Glossary

This syllabus generally defines and explains significant terms as they are used. This glossary, organised in the artforms, includes further selected terms from the syllabus to assist teachers in understanding particular terms used in the artforms.

**Visual Arts**

**assemblage**  An artwork that is made by constructing found objects generally in relief or three-dimensional works.

**collage**  From the French meaning gluing, pasting or sticking where photographs, newspaper cuttings and other objects such as fabrics are arranged and pasted onto a surface.

**composition**  The synthesis, organisation, structure and pictorial arrangement in an artwork such as a painting, drawing, print or photograph. Composition includes reference to how an image is composed or how the subject matter is considered in the arrangement of a work. Students need to be given opportunities to explore different compositional arrangements in their artworks and to consider how it affects the meaning of their work.

**digital artworks**  Types of artworks made with digital technologies such as a digital video recorder and/or scanner and computer. These works can exist as still or moving images. Sometimes the works produced may be printed as flat works, like a photograph, at other times they are available only as virtual artworks, existing in virtual space eg on the internet. Digital works and video works often make use of time in the construction of sequences and narratives. They are sometimes referred to as four-dimensional or time-based works as compared to two-dimensional works (eg drawings, paintings) or three-dimensional works (eg sculptures).

**fine motor skills**  Refers to the strengthening of the small muscles in the hand which are used in fine movements. These skills are demonstrated in hand–finger movement and control, and hand–eye coordination. While the Visual Arts provides an excellent opportunity for young students to develop fine motor control, these skills are not exclusive to any one KLA or subject area. For example, the development of students’ fine motor skills are also important in designing and making activities in Science and Technology. Other activities that promote the development of these skills include correct grip, pressure and control in handwriting, and students’ participation in structured play sessions in Early Stage 1 programs.

Fine motor skills are developed with the actions of gripping, holding, cutting, squeezing, kneading, pounding, rolling, pulling, patting, slapping, shaping, pinching, bending, twisting, crumbling, tearing, folding, curling, weaving and pasting. These actions are inherent in many making activities in visual arts. Fine motor skills are also developed when students work with tools, media, materials, scissors, brushes, pencils, crayons, charcoal, clay, papier-mâché, fine and thick textas, glue sticks, sponges, rollers, combs, toothbrushes, spray bottles, eye droppers, straws, foil, tissues, cellophane, crepe, and found materials. The use of these tools, media and materials are also emphasised in making activities in visual arts. Fine motor skills can also be developed when students work on a variety of surfaces including paper, wet paper, textured and coloured papers, cardboards, newsprint, fabric, whiteboards, foam and perspex.

**foreshortening**  A technique used in painting, drawing, photography etc to make the image (eg a figure, an object) look three-dimensional, suggesting something about its perspective and depth. In some instances foreshortening can lead to distortion of areas that are in close view (eg a hand, a foot).

**impasto**  Refers to the thickness of paint and its application using brushes, knives or other implements to enhance the textural richness and surface of a painting. Impasto mediums can be added to classroom paints to give them extra thickness.

**incising**  A technique often used in clay and sculpture of cutting into or carving into a surface to make marks and change the nature of the surface.

**installations**  Kinds of artworks that may be located or installed in a particular space or environment and at a later time may be removed.

**limited edition prints**  An edition of prints or photographs where the block, plate, stencils, or negatives are used to make a certain number (eg an edition of five prints from a lino block or silk screen). Such an approach encourages consideration of ‘originals’ in the visual arts.

**monoprint**  A single print made from a drawing or painting using a sticky ink or paint on glass, perspex or metal, which is then pressed onto paper.
**montage** An artwork in which photographic and printed images are layered and juxtaposed, similar to a collage. Often has contemporary applications in digital works.

**monumental** A quality sometimes seen particularly in sculpture and architecture where a work is produced to celebrate a religious or other event, person or idea. The work may be characterised by a sense of, for example, grandeur, permanence, triumph or strength. The materials used may contribute to the monumental quality of the work (eg stone, concrete, bronze).

