

Visual Art

General senior syllabus — DRAFT for consultation

This is a draft document provided for consultation and is not to be implemented.

DRAFT

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1 Course overview

1.1 Introduction

1.1.1 Rationale

The arts are an intellectually engaging intersection of lateral thought and practice. They interrogate the human experience and challenge our understandings by encouraging and provoking alternative ways of seeing, thinking and doing. They enable us to know and observe our world collectively and as individuals. They reveal a sense of who we are and might become as we make connections and new meaning of the world around us and our place in it.

Creative and expressive communication is central to the arts. Students learn to pose and solve problems, work independently and in collaboration, and create and convey meaning from various viewpoints. New skills are learnt and knowledge is created through the investigation and experience of valued traditions and practices across various art forms.

The arts encourage unity through active involvement in building cultural literacy by respecting and valuing the meaningful and unique impact of Aboriginal people's and Torres Strait Islander people's contribution to Australia's arts knowledge, traditions and experience. Australia's multicultural identity, cultural inheritance and contemporary arts practice is enhanced through this recognition and the shared inspirations of the broader Asia–Pacific community.

Visual Art students have opportunities to construct knowledge and communicate personal interpretations by working as both artist and audience. In making artworks, students use their imagination and creativity to innovatively solve problems and experiment with visual language and expression. Students develop knowledge and skills when they create individualised responses and meaning by applying diverse materials, techniques, technologies and art processes. On their individual journey of exploration, students learn to communicate personal thoughts, feelings, ideas, experiences and observations. In responding to artworks, students investigate artistic expression and critically analyse artworks in diverse contexts. They consider meaning, purposes and theoretical approaches when ascribing aesthetic value and challenging ideas. Students interact with artists, artworks, institutions and communities to enrich their experiences and understandings of their own and others' art practices.

Visual Art uses an inquiry learning model, developing critical and creative thinking skills and individual responses through developing, researching, reflecting and resolving. Through making and responding, resolution and display of artworks, students understand and appreciate the role of visual art in past and present traditions and cultures, as well as the contributions of contemporary visual artists and their aesthetic, historical and cultural influences.

This subject prepares young people for participation in the 21st century by fostering curiosity and imagination, and teaching students how to generate and apply new and creative solutions when problem-solving in a range of contexts. This learnt ability to think in divergent ways and produce creative and expressive responses enables future artists, designers and craftspeople to innovate and collaborate with the fields of science, technology, engineering and mathematics to design and manufacture images and objects that enhance and contribute significantly to our daily lives.¹

Visual Art prepares students to engage in a multimodal, media-saturated world that is reliant on visual communication. Through the critical thinking and literacy skills essential to both artist and audience, learning in Visual Art empowers young people to be discriminating, and to engage with and make sense of what they see and experience. Visual Art equips students for a future of

¹ For further reading see Myers, P. (2015, August 18).

unimagined possibilities as they develop highly transferable communication skills and the capacity for global thinking. Visual Art encourages students to reflect on and appreciate multiple perspectives and philosophies, and to confidently and creatively contribute and engage in all facets of society to sustain our diverse Australian culture.

Assumed knowledge, prior learning or experience

The key ideas of making and responding identified in the P–10 Australian Curriculum: The Arts continue in senior syllabuses throughout The Arts learning area. Prior experience in any or all of The Arts subjects will provide students with an understanding of making and responding as learning and assessment in Visual Art.

Through making, students 'learn about and use knowledge, skills, techniques, processes, materials and technologies to explore arts practices and make artworks that communicate ideas and intentions' (Australian Curriculum 2017). Making is working *in* the art form as artist. Through responding, students 'explore, respond to, analyse and interpret artworks' (Australian Curriculum 2017). Responding is working *about* the art form as audience.

Pathways

Visual Art is a General subject suited to students who are interested in pathways beyond school that lead to tertiary studies, vocational education or work. A course of study in Visual Art can establish a basis for further education and employment in the fields of arts practice, design, craft, and information technologies; broader areas in creative industries and cultural institutions; and diverse fields that use skills inherent in the subject.

