Creative Arts

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2024 Subject Outline | Stage 1 and Stage 2

For teaching

* In Australian and SACE International schools from January 2024 to December 2024
* In SACE International schools only, from May 2024 to March 2025

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contents

Introduction 1

Subject Description 1

Local Programs 1

Capabilities 2

Literacy in Creative Arts 4

Numeracy in Creative Arts 4

Aboriginal and Torres Strait Islander Knowledge, Cultures, and Perspectives 5

Stage 1 Creative Arts 7

Learning Scope and Requirements 8

Learning Requirements 8

Content 8

Assessment Scope and Requirements 13

Evidence of Learning 13

Assessment Design Criteria 13

School Assessment 15

Performance Standards 17

Assessment Integrity 20

Support Materials 21

Subject-specific Advice 21

Advice on Ethical Study and Research 21

Stage 2 Creative Arts 23

Learning Scope and Requirements 24

Learning Requirements 24

Content 24

Assessment Scope and Requirements 29

Evidence of Learning 29

Assessment Design Criteria 30

School Assessment 31

External Assessment 33

Performance Standards 35

Assessment Integrity 38

Support Materials 39

Subject-specific Advice 39

Advice on Ethical Study and Research 39

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Introduction

Subject Description

Creative Arts is a 10‑credit subject or a 20‑credit subject at Stage 1, and a 10‑credit subject or a 20‑credit subject at Stage 2.

In Creative Arts, students have opportunities for specialised study within and across those arts disciplines that are offered as subjects within the SACE — that is, Dance, Drama, Music, and Visual Arts. In their study of Creative Arts, students have opportunities to make connections with vocational education and training (VET) courses.

By working productively within or across the performing, visual, screen, and literary arts, students learn to synthesise aspects of various arts disciplines, as well as to maintain the integrity of those disciplines. Students actively participate in the development and presentation of creative arts products. These may take the form of, for example, musicals, plays, concerts, visual artefacts, digital media, film and video, public arts projects, community performances, presentations and installations, and vocal groups or other ensembles.

Focused study of the work of creative arts practitioners provides students with in-depth knowledge of the nature of their work and their roles and responsibilities within the creative arts. Students build a personal aesthetic by working in the creative arts and appraising creative arts products. By analysing and evaluating creative arts products in different contexts and from various perspectives, students gain an understanding and appreciation of the ways in which creative arts contribute to and shape the intellectual, social, and cultural life of individuals and communities.

Local Programs

Each learning area has a subject outline that is designed to give schools additional flexibility in developing Stage 1 and Stage 2 teaching and learning programs that focus on specific local needs and interests.

The subject outline for Creative Arts provides this flexibility for the Arts Learning Area.

All teaching and learning programs based on the subject outline for Creative Arts must use the capabilities, learning requirements, assessment design criteria, and performance standards specified in this subject outline.

However, schools have the flexibility to:

either

* follow the content and assessment recommended in this subject outline

or

* vary the content and/or school assessment, using this subject outline as a guide.

Stage 2 teaching and learning programs that vary the school assessment must retain the same number of assessment types and the associated weighting of each assessment type specified in this subject outline.

Teaching and learning programs that vary the content and/or school assessment are referred to as ‘local programs’ and are submitted for approval according to SACE Board processes.

Capabilities

The capabilities connect student learning within and across subjects in a range of contexts. They include essential knowledge and skills that enable people to act in effective and successful ways.

The five capabilities that have been identified are:

* communication
* citizenship
* personal development
* work
* learning.

The capabilities for learning, communication, and personal development are central to the learning requirements, content, and assessment of Creative Arts.

Learning in Creative Arts is achieved primarily through engaging in the development of creative arts products. By observing, appreciating, and reviewing other practitioners’ products, students are able to apply their learning to enhance their creative arts skills and knowledge. The communication of personal or group ideas, opinions, and feelings, and self-expression through chosen areas of the creative arts, are vital to the learning process. Understanding the importance of the creative arts experience in shaping personal identity, discovering personal strengths, and developing personal aesthetic opinions is a key element of this learning.

Communication

In this subject students develop their capability for communication by, for example:

* working within or across the visual and performing arts to develop creative arts products that communicate personal ideas, thoughts, opinions, and feelings
* understanding and using language and terminology specific to creative arts disciplines in the processes of making, responding to, and appraising creative arts products
* understanding, interpreting, and responding to creative arts products that have been informed by different cultural ideas and perspectives
* selecting and applying information and communication technologies for particular purposes and contexts within creative arts practice.

Citizenship

In this subject students develop their capability for citizenship by, for example:

* learning to understand the essential role of the creative arts in shaping and framing cultural identity and in transmitting cultural attitudes, beliefs, and values, shared or otherwise, within and across communities
* exploring themes relating to current artistic, social, environmental, political, and/or economic issues and concerns, and interpreting and reflecting these explorations in creative arts products
* developing creative arts products that acknowledge and explain the important part that diverse cultural groups play in the development of cultural life
* gaining knowledge of histories and traditions associated with creative arts products from Indigenous and other communities in Australia through practice, analysis, and critique
* developing a capacity to engage with, and contribute and respond to, creative arts products throughout life.

Personal Development

In this subject students develop their capability for personal development by, for example:

* creating and constructing creative arts products for a purpose
* gaining confidence in their personal skills and abilities by learning to trust their intuition, use creative impulse, take risks, have confidence in their decisions, and achieve success through participation and expression in creative arts practice
* developing personal strengths through specialisation in an area of creative arts
* exploring and experiencing in depth the different roles that practitioners fulfil in the creative arts
* understanding the role that the creative expression of thoughts, feelings, and emotions plays in their well-being and that of others
* discovering personal identity through exploration of their own ideas, thoughts, feelings, emotions, values, and beliefs in creative arts practice and participation.

Work

In this subject students develop their capability for work by, for example:

* developing skills and abilities related to employability in the creative arts, such as thinking laterally and divergently, solving problems, being flexible and open to ideas, and establishing and working to deadlines
* learning to work productively in finding solutions to problems
* gaining insights into the nature and patterns of working in the creative arts
* learning, through active engagement, to understand and appreciate the contribution that creative arts practitioners make to local, national, and global industries
* gaining in-depth knowledge of the different roles that practitioners fulfil in the creative arts (e.g. writer, maker, composer, director, manager, designer, performer, or presenter)
* understanding ethical, moral, and legal issues related to working in the creative arts, and applying this understanding to creative arts endeavours.

Learning

In this subject students develop their capability for learning by, for example:

* experiencing all phases of the creative arts process, including investigation, exploration, experimentation, production, refinement, resolution, and evaluation
* gaining inspiration from the ideas, themes, feelings, values, beliefs, and opinions developed and presented by creative arts practitioners in different contexts
* learning to develop skills and abilities associated with the use of historical, traditional, and current creative arts practices, media, materials, techniques, processes, and technologies
* learning to develop social, aesthetic, emotional, and physical skills through practice and appraisal
* drawing from knowledge of concepts, contexts, styles, forms, conventions, and genres that are fundamental to the creative arts disciplines in shaping, framing, and developing creative arts products.

