.ausmusic.org.au
Creating a Low-Budget Music Video, 25 minutes.
Electric/Acoustic Guitar (with CD), 90 minutes.
Health and Safety for Workers in the Music Industry, 47 minutes.
How to Make a Demo, 45 minutes.
Introduction to Studio Recording, 45 minutes.
Setting Up and Operating a Band PA System, 34 minutes.
Setting Up and Operating a Vocal PA System, 20 minutes.
Setting Up and Operating Small Lighting Systems, 50 minutes.
Understanding MIDI Sequencing and Sampling, 40 minutes.
Vocals (with CD), 60 minutes.

7.5 Software
Software has been grouped under the strand titles for convenience, except for Multi-arts Studies.
Particular software could apply to more than one arts area.

7.5.1 Titles

Dance studies
Dreamweaver
Lifeforms, human figure animation software for choreography development using virtual
dancers from Simon Fraser University (Canada),
<www.cs.sfu.ca/~graphics/ projects/lifeforms.html>
Making Chunky Move, CD-ROM, Chunky Move, The Opera Centre, 35 City Road, Southbank,
Melbourne, Victoria. Phone 9645 5188 or email mail@chunkymove.com.au
Poser, Dance software from Metacreations, order through <www.curiouslabs.com>

Drama studies
ScriptThing, Scriptware, Screenwriter 2000, Scriptwizard, Final Draft

Media studies
Desktop publishing: Corel Draw, Autodesk, Paintshop Pro 6, Adobe Illustrator, Adobe
Photoshop, Macromedia Freehand, Quark XPress

Multimedia studies
Animation software: Macromedia Flash, Quicktime, 3D Studio Viz, Corel photopaint,
Macromedia freehand
Graphics software: Corel Draw, Corel Photo Paint, Paintshop Pro, Adobe Illustrator, Adobe
Photoshop, Macromedia Freehand, Macromedia Fireworks, Dreamweaver
Movie making software: Imovie, Final Cut Pro, express, Studio DC 10, MovieMaster
Music studies

Electronic Composition 2, Music Master Professional Software, Ausmusic.  

From Binary Designs Pty Ltd. (phone 3822 4884 or email: midi@binarydesigns.com.au):  
Auralia & Musition. An ear training package for classical and contemporary musicians.  
Band in a Box. An automated accompaniment program comprising five instruments and a digital audio track to add live vocals.  
iNotes. A composition and instrumentation electronic book; includes illustrations, excerpts, recordings and MIDI files.  
Sibelius. A music notation program or score writer that includes scanning software and flexible playback.

Performance studies

Stagestruck: Discover Australian performance, 1999, CD-ROM, National Institute for Dramatic Art (NIDA) (available from the Department of Community, Information, Technology and the Arts.)

Photo-imaging studies

Publisher, Indesign, Quark, Dreamweaver, MS Frontpage, Photoshop, Paintshop Pro 6, Photopaint

Visual Art studies (see Media and multimedia studies)

Art 20 1998, CD-ROM, Thames & Hudson, Hampshire, UK

Minister's Awards for Excellence in Art, CD-ROMs and other support materials, Education Queensland. Access Education, 411 Vulture Street, Woolloongabba, 4102. Phone (07) 3406 2424

7.5.2 Websites with reviews of software for the arts

Animation Software Reviews — <http://animation.about.com/cs/softwarereviews>  

7.6 Arts organisations

Access Arts Inc, PO Box 1034, New Farm, Qld 4005. Phone 3358 6200. Fax 3358 6211.  
Website: www.accessarts.org.au.  
ACHPER, 214 Port Road, Hindmarsh, Adelaide, South Australia. Phone (08) 8340 2288.  
Arts Nexus Inc. PO Box 4995, Cairns, Qld. 4870. Phone 4051 3344.  
Arts Queensland, GPO Box 1436, Brisbane, Qld, 4001. Phone 1800 175 531. Has information about funding assistance for arts and cultural programs, creative partnerships, regional arts fund, youth arts mentoring program, youth radio initiative, tute music mentoring program, arts and technology scholarship.  
Arts Training Queensland, Brisbane Powerhouse, Level 2, Turbine Building, PO Box 1028, New Farm, 4005. Phone 3254 1355. Website: <www.atq.com.au>  
Arts West Inc, PO Box Blackall, Qld. 4772. Phone 4657 4821.  
Ausdance (Queensland) Inc., Level 2, 381 Brunswick Street, Fortitude Valley, Qld 4006. Phone 3250 1250. Website: <http://ausdance.anu.edu.au>