The processes and practices of Visual Art, such as self-directed learning and creative problem-solving, develop transferable 21st century skills that are highly valued in many areas of employment. Organisations increasingly seek employees who demonstrate work-related creativity, innovative thinking and diversity.

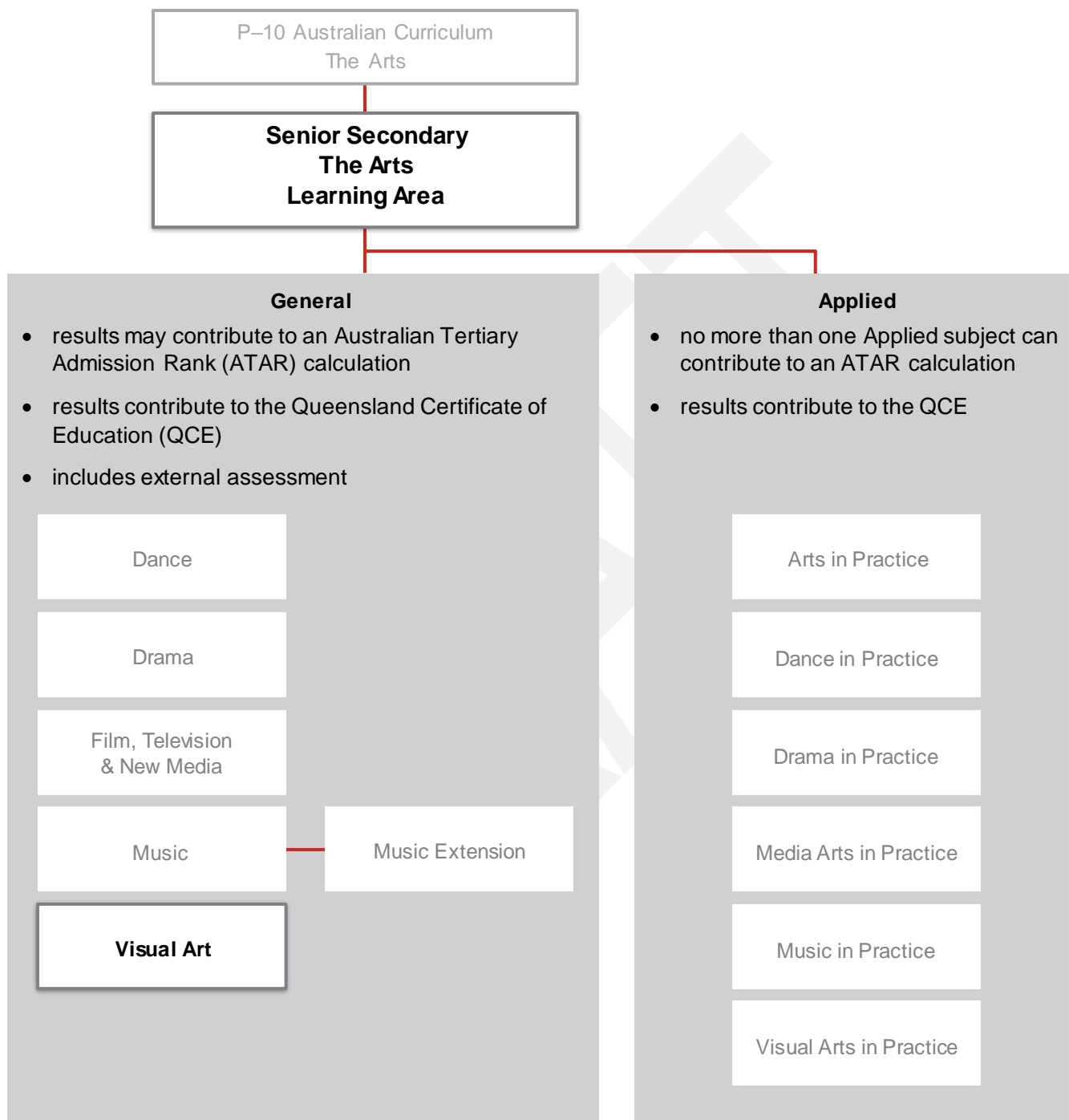
Tertiary studies, vocational education or work experience in the area of visual arts can lead to and benefit careers in diverse fields such as:

- advertising, e.g. art director, brand specialist, content marketer, photographer, graphic artist
- arts administration and management, e.g. art project manager, agent, events and festivals manager
- communication, e.g. writer, communication strategist, journalist, sign writer, art editor, blogger/vlogger, web content producer
- creative industries, e.g. visual artist, illustrator, photographer, screenwriter
- design, e.g. architect, fashion designer, environmental designer, fashion marketer, graphic designer, industrial designer, interior designer, stage designer, textiles designer
- education, e.g. specialist classroom teacher, lecturer, private teacher
- galleries and museums, e.g. curator, registrar, exhibition designer, director, public programs officer, conservator
- film and television, e.g. animator, storyboard artist, post-production specialist, art director, production buyer, concept artist, costume designer, camera operator, Foley editor, producer
- public relations, e.g. campaign manager, publicist, creative director
- science and technology, e.g. visual translator, medical illustrator, computer game developer/programmer, digital communication specialist, digital content producer, multimedia designer, web designer, computer graphics modeller, forensic photographer.

1.1.2 Learning area structure

All learning areas build on the P–10 Australian Curriculum.

Figure 1: Learning area structure



1.1.3 Course structure

Visual Art is a course of study consisting of four units. Subject matter, learning experiences and assessment increase in complexity from Units 1 and 2 to Units 3 and 4 as students develop greater independence as learners.