Literacy in Creative Arts

In Creative Arts, students have opportunities to develop and refine their literacy skills, for example:

* explaining and justifying their ideas as they experiment, plan, synthesise, and make aesthetic decisions about creative arts practice
* using language and terminology specific to the arts disciplines in creative arts practice and response
* using information and communication technologies to investigate the conceptual, practical, analytical, and contextual aspects of the work of particular creative arts practitioners and cultural groups
* communicating ideas, opinions, feelings, and thoughts expressed through creative arts practice and gained through the appraisal of creative arts products in a range of forms.

Presentations and responses that are particularly relevant to this subject include investigative reports, reviews of performances and exhibitions, musical compositions, design proposals, scripts, visual sequences, digital presentations, storyboarding, graphic novels, and personal responses to creative arts products.

Numeracy in Creative Arts

In Creative Arts, students have opportunities to develop and refine their numeracy skills, for example:

* using measurement to quantify, explore, conceptualise, and analyse the physical world when engaged in practical creative arts tasks
* using spatial sense and geometric reasoning to visualise, represent, and make sense of natural and built environments
* applying quantitative concepts to calculate and estimate quantities and costs of materials required for specific creative arts tasks or projects
* understanding and using number, patterns, and relationships in a creative arts context
* using digital technologies in the timing, sequencing, and staging of creative arts products, such as animated film, music production, choreography, lighting, and sound effects
* using a variety of systems of graphic representation, such as timelines, illustrations, graphs, charts, maps, and diagrams, to communicate findings from research data related to creative arts contexts.

Aboriginal and Torres Strait Islander Knowledge, Cultures, and Perspectives

In partnership with Aboriginal and Torres Strait Islander communities, and schools and school sectors, the SACE Board of South Australia supports the development of high-quality learning and assessment design that respects the diverse knowledge, cultures, and perspectives of Indigenous Australians.

The SACE Board encourages teachers to include Aboriginal and Torres Strait Islander knowledge and perspectives in the design, delivery, and assessment of teaching and learning programs by:

* providing opportunities in SACE subjects for students to learn about Aboriginal and Torres Strait Islander histories, cultures, and contemporary experiences
* recognising and respecting the significant contribution of Aboriginal and Torres Strait Islander peoples to Australian society
* drawing students’ attention to the value of Aboriginal and Torres Strait Islander knowledge and perspectives from the past and the present
* promoting the use of culturally appropriate protocols when engaging with and learning from Aboriginal and Torres Strait Islander peoples and communities.

Stage 1 Creative Arts

Learning Scope and Requirements

Learning Requirements

The learning requirements summarise the knowledge, skills, and understanding that students are expected to develop and demonstrate through their learning in Stage 1 Creative Arts.

In this subject, students are expected to:

1. demonstrate knowledge and understanding of core concepts specific to relevant creative arts disciplines
2. investigate the nature and processes of working productively in the creative arts
3. demonstrate knowledge of working creatively, through an exploration of creative arts media, materials, techniques, processes, and technologies
4. apply practical skills, techniques, and processes to work creatively and productively for a purpose
5. work productively to develop and present their creative arts product(s)
6. communicate and reflect on creative arts ideas, processes, products, and opinions.

Content

Creative Arts is a 10‑credit subject or a 20‑credit subject at Stage 1.

Schools may either follow or vary the content recommended in this subject outline.

Stage 1 Creative Arts is an opportunity for teachers, in negotiation with students, to tailor a program to meet local needs or interests in a way that cannot be met solely through any other subject in the Arts Learning Area or another subject offered within the SACE. It is an opportunity to focus on an aspect, or to combine aspects, of one or more SACE subjects in the creative arts, within a single subject.

For both a 10‑credit subject and a 20‑credit subject, it is recommended that the following areas of study are covered:

* Creative Arts Process
* Development and Production
* Concepts in Creative Arts Disciplines
* Creative Arts in Practice.

Creative Arts Process

The creative arts process comprises four interrelated elements common to all creative arts programs:

* investigation
* development
* production
* reflection.

Teachers should use the creative arts process as a basis for designing a teaching and learning program. The creative arts process is not sequential. Starting points and sequences of tasks are likely to differ depending on the aims of the creative arts program, the creative arts discipline(s) that feature in the program, and the intended creative arts product(s).

The creative arts process guides students through the following learning experiences:

* investigating the creative arts products of past and present practitioners, and their ideas, techniques, styles, and approaches
* conceptualising, designing, and planning creative arts products
* understanding core concepts in relevant creative arts disciplines and using this understanding to inform the development and production stages
* developing creative arts products, using imaginative thinking and applying problem‑solving skills
* applying creative arts techniques, technologies, and processes
* rehearsing, practising, displaying, and/or presenting work to others
* working productively
* reflecting on the creative arts and developing personal aesthetic opinions.

Recording the Creative Arts Process

Maintaining a record of the creative arts process is integral to the study of Stage 1 Creative Arts.

Students investigate a variety of creative arts products to explore different possibilities and inform their creative thinking. Students’ explorations and investigations of creative arts media, materials, techniques, processes, technologies, and products should be a feature of their record. Annotated reflective comments about all stages of the creative process demonstrate evidence of the development of students’ creative arts skills and thinking.

Records may take the form of handwritten notes, photocopies, drawings and diagrams, scanned images, photographs, and any other materials used in the creative process, such as CDs, DVDs, multimodal presentations, and/or video clips.

Development and Production

Creative arts development and production provide opportunities for students to work productively as a member of a team, group, or ensemble to design, plan, practise, rehearse, make, create, perform, and/or present their creative arts product(s).

All students have opportunities to identify and reflect on their personal creative arts ideas, opinions, and skills relevant to the program focus.

Working Productively

Parts of the developmental aspects of a creative arts product are likely to require individual efforts to develop ideas, design or compose, or practise or experiment with technique. Other parts such as planning, rehearsing, and refining skills may require collaborative work. The production stage could involve an individual presentation, but more generally involves collaboration to achieve the intended outcome.

In circumstances where students do not have a group of other students or members of the school or wider community, including creative arts practitioners, to work with as part of a team, they may choose to collaborate with others, using information and communication technologies.

Choosing Creative Arts Products

In consultation with their teacher, individual students or groups of students choose one or more creative arts products as a focus of learning. The choice should be based on students’ interests and needs, the sociocultural and geographic context, the resources and facilities available, and the creative arts disciplines involved. Partnerships with local community arts groups or individual creative arts practitioners, and opportunities for participation in local arts projects, may also influence the choice of creative arts product(s).