**perspective** Concerned with conveying an illusion of space or a three-dimensional appearance on a two-dimensional surface or a spacial extension into depth, whether on a flat surface, such as a drawing or painting, or in a relief sculpture. To achieve this effect, objects may be reduced in size at a distance, and parallel lines may converge as in single or two-point perspective (linear perspective). Associated terms include vanishing point, picture plane, horizon line, ground line. There are a variety of ways that perspective can be achieved. Students may attempt to create naturalistic and ‘realistic’ effects by learning how to use perspective as part of their own representational activity. This generally occurs at around late Stage 2 to Stage 3.

**readymades** Types of found and everyday objects used to make art, particularly sculptures.

**representation** Refers to depicting an idea or an aspect of the world in a particular way. It involves a mental operation on the part of the artist/student where certain qualities of an idea/aspect of the world are referred to and used to produce another idea (eg in a painting of an object or a person). An artwork is a representation of an idea/aspect of the world. Students become increasingly interested in representational issues, particularly in Stages 2 and 3, and seek to make their works look ‘real’. To achieve such effects they need to develop skills in using different techniques. The making of an artwork as a representation is uncertain before it is made, involves evaluative action and needs to be made sense of both by the artist/student and audience within the conventions of the form (eg a painting, a drawing).

**scrumbling** A technique used in painting where paint is applied in a thin broken layer of opaque paint over an existing colour. The undercolour shows through to create interesting tonal and colour effects.

**virtual artworks** See digital artworks.

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**Music**

**beat** The underlying steady pulse in music.

**canon** A form of musical structure in which several parts imitate each other, starting one after the other. Similar to a round but may start a fifth or an octave apart.

**chord** Two or more pitches that sound together. The most common chord is a triad: three notes each a third apart, for example, a C chord consists of the notes C E G.

**coda** A section that rounds off or ends a piece. Identified by the symbol 

**compositional intention** Refers to the intent, in organising sound, to create a specific mood or feeling, and the way this is achieved.

**compositional processes**
- **experimenting** involves playing with sound or with some aspect of familiar material, such as a phrase from a speech rhyme or song
- **imitating** draws on good models for exploration and is an important precursor to improvisation
- **improvising** involves spontaneously inventing musical ideas or responses
- **arranging** involves making decisions about an existing work or adapting familiar musical material by experimenting with given ideas – for example adding parts to an existing song, deciding which instruments are best suited to particular parts
  - **composing** involves creating an original work that may develop from existing musical ideas or models and may form the basis of future experiences in improvising and arranging.

**form** Refers to structure of a piece of music. Common forms are binary form (two part — AB), ternary form (three part — ABA), rondo form where the main theme alternates with contrasting episodes (eg ABACA), or the verse and chorus form of popular songs.

**harmony** Two or more pitches sounded together.

**melody** A series of pitches, ie a tune.

**metre** Refers to the grouping of the beat. The beat can be grouped in any combination. Common groupings are 2, 3, 4 and 6; however, 5, 7, 8, 9 are also found. The time signature (eg 4/4) indicates the grouping.

**notational systems – graphic and traditional**
Notation refers to the way that music can be written or printed so that it can be performed by other people. **Traditional notation** uses the five line/four space grid to indicate the pitch, and
symbols that indicate the duration of the sound. **Graphic notation** refers to any arrangement of visual symbols that represent sounds (e.g., pictures, shapes).

**ostinato** A constantly repeated pattern of rhythm and/or pitch.

**patsch** Slap thighs in time with rhythm or beat.

**percussion** Percussion instruments are instruments that are struck. They can be non-melodic or melodic. Non-melodic percussion instruments are those without definite pitch (e.g., woodblock); melodic percussion instruments are those with definite pitch (e.g., xylophone).

**phrase** A short segment of a melody.

**pitch contour** Pitch contour (sometimes referred to as melodic contour) describes the pattern that a series of pitches make as they create a melody. Pitch movement may move up or down in steps or leaps or may stay the same. Mapping the contour, or direction, of the pitch is an important aspect of aural development.

**rhythm** Patterns of long and short sounds and silences found in music.

**round** A part song in which the voices sing the same melody but enter one after the other.

**score** A music copy that shows the whole of the music, as distinct from individual ‘parts’ which only show the music for one instrument or voice.

**soundscape** Soundscape uses a variety of sounds and sound sources (including, but not only, voices and instruments) to create a scene, express an idea, create a mood or feeling. Sometimes these can be made from sounds found in the environment and these can be termed environmental soundscapes.