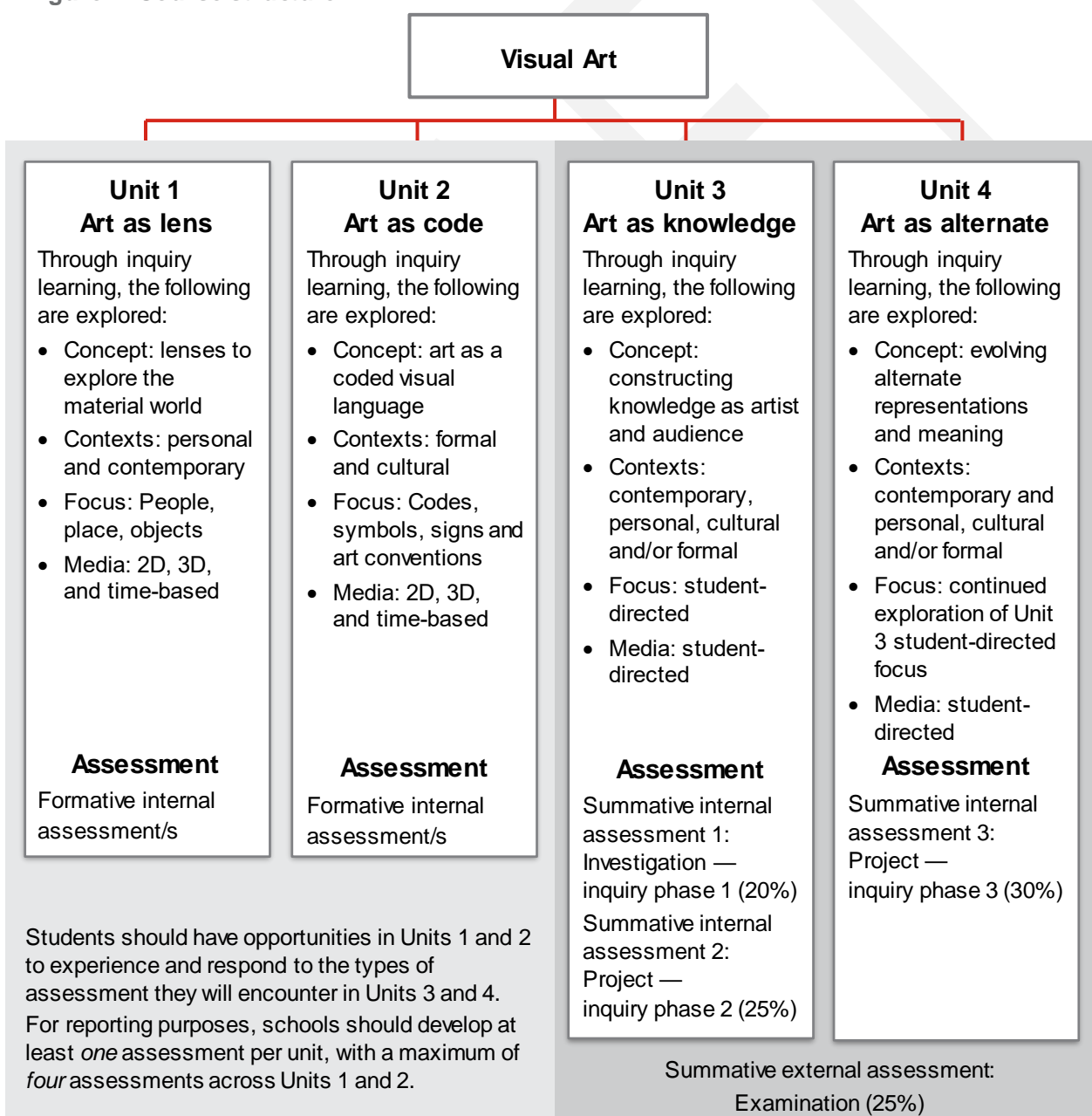
Units 1 and 2 provide foundational learning, which allows students to experience all syllabus objectives and begin engaging with the course subject matter. Students should complete Units 1 and 2 before beginning Unit 3. It is recommended that Unit 3 be completed before Unit 4.

Units 3 and 4 consolidate student learning. Only the results from Units 3 and 4 will contribute to ATAR calculations.

Figure 2 outlines the structure of this course of study.

Each unit has been developed with a notional time of 55 hours of teaching and learning, including assessment.

Figure 2: Course structure



1.2 Teaching and learning

1.2.1 Syllabus objectives

The syllabus objectives outline what students have the opportunity to learn. Assessment provides evidence of how well students have achieved the objectives.

Syllabus objectives inform unit objectives, which are contextualised for the subject matter and requirements of the unit. Unit objectives, in turn, inform the assessment objectives, which are further contextualised for the requirements of the assessment instruments. The number of each objective remains constant at all levels, i.e. Syllabus objective 1 relates to Unit objective 1 and to Assessment objective 1 in each assessment instrument.

Syllabus objectives are described in terms of actions that operate on the subject matter. Students are required to use a range of cognitive processes in order to demonstrate and meet the syllabus objectives. These cognitive processes are described in the explanatory paragraph following each objective in terms of four levels: retrieval, comprehension, analytical processes (analysis), and knowledge utilisation, with each process building on the previous processes (see Marzano & Kendall 2007, 2008). That is, comprehension requires retrieval, and knowledge utilisation requires retrieval, comprehension and analytical processes (analysis).