A creative arts product may be predetermined because of the traditions or needs of a school or local community. Musicals, drama evenings, exhibitions, arts publications, concerts, and other events may already exist on a school or community calendar. Students or groups of students, in these circumstances, should be provided with opportunities to help choose, for example, particular genres or styles, specific content, individual contributions, roles, and responsibilities.

A creative arts product can be, for example, a work of art or design, a publication, a performance, a film or DVD, an event, or a combination of these.

Listed below are some examples of specific creative arts products. This list is neither prescriptive nor exhaustive.

* Advertisements
* Animated films
* Art exhibitions
* Concerts
* Corporate images and their applications
* Crafted artefacts for display or sale at a market, fete, or expo
* Digital products (e.g. electronic games, podcasts, or vodcasts)
* Educational DVDs
* Entertainment programs for targeted audiences
* Environmental design projects
* Film/video: documentary, narrative (storytelling)
* Graphic novels
* Illustrated children’s books
* Installations
* Interactive learning games
* Magazines: print and online
* Murals
* Musical productions
* Music video clips
* Performances for entry in local and national festivals
* Photographic exhibitions
* Presentations for community events (e.g. screenings or performances)
* Promotional packages (e.g. DVD, print, or online)
* Public art or craft
* Scale models
* Scripts for radio, stage, or film
* Stage plays
* Videos for local tourism, on community events, or profiling a local identity
* Virtual art galleries or museums
* Websites

Concepts in Creative Arts Disciplines

Students explore core concepts specific to creative arts discipline(s) and develop an understanding of their relevance to the focus of the creative arts program. These explorations include identification of characteristic features and qualities of particular genres, styles, forms, and conventions that are recognisable within the various creative arts disciplines. As a result of their explorations, students develop knowledge of, and use language and terminology associated with, relevant creative arts discipline(s).

Creative Arts in Practice

Students in Stage 1 Creative Arts learn by observing, receiving tuition from, listening to, and/or reading and talking about the work of, practitioners as they work in their particular discipline(s).

The nature and processes of working creatively can be learnt directly or indirectly from current practitioners or from practitioners of the past. Learning about the creative arts in practice may directly inform the process of development and production of, and reflection on, students’ creative arts product(s).

Through study of the creative arts in practice, students identify the following in the work of creative arts practitioners:

* the characteristic features and qualities of their creative arts product(s)
* their sources of inspiration and influences
* their predominant style, creative arts form and genre, and use of conventions
* the media, materials, techniques, processes, and technologies they use
* the aesthetic qualities in their creative arts product(s).

Practitioners’ Roles

An understanding of the diversity of roles that practitioners fulfil informs the processes applied in the study of Stage 1 Creative Arts and helps students to develop an appreciation of the value of collaborative as well as individual approaches to the creative arts. Listed below are some examples of practitioners’ roles. This list is neither prescriptive nor exhaustive.

* Actor
* Animator
* Artist
* Busker
* Cartoonist
* Choreographer
* Comedian
* Composer
* Craftsperson
* Curator
* Dancer
* Designer (set, costume, make-up, lighting, sound, multimedia, front‑of‑house, publicity and promotions)
* Director
* Entertainment technician and designer
* Event designer
* Fashion designer
* Film director
* Garden/landscape designer
* Graphic designer
* Illustrator
* Lighting/sound technician
* Manager: stage or front-of-house
* Musician
* Photographer
* Playwright
* Producer
* Properties designer
* Screenwriter
* Scriptwriter
* Sculptor
* Singer
* Storyboard artist

Assessment Scope and Requirements

Assessment at Stage 1 is school based.

Schools may either follow or vary the assessment types recommended in this subject outline.

Evidence of Learning

The following assessment types enable students to demonstrate their learning in Stage 1 Creative Arts:

* Assessment Type 1: Product
* Assessment Type 2: Folio.

For a 10‑credit subject, it is recommended that students provide evidence of their learning through three assessments. Each assessment type should have a weighting of at least 20%. Students:

* develop and present one creative arts product
* undertake one inquiry and one skills assessment for the folio.

For a 20‑credit subject, it is recommended that students provide evidence of their learning through five or six assessments. Each assessment type should have a weighting of at least 20%. Students:

* develop and present two or three creative arts products
* undertake two inquiries and one skills assessment for the folio.

Assessment Design Criteria

The assessment design criteria are based on the learning requirements and are used by teachers to:

* clarify for the student what he or she needs to learn
* design opportunities for the student to provide evidence of his or her learning at the highest possible level of achievement.

The assessment design criteria consist of specific features that:

* students should demonstrate in their learning
* teachers look for as evidence that students have met the learning requirements.

For this subject the assessment design criteria are:

* knowledge and understanding
* practical application
* investigation and interpretation
* reflection.

The specific features of these criteria are described below.

The set of assessments, as a whole, must give students opportunities to demonstrate each of the specific features by the completion of study of the subject.

Knowledge and Understanding

The specific features are as follows:

KU1 Knowledge and understanding of core concepts specific to relevant creative arts discipline(s).

KU2 Understanding and use of language specific to relevant creative arts discipline(s).

KU3 Knowledge of creative arts media, materials, techniques, processes, and technologies.

Practical Application

The specific features are as follows:

PA1 Expression and communication of ideas relevant to the program focus.

PA2 Use of a creative arts process in the development and presentation of the creative arts product(s).

PA3 Productive approaches to the creative arts process.

PA4 Development and application of practical skills, techniques, and processes.

Investigation and Interpretation

The specific features are as follows:

II1 Identification, use, and acknowledgment of different sources.

II2 Interpretation of the ideas of creative arts practitioners.

II3 Investigation into the nature and processes of working productively in the creative arts.

Reflection

The specific features are as follows:

R1 Appraisal of creative arts products in terms of practitioners’ ideas, processes, and decision-making.

R2 Reflection on personal creative arts ideas, opinions, and skills relevant to the program focus.

School Assessment

Assessment Type 1: Product

For a 10‑credit subject, students develop and present one creative arts product.

For a 20‑credit subject, students develop and present two or three creative arts products. One or two products may be experimental and used to prepare for another product, or the products may be unrelated and enable students to explore and develop different knowledge, skills, and understanding.

For both a 10‑credit subject and a 20‑credit subject, students also prepare and present a record of the materials used to support the investigation, development, and production of products.

The record of support materials should include evidence of:

* an understanding of the creative process
* investigation of relevant core concepts and creative arts in practice
* development and production processes
* productive work
* reflection on the processes and product(s).

For a 10-credit subject, the record of support materials should be a maximum of 750 words if written or a maximum of 5 minutes if oral, or the equivalent in multimedia form, and to a maximum of six A3 pages (or equivalent).