Ausmusic offers support materials for the Certificate II in Music Industry (Foundation) such as workbooks, videos, and CD-ROMs. Website: <www.ausmusic.org.au>

Australian arts organisations website: <www.artslink.org.au>

Australian Film Institute has teaching and learning materials, industry databases, screen journals and news clippings on Australian and international film and television titles. Website: <www.afl.org.au>

Australian Network for Arts and Technology (ANAT), PO Box 8029, Station Arcade, Adelaide SA 5000. Phone (08) 8231 9037. Fax (08) 8211 7323. Email: anat@anta.org.au. Website: <www.anat.org.au>

Australian Teachers of the Media (ATOM Qld), PO Box 1005, Milton, 4065. Website: <www.pa.ash.org.au/atomqld>

Brisbane Ethnic Music and Arts Centre (BEMAC), PO Box 7299, East Brisbane 4169. Phone 3391 4433. Fax 3391 2802. Email bemac@bemac.org.au

Craft Australia, Level 5414, Elizabeth Street, Surrey Hills, NSW 2010. Phone (02) 9211 1445. Fax (02) 9211 1443. Website: <www.craftaus.com.au>

Craft Queensland, Level 3, 381 Brunswick Street, Fortitude Valley, Qld 4006. Phone 1800 172 080

Department of Communications, Information Technology and the Arts, 38 Sydney Avenue, Forrest, ACT 2603. GPO Box 2154 Canberra ACT 2601. Phone (02) 6271 1000. Fax (02) 6271 1901. Email dcita.mail@dcita.gov.au. Website: www.dcita.gov.au

Digiarts, Metro Arts Building Level 3, 109 Edward St, Brisbane 4000. Phone 3236 0336. Fax 3236 0337. Email digitart@thehub.com.au Website: www.digiarts.va.com.au

Flying Arts Inc., 5th floor, 333 Adelaide Street, Brisbane, 4000. Phone 3853 3271. Fax 3853 3277. Website: http://flyingarts.org.au. Lists news of workshops, exhibitions, offers online courses.

Playing Australia and Festivals Australia, Arts Support Section, Department of Communications, Information Technology and the Arts, GPO Box 2154, Canberra, ACT 2601. Phone 1800 819 461.

QANTM, Level 2, Leighton House, 143 Coronation Drive, PO Box 1719, Milton, Qld 4064. Phone 1300 136 933. Fax 3211 3953. Email info@qantm.com.au. Website: www.qantm.com.au

QPIX, 33A Logan Road, Woolloongabba, 4102. Phone 3392 2633. Fax 3392 2314. Email qpix@qpix.org.au. Website: www.qpix.org.au

Queensland Art Teachers’ Association. Website: www.qata.qld.edu.au

Queensland Arts Council, GPO Box 376 Brisbane 4001. Includes School Touring Program, cyber guides, regional touring itineraries, workshops. Phone 3864 7500. Fax 3846 7744. Website: www.qac.org.au

Queensland Artworkers Alliance, Level 1, 381 Brunswick Street, Fortitude Valley. Phone 3250 1230. Website: www.artworkers.asn.au

Queensland Association for Drama in Education: information about membership, professional development, conferences and publications. Contact Ellen Appleby, 9 Bellata Street, The Gap Qld 4061. Phone 0417 748 002 (membership and administration). Website: www.qadie.org.au

Queensland Community Arts Network (QCAN), PO Box 904, New Farm, Qld 4005. Phone 3254 4922. Website: www.qldcan.org.au

Queensland Government Arts Office. Website: www.ao.qld.gov.au
Queensland Theatre Company: information about the Comalco Young Playwrights’ awards, current productions, interactive scripts, education programs specifically for school students, facilities for answering enquiries, online dramaturgy. Website: http://qtc.thehub.com.au

Regional Galleries Association of Queensland, 3rd level, 381 Brunswick Street, Fortitude Valley, Qld 4006. Phone 3250 1222, fax 3250 1225. Website: www.rqaq.org.au

Theatre Arts Network Queensland, Level 3, Metro Arts Building, 109 Edward Street, Brisbane, Qld 4000. Phone: 3221 0265. Website: www.tanq.org.au

Townsville Community Music Centre, PO Box 1006, Townsville, Qld, 4810. Phone 4721 1771

Youth Arts Queensland (YAQ), GPO Box 2855, Brisbane, Qld 4001. Phone: 3221 5123. Website: www.thehub.com.au/~yaq

### 7.7 Websites

At the time of publication the URLs (website addresses) cited had been checked for accuracy and suitability of content. However, owing to the transient nature of material placed on the internet, their accuracy and suitability cannot be guaranteed indefinitely. These sites are likely to be more long lasting than most, and are regularly updated. They were last accessed on January 2004.


