Whole source, bounded opportunity

Complete current national witness

The six complete records are retained in canonical-six.json (../../source/authority/canonical-six.json), with all attributes and exact full introduction HTML; raw workbook cells (../../source/authority/raw-workbook-cells.json) preserve the corresponding actual XML cell values. Raw selection has 31 present cells, 28 nonempty and exactly three AS empties B12/C12/D12. NBSP in D01 stays unchanged. The shared standard has code null, not an invented media-only code. These were compared to the current retained 29 September 2026 canonical/workbook inputs; review date is 7 October 2026.

ARTMEDFY · row 20965

In Foundation, learning in The Arts builds on the Early Years Learning Framework and each student’s prior learning and experiences. The curriculum allows for play-based approaches that integrate arts learning experiences across the 5 Arts subjects and/or specialist teaching. There are examples in the content elaborations for each subject and examples that span across the subjects. In Foundation, Arts learning fosters students’ understanding of how the arts enrich their lives and the lives of all people. Engagement with the arts strengthens students’ sense of wellbeing and develops their connections with the world. Arts learning involves exploration and purposeful, creative play, together with structured learning appropriate for their level of development. In The Arts, students work individually and collaboratively with peers and teachers, drawing on their imaginations, stimulus materials such as images or works of fiction, and real-life experiences. Students explore the arts in their lives and communities. They learn that the arts are central to all cultures and explore the diversity of arts works across cultures. They build empathy and understanding that what is familiar to one person can be new to somebody else. Students use arts knowledge and skills to make arts works that represent their ideas about the world and share their work with peers in informal settings. They experience being an audience. As they make and respond, students learn about safe practices in the arts. In Foundation, learning in Media Arts can involve students: using available technologies to capture and sequence images, sounds and text learning to use available equipment such as cameras or materials for constructing print media exploring ways to construct representations that communicate ideas and stories discovering how they and others can use media to communicate feelings and understandings.

AC9AMAFE01 · row 20967

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explore how and why the arts are important for people and communities

AC9AMAFD01 · row 20976

use play, imagination, arts knowledge, processes and/or skills to discover possibilities and develop ideas

AC9AMAFC01 · row 20986

create arts works that communicate ideas

AC9AMAFP01 · row 20995

share their arts works with audiences

Shared Foundation The Arts standard (code null) · row 12

By the end of the Foundation year, students describe experiences, observations, ideas and/or feelings about arts works they encounter at school, home and/or in the community. Students use play, imagination, arts knowledge, processes and/or skills to create and share arts works in different forms.

What this fortnight offers

Description · Narrow opportunity / actual evidence required

AC9AMAFD01 · Purposeful play with available paper/local tool shapes, order, repetition, own caption or wordless forms, actual trials and genuinely available alternatives. Actual child possibilities and support must be recorded.

AC9AMAFC01 · Actual child-authored paper or digital picture/sequence, including attributed adult fabrication on creative direction. A specification, blank software installation or printed model alone is not a created learner work.

AC9AMAFP01 · Actual child-selected work actually presented to a real willing recipient through permitted view/description. Private/later/puppet leaves this observation unavailable; an actual reply is a separate event.

AC9AMAFE01 · Actual exploration of how/why arts matter to people/communities from a genuine permitted work/account. Generated fiction, encounter alone, feature noticing, KEEP or a purpose alone does not meet importance exploration.

The full Foundation introduction allows available technologies and print materials; this actual local tool adds construction/sequence/manual trial, not camera capture or sound. The Arts standard spans experiences, observations, ideas/feelings encountered and creation/sharing in different forms. This slice's observations are partial; it does not exhaust repertoire, community/cultural breadth, technologies, forms, general capabilities/cross-curriculum priorities, all states or the whole year. Principal Foundation map remains unchanged; adding an optional fortnight does not

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mark its Week25 focus or any whole year complete.

Actual Queensland scope

Current QCAA Prep Media Arts alignment 230422/2023 (https://www.qcaa.qld.edu.au/downloads/aciqv9/the-arts/curriculum/ac9_media_arts_prep_as_cd_alignment.pdf) and complete Non-Performing Arts techniques/conditions230141-01,October2023 (https://www.qcaa.qld.edu.au/downloads/aciqv9/the-arts/assessment/ac9_arts_non_perform_tc_prep.pdf) were read through the primary web reader on 7 October 2026. Historical 3 October direct requests returned 403 and are retained as denials, not successful PDF downloads. The 7 October primary web-reader reads are separately recorded in the author handoff. Full copyright exceptions were read from QCAA copyright (https://www.qcaa.qld.edu.au/copyright). No official A–E standard elaboration/grade or endorsement is supplied.

Conditions distinguish developing ideas, making/sharing and short response, and require context, age/capability, locally appropriate practical opportunities, actual observation and recorded support. Components may occur across lessons and modes; longer is not automatically better. These original flexible starts and descriptive criteria are planning options. Neutral reading/scribing can allow a response but must not supply the artistic decision being assessed. QCAA guidance does not turn an unmade paper plan into production or a projected audience into actual sharing.

Prepare a genuine maker encounter

Before Day89 or K, a willing teacher can make and save their own actual short original sequence outside this pack. Use a new original suitable subject, not a supplied fictional 'human' account. Record maker, title/version/date, actual medium and available work. Check item rights and agreed classroom view/exact-description scope, storage and suitability. No pupil image, recording or personal disclosure is required. Community/First Nations work needs its own appropriate permission/authority, not a CC assumption.

Ask the actual maker voluntarily for a truthful dated account: what they did, what they made it for, and how/why it matters to them only if they choose and it actually does. Do not write the significance for them. A genuine short account can be given in person or read in exact permitted words; account permission/date/source remain separate from work permission. It can remain private or unknown.

Let the child notice first through an agreed actual view/description. Then present the genuine account with attribution and ask what it says and one how/why question when supplied. Capture child exploration and prompts, not a reconstructed perfect answer. One person's account remains their account; no community-wide

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significance is inferred. If work/account/permission or how/why is absent, mark the relevant encounter/evidence unavailable and continue own making without penalty. A later properly prepared encounter can be offered; source encounter is not the price of creative success.

Dated factual/local workflow (local-facts.html) · Complete rights notice (source-notice.html)

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