For a 20-credit subject, the record of support materials should be a maximum of 1500 words if written or a maximum of 10 minutes if oral, or the equivalent in multimedia form, and to a maximum of twelve A3 pages (or equivalent).

When involved in a collaborative creative arts product, students need to clearly identify and present their own contribution for assessment.

For this assessment type, students provide evidence of their learning primarily in relation to the following assessment design criteria:

* practical application
* investigation and interpretation
* reflection.

Assessment Type 2: Folio

For a 10‑credit subject, students undertake one inquiry and one skills assessment for the folio.

For a 20‑credit subject, students undertake two inquiries and one skills assessment for the folio.

Students conduct an inquiry into the products of individual creative arts practitioners and/or groups of current or past practitioners. They demonstrate knowledge and understanding of the nature, concepts, techniques, and processes of the work of these practitioners in the creative arts.

Inquiry

Inquiries should not repeat learning already developed through the creative arts product(s). They may focus on:

either

* creative arts in practice, and in particular the product(s) of a creative arts practitioner, or a group or groups of creative arts practitioners

or

* core concepts in creative arts disciplines as demonstrated by creative arts practitioners.

The choice of an inquiry may be based on an individual student’s personal interests or potential career path. The choice may also be closely related to the role (e.g. as artist, craftsperson, composer, designer, performer, director, manager, technician, or writer) that a student has chosen to assume as a member of a collaborative team.

Students are encouraged to view and use a variety of sources to inform their inquiries. These could include, for example, CDs, DVDs, videos, film, and photographs; printed sources such as magazines, biographies, newspapers, and books; and online sources such as practitioners’ websites, arts program podcasts, vodcasts, and blogs. Where possible, students should also have opportunities to gain information beyond the classroom through visits to worksites, exhibitions, libraries, performances, community events, and studios.

Students may present their evidence of learning in written, oral, or multimodal form. An inquiry should be a maximum of 750 words if written or a maximum of 5 minutes for an individual oral presentation, or the equivalent in multimodal form.

Skills Assessment

For the skills assessment, students present a skills record and a reflection.

The skills assessment should not repeat skills already developed through the creative arts product(s), but may be related. Teachers and students may use the skills assessment to diversify and introduce new skills.

Skills Record

In consultation with the teacher, students select a skills focus that further develops their learning in the relevant creative arts discipline(s). A skills focus could include, for example, practising and refining skills with voice or an instrument; model-making; digital editing; watercolour technique; concept drawing; warm-up choreography; stage make-up; composing and arranging; or developing skills in a particular creative arts genre. Students could experiment with or explore media, materials, and techniques; practise skills; rehearse; or perform.

The skills record may consist of material such as notes, sketches, photographs, diagrams, scale models, observations, investigations, and experiments in the use of different media, techniques, and processes; digitally manipulated images; and/or material such as CDs, DVDs, video clips, and animations.

Reflection

Students reflect on aspects of the skill(s) they have developed in the relevant creative arts discipline(s). They may do this through:

* a discussion with the teacher in which they respond to questions about the learning they have demonstrated in their skills record
* written responses in which they reflect on their skills record
* an oral presentation, using their skills record to illustrate points.

The reflection should focus on:

* personal benefits to students of their improved or newly acquired skills
* the contribution that these skills may make to aspects of students’ school and community life, and their application to potential pathways.

For a 10-credit subject, the skills record and reflection should contain a maximum of four pieces of evidence that illustrate the key phases of skills exploration and a reflective response. The combined evidence should be a maximum of 750 words if written or a maximum of 5 minutes if oral, or the equivalent in multimedia format.

For a 20-credit subject, the skills record and reflection should contain a maximum of eight pieces of evidence that illustrate the key phases of skills exploration and a reflective response. The combined evidence should be a maximum of 1500 words if written or a maximum of 10 minutes if oral, or the equivalent in multimedia format.

For this assessment type, students provide evidence of their learning in relation to the following assessment design criteria:

* knowledge and understanding
* practical application
* investigation and interpretation
* reflection.

Performance Standards

The performance standards describe five levels of achievement, A to E.

Each level of achievement describes the knowledge, skills, and understanding that teachers refer to in deciding how well a student has demonstrated his or her learning on the basis of the evidence provided.

During the teaching and learning program the teacher gives students feedback on their learning, with reference to the performance standards.

At the student’s completion of study of a subject, the teacher makes a decision about the quality of the student’s learning by:

* referring to the performance standards
* taking into account the weighting of each assessment type
* assigning a subject grade between A and E.

Teachers can use a SACE Board school assessment grade calculator to help them to assign the subject grade. The calculator is available on the SACE website (www.sace.sa.edu.au).