Arts Ed Net: the Getty museum resources for arts teachers such as ideas, galleries, and links to other sites, www.artsednet.getty.edu.


Create Australia, www.createaust.com.au. **The** national industry training board for the cultural industries; has details of training packages and related links.


The International Theatre Design Archive, www.siue.edu/ITDA.


Hitsquad.com: Musicians’ Web Centre provides free downloadable music and MP3 software, newsletters, musicians’ databases, sheet music, music and software charts, frequently asked questions, www.hitsquad.com.


Online Woodwork Course: A course for the amateur or the professional with links to other sites, www.worldwide-woodwork.co.uk.
Pathfinder: Stagecraft/technical theatre is a guide to online resources for backstage aspects of theatre, including set building, designing scenery, lighting a show, makeup, building costumes or using music to create mood, www.ipl.org/div/pf/entry/48529
Links to puppetry websites; www.navidades.com/Arts/Performing_Arts/Puppetry.
Stage combat:
www.artslynx.org/theatre/combat/htm
www.deathstar.org/groups/rox/reference/safdflossary.html
www.fdc.ca/wooten.html
Virtual Gallery of Fractal Images: with free personal use as long as the artist is acknowledged. For commercial use, the artist’s permission must be obtained. The software program that was used (Flarium 24) can be downloaded free from this site: http://fractalprogression.homestead.com/index.html.
Web Design with Jean Kaiser: provides help for beginners, design tips, examples of good sites and links to 700 related sites. www.webdesign.about.com.

7.8 Other useful contacts
ACHPER (The Australian Council for Health, Physical Education and Recreation), Queensland Branch Inc., PO Box 517 Mt Gravatt, Qld 4122.
American Book Store, 173 Elizabeth Street, Brisbane, 4000. Phone 3229 4677. Fax 3221 2171.
Bookwise International. Phone 33917766. Fax 3511 7422.
Folio Books, 80 Albert Street, Brisbane, 4000. Phone 3221 1368. Fax 3220 0998.
Enterprise Skills Pty Ltd, F8/62 Wellington Parade, East Melbourne, Victoria. Phone (03) 9419 1336. Fax (03) 9417 3727. See also the website: www.entskill.com
Gecko Recycle, Boyd Street, Tugun. Phone 5525 0161. A recycling and resource centre providing art and craft-style recycled materials for creative use by schools and other community groups.
McGills’ Technical Books, 161–163 Elizabeth Street, Brisbane, 4000. Phone 3221 9939. Fax 3236 2446.
Queensland Art Gallery Bookshop, PO Box 3686 South Brisbane 4101. Phone (07) 3840 7290. Fax 3844 8865.
Reverse Garbage Co-op Ltd, 296 Montague Road, West End. Phone 3844 9744.
The Book Nook, 51 Edward Street, lower ground floor. Phone 3221 3707.

7.8.1 Online bookstores (some examples):
Amazon Bookstore website: www.amazon.com
Barnes & Noble Bookstore: www.bn.com
Dancebooks: www.dancebooks.co.uk
Focal Books: www.bh.com/focalbooks
Meriwether Publishing: www.meriwetherpublishing.com
Approach C: VET strands

1. Overview

Students will complete this strand in two separate parts:

- Certificate I qualification outlined in Approach A, delivered over two semesters (preferably semesters 1 and 2)

and

- An Authority–registered subject, i.e. Drama studies, based on units of study selected from those outlined in Approach B in the remaining two semesters.

2. Course organisation

2.1 Semester 1 and 2

Teachers should refer to Approach A of the Creative Arts study area specification for information regarding requirements for delivering of the Certificate I qualification. As the certificate will be assessed using a competency-based approach, students will NOT receive a level of achievement. The school must issue the student with a qualification or statement of attainment.

2.2 Semester 3 and 4

Teachers should refer to Approach B of the Creative Arts study area specification for information regarding planning the Authority-registered subject, i.e. Drama Studies, taking into account the information below.

The study area core, as described in Approach B, is mandatory and must be integrated into and progressively developed through the one-year program of study. The mediums for learning experiences that develop the study area core are the units of study chosen by the school. It is intended that the core be viewed in relation to the selected practitioners’ roles (refer to Section 4.4) to ensure relevance. A minimum of 10 hours is allocated to the study area core.

This section of the course will be assessed using criteria and standards detailed in Approach B of the study area specification. The school must award an exit standard for each of the three criteria based on the principles of assessment, according to the information provided in Approach B. Students will receive a level of achievement for these two semesters of study.