By the conclusion of the course of study, students will:

| Syllabus objective | Unit 1 | Unit 2 | Unit 3 | Unit 4 |
|---|--------|--------|--------|--------|
| 1. implement ideas and representations | • | • | • | • |
| 2. apply literacy skills | • | • | • | • |
| 3. analyse and interpret visual language, expression and meaning in artworks and practices | • | • | • | • |
| 4. evaluate influences | • | • | • | • |
| 5. justify viewpoints | • | • | • | • |
| 6. experiment in response to stimulus | • | • | • | • |
| 7. create visual responses using knowledge and understanding of materials, techniques, technologies and art processes | • | • | • | • |
| 8. realise responses to communicate meaning | • | • | • | • |

1. implement ideas and representations

When students implement ideas and representations, they develop skills in reading images as they plan and design responses. They make visible their thinking and decision-making, and put their ideas into effect, communicating meaning using images, words, objects and experiences. They identify and develop the scope of their inquiry, obstacles or anticipated challenges and what the indicators for success might be.

2. apply literacy skills

When students apply literacy skills, they resolve ideas by selecting appropriate language conventions for particular purposes and contexts. They use appropriate grammar and systematically arrange words, phrases, clauses and sentences to communicate meaning in texts. Students recognise, distinguish and apply genre-specific features appropriate to the text. They use and understand appropriate referencing conventions, including citations, that acknowledge the expertise of others, sourced information and ideas.

3. analyse and interpret visual language, expression and meaning in artworks and practices

When students analyse visual language, expression, and meaning, they research the artworks and practices of self and others in order to identify essential features and relationships. They examine and compare how components relate to each other for the purpose of finding meaning. Students analyse artworks and practices through contemporary, personal, cultural and formal contexts to examine ideas and information through multiple viewpoints.

When students interpret meaning in artworks and practices, they use their knowledge and understanding to draw conclusions and construct personalised responses in both making and responding. They understand and construct meaning drawn from literal and non-literal symbols, images, objects, ideas, experiences, intentions, practices, display and contexts.

4. evaluate influences

When students evaluate influences, they appraise the value and significance of similarities, differences and ideas across a range of historical and contemporary art practices, art-making traditions, cultural representations and theoretical approaches. They reflect on and consider visual language and expression in artworks of others and make judgments about the impact that diverse ideas have on the work of others and their own art practice.

5. justify viewpoints

When students justify viewpoints, they provide reasons or evidence to support an answer, response or conclusion based on selected perspectives, contexts or positions through which artworks and ideas can be explored and interpreted. Justification in making and responding can be relevant to the student's own work or the work of others.

6. experiment in response to stimulus

When students experiment in response to stimulus, they research new ideas and identify and test alternative solutions inspired by their research. They work in a non-sequential and non-hierarchical way through the process of inquiry learning by capitalising on unforeseen opportunities and insights.

7. create visual responses using knowledge and understanding of materials, techniques, technologies and art processes

When students create visual responses, they make individualised artworks that demonstrate acquired skills and knowledge and understanding of art processes, materials, techniques and technologies. They work as artists to communicate intended and imagined ideas, representations and meaning.

8. realise responses to communicate meaning

When students realise responses, they engage in an inquiry learning model that requires divergent thinking and experimentation as they consolidate, refine and resolve their ideas. Sustained involvement in inquiry learning supports the synthesis of ideas and the application of knowledge to communicate meaning.

1.2.2 Underpinning factors

There are three skill sets that underpin senior syllabuses and are essential for defining the distinctive nature of subjects:

- literacy — the set of knowledge and skills about language and texts essential for understanding and conveying Visual Art content
- numeracy — the knowledge, skills, behaviours and dispositions that students need to use mathematics in a wide range of situations, to recognise and understand the role of mathematics in the world, and to develop the dispositions and capacities to use mathematical knowledge and skills purposefully
- 21st century skills — the attributes and skills students need to prepare them for higher education, work and engagement in a complex and rapidly changing world.

These skill sets, which overlap and interact, are derived from current education, industry and community expectations. They encompass the knowledge, skills, capabilities, behaviours and dispositions that will help students live and work successfully in the 21st century.

Together these three skill sets shape the development of senior subject syllabuses. Although coverage of each skill set may vary from syllabus to syllabus, students should be provided with opportunities to learn through and about these skills over the course of study. Each skill set contains identifiable knowledge and skills that can be directly assessed.