Performance Standards for Stage 1 Creative Arts

| - | Knowledge and Understanding | Practical Application | Investigation and Interpretation | Reflection |
| --- | --- | --- | --- | --- |
| A | In-depth knowledge and understanding of core concepts specific to relevant creative arts discipline(s).  Accurate and appropriate understanding and use of language specific to relevant creative arts discipline(s).  In-depth knowledge of a broad range of creative arts media, materials, techniques, processes, and technologies. | Creative and clear expression and communication of ideas relevant to the program focus.  Discerning use of the creative arts process in the development and presentation of well-refined creative arts product(s).  Selective and productive approaches appropriate to the creative arts process.  Refined and integrated application of practical skills, techniques, and processes. | Astute identification and use, and thorough acknowledgment, of a variety of appropriate sources.  Clear and perceptive interpretation of the ideas of creative arts practitioners.  Well-planned and in-depth investigation into the nature and processes of working productively in the creative arts. | Insightful appraisal of creative arts products in terms of practitioners’ ideas, processes, and decision-making.  Insightful reflection on personal creative arts ideas, opinions, and skills relevant to the program focus. |
| B | Some depth of knowledge and understanding of core concepts specific to relevant creative arts discipline(s).  Mostly accurate and appropriate understanding and use of language specific to relevant creative arts discipline(s).  Some depth of knowledge of creative arts media, materials, techniques, processes, and technologies. | Thoughtful and mostly clear expression and communication of ideas relevant to the program focus.  Well-considered use of the creative arts process in the development and presentation of polished creative arts product(s).  Productive approaches to the creative arts process, with some originality.  Generally integrated application, with some refinement, of practical skills, techniques, and processes. | Well-considered identification, use, and acknowledgment of different sources.  Clear interpretation of the ideas of creative arts practitioners.  Mostly well-planned and detailed investigation into the nature and processes of working productively in the creative arts. | Some depth of appraisal of creative arts products in terms of practitioners’ ideas, processes, and decision-making.  Thoughtful reflection on personal creative arts ideas, opinions, and skills relevant to the program focus. |
| C | Appropriate knowledge and understanding of core concepts specific to relevant creative arts discipline(s).  Generally appropriate understanding and use of language specific to creative arts discipline(s).  Knowledge of key creative arts media, materials, techniques, processes, and technologies. | Generally considered and clear expression and communication of ideas relevant to the program focus.  Competent use of the creative arts process in the development and presentation of appropriate creative arts product(s).  Generally productive approaches to the creative arts process.  Competent application of key practical skills, techniques, and processes. | Considered identification, use, and acknowledgment of appropriate sources.  Generally clear interpretation of the ideas of creative arts practitioners.  Competent investigation into the nature and processes of working productively in the creative arts. | Competent appraisal of creative arts products in terms of practitioners’ ideas, processes, and decision-making.  Considered reflection on personal creative arts ideas, opinions, and skills relevant to the program focus. |
| D | Some basic knowledge of selected core concepts.  Use of some terms that may be relevant to creative arts discipline(s).  Recognition of some aspects of creative arts media, materials, techniques, processes, or technologies. | Basic expression of an idea that may be relevant to the program focus.  Some use of the creative arts process in the development and/or presentation of a basic creative arts product.  Some basic participation in aspects of a creative arts process.  Some application of a practical skill, technique, or process. | Identification and some use of sources that could inform the creative arts process.  Basic description of the ideas of a creative arts practitioner.  Some basic investigation of the nature of, or processes relevant to, working in the creative arts. | Recognition and description of a practitioner’s idea, intention, process, or decision in creative arts products.  Superficial consideration of personal creative arts ideas, opinions, and/or skills with some relevance to the program focus. |
| E | Some recognition of one or more selected core concepts.  Limited use of terms that may be relevant to creative arts discipline(s).  Emerging awareness of creative arts media, materials, techniques, processes, or technologies. | Attempted expression of an idea that may be relevant to the program focus.  Attempted use of the creative arts process in the limited development or presentation of a creative arts product.  Attempted participation in aspects of a creative arts process.  Attempted application of a practical skill, technique, or process. | Identification and use of a source.  Attempted description of the ideas of a creative arts practitioner.  Identification of one or more processes relevant to working in the creative arts. | Some identification of a practitioner’s intention or process in a creative arts product.  Attempted consideration of a personal creative arts idea, opinion, or skill with limited relevance to the program focus. |

Assessment Integrity

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The SACE Assuring Assessment Integrity Policy outlines the principles and processes that teachers and assessors follow to assure the integrity of student assessments. This policy is available on the SACE website (www.sace.sa.edu.au) as part of the SACE Policy Framework.

The SACE Board uses a range of quality assurance processes so that the grades awarded for student achievement in the school assessment are applied consistently and fairly against the performance standards for a subject, and are comparable across all schools.

Information and guidelines on quality assurance in assessment at Stage 1 are available on the SACE website (www.sace.sa.edu.au).

Support Materials

Subject-specific Advice

Online support materials are provided for each subject and updated regularly on the SACE website (www.sace.sa.edu.au). Examples of support materials are sample learning and assessment plans, annotated assessment tasks, annotated student responses, and recommended resource materials.

Advice on Ethical Study and Research

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Stage 2 Creative Arts

Learning Scope and Requirements

Learning Requirements

The learning requirements summarise the knowledge, skills, and understanding that students are expected to develop and demonstrate through their learning in Stage 2 Creative Arts.

In this subject, students are expected to:

1. demonstrate knowledge and understanding of concepts specific to relevant creative arts disciplines

2. investigate and critically analyse the nature and processes of working productively in the creative arts

3. demonstrate knowledge of working creatively, within or across art forms, through an exploration of creative arts media, materials, techniques, processes, and technologies

4. apply practical skills, techniques, and processes to work creatively and productively for a purpose

5. work productively to develop, present, and evaluate their creative arts product(s)

6. communicate and critically reflect on personal creative arts ideas, processes, products, and opinions

7. evaluate creative arts products, with reference to processes, outcomes, and contexts.

Content

Creative Arts is a 10‑credit subject or a 20‑credit subject at Stage 2.

Schools may either follow or vary the content recommended in this subject outline.

Stage 2 Creative Arts is an opportunity for teachers, in negotiation with students, to tailor a program to meet local needs or interests in a way that cannot be met solely through any other subject in the Arts Learning Area or another subject offered within the SACE. It is an opportunity to focus on an aspect, or to combine aspects, of one or more SACE subjects in the creative arts, within a single subject.

For both a 10‑credit subject and a 20‑credit subject, it is recommended that the following areas of study are covered:

* Creative Arts Process
* Development and Production
* Concepts in Creative Arts Disciplines
* Creative Arts in Practice.

Creative Arts Process

The creative arts process comprises four interrelated elements common to all creative arts programs:

* investigation
* development
* production
* reflection.

Teachers should use the creative arts process as a basis for designing a teaching and learning program. The creative arts process is not sequential. Starting points and sequences of tasks are likely to differ depending on the aims of the creative arts program, the creative arts discipline(s) that feature in the program, and the intended creative arts product(s).

The creative arts process guides students through the following learning experiences:

* investigating the creative arts products of past and present practitioners, and their ideas, techniques, styles, and approaches
* conceptualising, designing, and planning creative arts products
* understanding advanced concepts in relevant creative arts disciplines and using this understanding to inform the development and production stages
* developing creative arts products, using imaginative, innovative, and lateral thinking and applying problem-solving skills
* using and refining creative arts techniques, processes, and technologies
* rehearsing, practising, refining, displaying, and/or presenting work to others
* working productively
* reflecting on and evaluating the purpose or function of the creative arts against a personal aesthetic.

Recording the Creative Arts Process

Maintaining a record of the creative arts process is integral to the study of Stage 2 Creative Arts.

Students investigate a variety of creative arts products to explore different possibilities and inform their creative thinking. Students’ explorations and investigations of creative arts media, materials, techniques, processes, technologies, and products should be a feature of their record. Annotated reflective comments about all stages of the creative process demonstrate evidence of the development of students’ creative arts skills and thinking.

In Stage 2 Creative Arts, students are expected to go beyond the practice of generating brief annotated reflective comments and develop their critical analysis and reflection skills at key points in the creative process.

Records may take the form of handwritten notes, photocopies, drawings and diagrams, scanned images, photographs, and any other materials used in the creative process, such as CDs, DVDs, multimodal presentations, and/or video clips.

Development and Production

Creative arts development and production provide opportunities for students to work productively as a member of a team, group, or ensemble to design, plan, practise, rehearse, make, create, perform, and/or present creative arts product(s).

All students have opportunities to critically reflect on their personal creative arts ideas, processes, and product(s).

Working Productively

Parts of the developmental aspects of a creative arts product are likely to require individual efforts to develop ideas, design or compose, or practise or experiment with technique. Other parts such as planning, rehearsing, and refining skills may require collaborative work. The production stage could involve an individual presentation, but more generally involves collaboration to achieve the intended outcome.