**tempo** The speed of the beat. Music may be relatively fast or slow and may become faster or slower.

**time signature** Refer to metre.

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**Drama**

**artefacts** An item, object or relic imbued with special significance and shared meaning in the drama.

**contrast** The contrast of opposites is used to create dramatic meaning. Contrast movement with stillness, sound with silence, darkness with light, loud with soft and physical characteristics of character interactions such as size, shape and height. Other character contrasts include emotional responses through facial expression, body posture, voice, gesture and movements of different age groups and gender.

**counter-narrative** A narrative that can run parallel to and in contrast with the main narrative to add interest and an additional dimension to the drama.

**derose and deposing** Stepping out of role.

**devisers of drama** The makers of the drama.

**enroling** Helping to get into role.

**episodic structure** Often (but not necessarily) a narrative based on the chronology of a story or events or historical frames.

**focus** A moment in the drama that directs attention to something to make it significant. Role groupings, an action, a sound, gesture, movement, costume, an artefact half-hidden or a pause are some ways to achieve focus.

**mantle of the expert** Students are assisted to develop confidence and belief in role by being endowed with expertise on, or knowing all about the subject of, the drama.

**mood** The overall feeling, tone or atmosphere of the drama.

**place** Where the drama is set, also referred to as the fictional setting.

**ritualised activity** Shared activities that may have specific codes or involve aspects of ceremony. Ritualised activities have a rhythm in the way they are carried out. They can help to deepen the dramatic tension and to build belief in context.

**role interactions** Exchanges that take place between characters in role through the action of the drama.

**screen material and screen drama** Drama of the moving image as seen on film, television, computer and computer games screens. Screen drama can be used as a common reference point to discuss, appreciate and value drama in the classroom and it can be used as a way for students to actively express their dramatic ideas and feelings.

**situation** The topic, idea or issue conveyed in the action.

**space** Refers to dramatic space and performance space, where the drama occurs and the manipulation of this space, its shape and size in the classroom or performance area. Space can enhance or limit what occurs in the action of the drama.

**symbol** Involves the use of objects, visuals or persons to represent meaning beyond the literal.
Culturally accepted icons such as religious icons, flags, foods, songs and other objects can be endowed with a particular significance in the drama. Symbolic gesture and movement enhances the meaning of the drama.

**tableaux** Can also be called a still image, freeze frame, a frozen picture or moment or a depiction. This is like creating a statue or photo where characters are completely still in a pose representing a particular scene or a specific moment from a drama. Tableaux can be used to begin or end a drama or can be extended by asking students to develop action and dialogue leading into (and/or continuing from) the depiction. Students could also develop a series of freeze frames which follow each other in a logical or perhaps narrative sequence. The tableaux technique can be used to show the feelings of characters or an incident and others can be invited to suggest changes in movement or positioning which would enhance the picture.

**time and timing** Refers to duration, tense (past, present, future), era (generation, season, age) and tempo of the action of the drama.

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**Dance**

**body action** Can be categorised under headings such as locomotor (travelling from one place to another) or non-locomotor, and includes gestures, jumping, turning, twisting, balancing, stretching, bending, curling and falling.

**body shape** Possible shapes of the body, include stretched, curved, angular, wide, twisted, narrow, long, small and large. The implications of symmetrical and asymmetrical body shapes for composition and performance are also essential to dance.

**canon** Two or more people dancing the same movement sequentially, one after the other.

**gesture** Movement which does not involve transference of weight (eg nod, punch, kick, reach, point, lift, contract, release, wave, droop, incline).

**kinesthetically** With the feeling of the body in motion or stillness. By being aware of kinesthetic sensations students can perceive what is happening to the body and use this perception to motivate movement.

**motif** A key movement pattern or feature in the dance, usually repeated.

**sectional changes** Changes between units or phrases of movement in response to a new idea, motive or intention.

**transition** Movement which occurs between key phrases or which links sections.

**travelling** The transference of weight to move across and through space/distance: walk, run, hop, gallop, slide, roll, crawl, rush, creep, slither, dart, stagger, jog, prance, shuffle, jump, leap, fly, climb.