In circumstances where students do not have a group of other students or members of the school or wider community, including creative arts practitioners, to work with as part of a team, they may choose to collaborate with others, using information and communication technologies.

Choosing Creative Arts Products

In consultation with their teacher, individual students or groups of students choose one or more creative arts products as a focus of learning. The choice should be based on students’ interests and needs, the sociocultural and geographic context, the resources and facilities available, and the creative arts disciplines involved. Partnerships with local community arts groups or individual creative arts practitioners, and opportunities for participation in local arts projects, may also influence the choice of creative arts product(s).

A creative arts product may be predetermined because of the traditions or needs of a school or local community. Musicals, drama evenings, exhibitions, arts publications, concerts, and other events may already exist on a school or community calendar. Students or groups of students, in these circumstances, should be provided with opportunities to help choose, for example, particular genres or styles, specific content, individual contributions, roles, and responsibilities.

A creative arts product can be, for example, a work of art or design, a publication, a performance, a film or DVD, an event, or a combination of these.

Listed below are some examples of specific creative arts products. This list is neither prescriptive nor exhaustive.

* Advertisements
* Animated films
* Art exhibitions
* Concerts
* Corporate images and their applications
* Crafted artefacts for display or sale at a market, fete, or expo
* Digital products (e.g. electronic games, podcasts, vodcasts)
* Educational DVDs
* Entertainment programs for targeted audiences
* Environmental design projects
* Film/video: documentary, narrative (storytelling)
* Graphic novels
* Illustrated children’s books
* Installations
* Interactive learning games
* Magazines: print and online
* Murals
* Musical productions
* Music video clips
* Performances for entry in local and national festivals
* Photographic exhibitions
* Presentations for community events (e.g. screenings or performances)
* Promotional packages (e.g. DVD, print, or online)
* Public art or craft
* Scale models
* Scripts for radio, stage, or film
* Stage plays
* Videos for local tourism, on community events, or profiling a local identity
* Virtual art galleries or museums
* Websites

Concepts in Creative Arts Disciplines

In Stage 2 Creative Arts, students explore beyond the core concepts specific to creative arts discipline(s). These explorations include identification, knowledge, and understanding of applications for particular genres, styles, forms, conventions, and protocols that are recognisable within the various creative arts disciplines. As a result of their explorations, students develop detailed knowledge and more advanced use of language and terminology associated with relevant creative arts discipline(s).

Students should relate these explorations to the creative arts process and their work in creative arts production.

Creative Arts in Practice

Students in Stage 2 Creative Arts learn by observing, receiving tuition from, listening to, and/or reading and talking about the work of, practitioners as they work in their particular discipline(s).

The nature and processes of working creatively can be learnt directly or indirectly from current practitioners or from practitioners of the past. Learning about the creative arts in practice may directly inform the process of development and production of, and reflection on, students’ creative arts product(s).

Through study of the creative arts in practice, students identify the following in the work of creative arts practitioners:

* the characteristic features and qualities of their creative arts products
* their sources of inspiration and influences
* the overall artistic intent, philosophy, values, and beliefs
* their predominant style, creative arts form and genre, and use of conventions
* the media, materials, techniques, processes, and technologies they use
* the aesthetic qualities in their creative arts products
* the status of their products within the creative arts sector.

Practitioners’ Roles

An understanding of the diversity of roles that practitioners fulfil informs the processes applied in the study of Stage 2 Creative Arts and helps students to develop an appreciation of the value of collaborative as well as individual approaches to the creative arts. Listed below are some examples of practitioners’ roles. This list is neither prescriptive nor exhaustive.

* Actor
* Animator
* Artist
* Busker
* Cartoonist
* Choreographer
* Comedian
* Composer
* Craftsperson
* Curator
* Dancer
* Designer (set, costume, make-up, lighting, sound, multimedia, front‑of‑house, publicity and promotions)
* Director
* Entertainment technician and designer
* Event designer
* Fashion designer
* Film director
* Garden/landscape designer
* Graphic designer
* Illustrator
* Lighting/sound technician
* Manager: stage or front-of-house
* Musician
* Photographer
* Playwright
* Producer
* Properties designer
* Screenwriter
* Scriptwriter
* Sculptor
* Singer
* Storyboard artist

Assessment Scope and Requirements

All Stage 2 subjects have a school assessment component and an external assessment component.

Schools may either follow the assessment types recommended in this subject outline for the school assessment component, or vary the names and details of either or both of the assessment types.

Stage 2 local programs that vary the school assessment must retain the same number of assessment types and the associated weighting of each assessment type specified in this subject outline.

Schools are required to use the external assessment component specified in this subject outline.

Evidence of Learning

The following assessment types enable students to demonstrate their learning in Stage 2 Creative Arts:

School Assessment (70%)

* Assessment Type 1: Product (50%)
* Assessment Type 2: Inquiry (20%)

External Assessment (30%)

* Assessment Type 3: Practical Skills (30%).

The number and associated weightings of the assessment types for the school assessment component are prescribed.

The names and details of the assessment types for the school assessment component are recommended, and may be varied.

The assessment type and weighting for the external assessment component are prescribed.

For a 10‑credit subject, it is recommended that students provide evidence of their learning through three assessments, including the external assessment component. Students:

* develop and present one creative arts product
* undertake one inquiry
* undertake one practical skills assessment.

For a 20‑credit subject, it is recommended that students provide evidence of their learning through five assessments, including the external assessment component. Students:

* develop and present two creative arts products
* undertake two inquiries
* undertake one practical skills assessment.

Assessment Design Criteria

The assessment design criteria are based on the learning requirements and are used by:

* teachers to clarify for the student what he or she needs to learn
* teachers and assessors to design opportunities for the student to provide evidence of his or her learning at the highest possible level of achievement.

The assessment design criteria consist of specific features that:

* students should demonstrate in their learning
* teachers and assessors look for as evidence that students have met the learning requirements.

For this subject the assessment design criteria are:

* knowledge and understanding
* practical application
* investigation and analysis
* evaluation.

The specific features of these criteria are described below.

The set of assessments, as a whole, must give students opportunities to demonstrate each of the specific features by the completion of study of the subject.

Knowledge and Understanding

The specific features are as follows:

KU1 Knowledge and understanding of creative arts concepts specific to relevant creative arts discipline(s).

KU2 Understanding and use of language specific to relevant creative arts discipline(s).

KU3 Knowledge of creative arts media, materials, techniques, processes, and technologies, and understanding of their possible applications.

Practical Application

The specific features are as follows:

PA1 Expression and communication of ideas and opinions relevant to the program focus.

PA2 Use of a creative arts process in the development and presentation of the creative arts product(s).

PA3 Productive approaches to the creative arts process.

PA4 Development and application of practical skills, techniques, and processes.

Investigation and Analysis

The specific features are as follows:

IA1 Investigation, selection, critical analysis, and acknowledgment of different sources and ideas.

IA2 Exploration and analysis of creative arts media, materials, techniques, processes, and technologies within and/or across creative arts forms.

Evaluation

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The specific features are as follows:

E1 Evaluation of creative arts products, with reference to practitioners’ intentions, processes, outcomes, and contexts.

E2 Critical reflection on personal creative arts ideas, processes, and products.

E3 Appraisal of others’ creative arts ideas and processes, and communication of aesthetic opinions.

School Assessment

Assessment Type 1: Product (50%)

For a 10‑credit subject, students develop and present one creative arts product.

For a 20‑credit subject, students develop and present two creative arts products. One product may be experimental and used to prepare for the other product, or the products may be unrelated and enable students to explore and develop different knowledge, skills, and understanding.

For both a 10‑credit subject and a 20‑credit subject, students also prepare and present a folio of evidence.

The folio of evidence should document the creative arts process, including:

* investigation
* development
* production
* reflection.

When involved in a collaborative creative arts product, students need to clearly identify and present their own contribution for assessment.

The folio of evidence may be presented in written, oral, or multimodal form.

For a 10-credit subject, the folio should be a maximum of 1000 words if written or a maximum of 6 minutes for an oral presentation, or the equivalent in multimodal form, and in a maximum of ten A3 pages.

For a 20-credit subject, the folio should be a maximum of 2000 words if written or a maximum of 12 minutes for an oral presentation, or the equivalent in multimodal form, and in a maximum of twenty A3 pages.

Teachers should keep a record, as appropriate, of creative arts products such as performances or community arts events. Records may include, for example, photographic or audio/visual/digital recordings.

For this assessment type, students provide evidence of their learning primarily in relation to the following assessment design criteria:

* knowledge and understanding
* practical application
* investigation and analysis
* evaluation.

Assessment Type 2: Inquiry (20%)

For a 10-credit subject, students undertake one inquiry to a maximum of 1000 words if written or a maximum of 6 minutes for an oral presentation, or the equivalent in multimodal form.

For a 20-credit subject, students undertake two inquiries to a maximum of 1000 words each if written or a maximum of 6 minutes each for an oral presentation, or the equivalent in multimodal form; or one inquiry to a maximum of 2000 words if written or a maximum of 12 minutes for an oral presentation, or the equivalent in multimodal form.

Students conduct an inquiry into an area of creative arts practice that is of interest to them, or that is closely connected to their creative arts product(s).

Students choose topics in consultation with their teacher. The inquiry must not repeat evidence of learning used for the product(s) or in the folio of evidence in Assessment Type 1.

For the inquiry, students:

* plan, design, and explore the breadth and depth of the study
* identify, access, interpret, and critically analyse data from different sources
* determine the most appropriate methods and processes for collecting and collating data, materials, and information
* analyse and evaluate collected data, materials, and information
* synthesise aspects of the collected data, materials, and information into a coherent report.

As part of the inquiry, students undertake a review in which they:

* critique creative arts products of one or more practitioners, which are closely related to the chosen area of inquiry. The products of the practitioner(s) must have been presented in a public forum. The practitioner(s) may be local, national, or international, and contemporary or historical
* summarise and make conclusions about the findings of the inquiry
* communicate personal aesthetic opinions on creative arts products and processes
* evaluate their own learning.

For this assessment type, students provide evidence of their learning primarily in relation to the following assessment design criteria:

* knowledge and understanding
* investigation and analysis
* evaluation.

External Assessment

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Assessment Type 3: Practical Skills (30%)

Students undertake one practical skills assessment for both a 10‑credit subject and a 20‑credit subject. They are required to:

* conduct a focused exploration, application, and evaluation of a skill or skills appropriate to their preferred area of the creative arts
* provide documentation of the key phases of the skills exploration and application
* present an evaluative response.

This assessment type is designed to enable students to further develop, refine, and apply their creative arts skills, provide samples of these skills, and evaluate the ways in which their skills have developed and improved.

Exploration and Application

In consultation with their teacher, students identify one or more skills focus areas to explore. The skills focus may be inspired by the work of other practitioners.

Students may either:

* explore and apply skills that are an extension of, but do not repeat, the development and production of Assessment Type 1

or

* explore and apply skills related to other areas of interest relevant to the program focus.

The exploration and application may be undertaken concurrently with, or separately from, the creative arts process(es) used for Assessment Type 1 and/or the inquiry process in Assessment Type 2, but must not repeat evidence of learning used in either of those assessment types.

Students are encouraged to explore and apply traditional and/or current skills from the performing, visual, screen, and literary arts. Specific skills focus areas could include, for example:

* arrangements for vocal ensembles
* atmospheric perspective painting techniques
* choreographic techniques for hip hop
* contemporary performance techniques for classical guitar
* costume design and construction techniques for children’s theatre
* critiquing skills for music performances
* digital image manipulation through imaging software
* image capture camera technique
* marketing techniques for arts events
* short-sketch scriptwriting for an all-female cast
* theatre-sport improvisation techniques
* three-dimensional effects with mosaic.

Documentation and Evaluation

All experiments or explorations with genres, styles, media, materials, techniques, processes, and technologies should be recorded. Students who experiment with printmaking, sculpture, or painting techniques may find that photographic evidence (either digital or on film) provides enough clarity and detail for assessment purposes. Students who practise their instrument, produce installations, develop ideas for events, or rehearse a dramatic piece need to gather evidence in the form of audio/visual digital recordings so that they can select samples of their skills development for assessment.

Evaluation of skills exploration and application may be written or oral. Written or oral introductory comments, and annotated or oral reflective and analytical comments, should be recorded throughout the skills development. Students should also make some concluding evaluative observations about their skills exploration and application process.

Some oral evidence of documentation and evaluation may emerge from teacher-led discussion and questions. This evidence should be recorded by the student, in electronic form or in note form or another written form.

For a 10‑credit subject, the documentation and evaluation should consist of a maximum of six pieces of evidence that best illustrate the key phases of the skills exploration and application, and the student’s evaluative response. The combined evidence should be a maximum of 1000 words if written or a maximum of 6 minutes of recorded oral communication, or the equivalent in multimodal form.

For a 20‑credit subject, the documentation and evaluation should consist of a maximum of twelve pieces of evidence that best illustrate the key phases of skills exploration and application, and the student’s evaluative response. The combined evidence should be a maximum of 2000 words if written or a maximum of 12 minutes of recorded oral communication, or the equivalent in multimodal form.

The proportion of words and/or minutes allocated to ‘exploration and application’ and ‘documentation and evaluation’ within the combined evidence may vary according to the program focus.

Students should submit the documentation and evaluation for their practical skills assessment in an A3 or A4 folder, on CD or DVD, or by other electronic means appropriate to the nature of the evidence.

The following specific features of the assessment design criteria for this subject are assessed in the practical skills:

* practical application — PA1, PA3, and PA4
* investigation and analysis — IA1 and IA2
* evaluation — E1 and E2.

Performance Standards

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The performance standards describe five levels of achievement, A to E.

Each level of achievement describes the knowledge, skills, and understanding that teachers and assessors refer to in deciding how well a student has demonstrated his or her learning on the basis of the evidence provided.

During the teaching and learning program the teacher gives students feedback on their learning, with reference to the performance standards.

At the student’s completion of study of each school assessment type, the teacher makes a decision about the quality of the student’s learning by:

* referring to the performance standards
* assigning a grade between A and E for the assessment type.

The student’s school assessment and external assessment are combined for a final result, which is reported as a grade between A and E.

Performance Standards for Stage 2 Creative Arts

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| - | Knowledge and Understanding | Practical Application | Investigation and Analysis | Evaluation |
| --- | --- | --- | --- | --- |
| A | In-depth knowledge and understanding of creative arts concepts specific to relevant creative arts discipline(s).  Astute and accurate understanding and use of language specific to relevant creative arts discipline(s).  In-depth knowledge of a variety of creative arts media, materials, techniques, processes, and technologies, and understanding of their possible applications. | Creative and clear expression and communication of ideas and opinions relevant to the program focus.  Discerning use of the creative arts process in the development and presentation of well-refined creative arts product(s).  Highly productive and proactive approaches to the creative arts process.  Refined and integrated development and application of a variety of practical skills, techniques, and processes. | Purposeful investigation, selection, critical analysis, and full acknowledgment of a variety of appropriate sources and ideas.  Astute and detailed exploration and analysis of appropriate creative arts media, materials, techniques, processes, and technologies within and/or across creative arts forms. | Insightful and knowledgeable evaluation of creative arts products, with reference to practitioners’ intentions, processes, outcomes, and contexts.  Insightful critical reflection on personal creative arts ideas, processes, and products.  Discerning and well-informed appraisal of others’ creative arts ideas and processes, and highly effective communication of aesthetic opinions. |
| B | Some depth of knowledge and understanding of creative arts concepts specific to relevant creative arts discipline(s).  Mostly accurate understanding and use of language specific to relevant creative arts discipline(s).  Some depth of knowledge of different creative arts media, materials, techniques, processes, and technologies, and understanding of their possible applications. | Thoughtful and mostly clear expression and communication of ideas and opinions relevant to the program focus.  Well-considered use of the creative arts process in the development and presentation of polished creative arts product(s).  Productive and proactive approaches to the creative arts process.  Generally integrated development and application, with some refinement, of different practical skills, techniques, and processes. | Well-considered investigation, selection, analysis, and acknowledgment of sources and ideas.  Some depth of exploration and analysis of appropriate creative arts media, materials, techniques, processes, and technologies within and/or across creative arts forms. | Well-considered and well-informed evaluation of creative arts products, with reference to practitioners’ intentions, processes, outcomes, and contexts.  Well-considered reflection on personal creative arts ideas, processes, and products.  Thoughtful and well-informed appraisal of others’ creative arts ideas and processes, and effective communication of aesthetic opinions. |
| C | Appropriate knowledge and understanding of key creative arts concepts specific to relevant creative arts discipline(s).  Appropriate understanding and use of language specific to creative arts discipline(s).  Knowledge of key creative arts media, materials, techniques, processes, and technologies, and understanding of their possible applications. | Generally considered and clear expression and communication of ideas and opinions relevant to the program focus.  Competent use of the creative arts process in the development and presentation of appropriate creative arts product(s).  Generally productive approaches to the creative arts process.  Competent development and application, with some refinement, of key practical skills, techniques, and processes. | Considered investigation, selection, analysis, and acknowledgment of sources and ideas.  Competent exploration and some analysis of appropriate creative arts media, materials, techniques, processes, and technologies within and/or across creative arts forms. | Considered and informed evaluation of creative arts products, with reference to practitioners’ intentions, processes, outcomes, and contexts.  Considered reflection on personal creative arts ideas, processes, and products.  Considered and informed appraisal of others’ creative arts ideas and processes, with some communication of aesthetic opinions. |
| D | Basic knowledge of some creative arts concepts and recognition of their relevance to a creative arts discipline.  OFFICIAL  Awareness and use, in context, of some terms relevant to creative arts discipline(s).  Recognition of some creative arts media, materials, techniques, processes, and technologies, and awareness of one or more possible applications. | Basic expression of an idea or opinion relevant to the program focus.  Some experimentation with or exploration of aspects of a creative arts process in the development or presentation of a basic creative arts product(s).  Some basic participation in aspects of the creative arts process.  Some development and application of a practical skill, technique, or process. | Identification and some use of sources or ideas.  Some basic exploration and description of creative arts media, materials, techniques, processes, or technologies within or across creative arts forms. | Description and some consideration of creative arts products, with occasional reference to practitioners’ intentions, processes, outcomes, and/or contexts.  Superficial consideration of personal creative arts ideas, processes, or products.  Some reference to aesthetic qualities in others’ creative arts ideas or processes. |
| E | Some recognition of one or more selected arts concepts.  Limited awareness or use of terms that may be relevant to the creative arts.  Emerging awareness of creative arts media, materials, techniques, processes, or technologies. | Attempted expression of an idea or opinion that may be relevant to the program focus.  Attempted use of one or more aspects of the creative process in the limited development or presentation of a creative arts product.  Attempted participation in aspects of the creative arts process.  Attempted development and application of a practical skill, technique, or process. | Identification of a creative arts source or idea.  Some attempt to describe creative arts media, materials, techniques, processes, or technologies in a creative arts form. | Attempted description of a creative arts work, with limited reference to the practitioner’s processes or context.  Attempted description of a personal creative arts idea, process, or product.  Limited awareness of aesthetic qualities in others’ creative arts ideas or processes. |

Assessment Integrity

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The SACE Assuring Assessment Integrity Policy outlines the principles and processes that teachers and assessors follow to assure the integrity of student assessments. This policy is available on the SACE website (www.sace.sa.edu.au) as part of the SACE Policy Framework.

The SACE Board uses a range of quality assurance processes so that the grades awarded for student achievement, in both the school assessment and the external assessment, are applied consistently and fairly against the performance standards for a subject, and are comparable across all schools.

Information and guidelines on quality assurance in assessment at Stage 2 are available on the SACE website (www.sace.sa.edu.au).

Support Materials

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Subject-specific Advice

Online support materials are provided for each subject and updated regularly on the SACE website (www.sace.sa.edu.au). Examples of support materials are sample learning and assessment plans, annotated assessment tasks, annotated student responses, and recommended resource materials.

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