Literacy in Visual Art

Ongoing systematic teaching and learning focused on the literacy knowledge and skills specific to Visual Art is essential for student achievement.

Students need to learn and use knowledge and skills of reading, viewing and listening to understand and learn the content of Visual Art. Students need to learn and use the knowledge and skills of writing, composing and speaking to convey the Visual Art content they have learnt.

To understand and use Visual Art content, teaching and learning strategies include:

- breaking the language code to make meaning of Visual Art language and texts
- comprehending language and texts to make literal and inferred meanings about Visual Art content
- using Visual Art ideas and information in classroom, real-world and/or lifelike contexts to progress students' learning.

To analyse and evaluate Visual art content, teaching and learning strategies include:

- drawing conclusions about the purpose and audience of Visual Art language and texts
- analysing the ways language is used to convey ideas and information in Visual Art texts
- transforming language and texts to convey Visual Art ideas and information in particular ways to suit audience and purpose.

These aspects of literacy knowledge and skills are embedded in the syllabus objectives, unit objectives and subject matter, and instrument-specific marking guides (ISMGs) for Visual Art.

Suggestions for developing literacy in Visual Art include:

- drawing on sources of information, such as observations, demonstrations, experiments, discussions, lectures, interviews, galleries, exhibitions, books, catalogues, computer software, journal articles, magazines, newspapers, broadcast media, videos or films, online resources, soundscapes and advertisements
- using language for various purposes, such as developing ideas, defining personal aesthetic, devising symbolism, describing processes, interpreting and analysing images/objects, explaining relationships, narrating visual stories, evaluating arguments, synthesising information, justifying viewpoints, researching concepts/focuses, reporting results, formulating hypotheses, arguing propositions, proposing action, interpreting theory and persuading
- presenting information through various modes, such as commentary on resolved artworks, artist's statements, extended writing, short responses, letters, reviews, oral presentations, seminars, demonstrations, websites, podcasts, blogs, interviews, visual journal notes, annotated sketches or photographs and critiques.

Critical literacy

Critical literacy involves the active analysis and interpretation of codes and conventions of aural, digital, kinaesthetic, oral, visual and written texts. Students engage critical literacy skills to identify and challenge representations in texts, and think flexibly about how meaning is contextual and influenced by both the maker and the audience. Students should be taught to identify and use the distinctive literacy skills that are appropriate for particular contexts.

- **Aural literacy** is the ability to actively use critical listening skills to interpret, analyse and evaluate sounds, dialogue and argument to make decisions. It also involves creating messages using selected sounds and dialogue, and the purposeful integration of sound into the design of products.
- **Digital literacy** is the ability to use technologies to find, apply and share information in order to solve a problem or create knowledge.
- **Kinaesthetic literacy** is the ability to use body movement to communicate and interpret meaning.
- **Oral literacy** is the ability to use and interpret language, voice and expression to communicate meaning.
- **Visual literacy** is the ability to look closely at visual texts, observing and describing visual elements to analyse and interpret form, symbols, ideas and meaning. It is also the ability to use materials, elements, and symbols to create visual texts.
- **Written literacy** is the ability to select appropriate language and written features to express meaning in response to particular purposes and contexts. This involves using correct grammar and systematically arranging words, phrases, clauses and sentences. It is also the capacity to correctly interpret and comprehend meaning, genre and structure of written texts.

Numeracy in Visual Art

Although much of the explicit teaching of numeracy skills occurs in Mathematics, being numerate involves using mathematical skills across the curriculum. Therefore, numeracy development is an essential component of teaching and learning across the curriculum and a responsibility for all teachers.

To understand and use Visual Art content, teaching and learning strategies include:

- identifying specific mathematical information and applying general mathematical knowledge and problem-solving processes, such as calculating quantities, proportion, scale and compositional arrangements
- using basic concepts and terms underpinning number, space, volume, quantity, sequence, pattern and measurement
- using information and digital technologies
- using skills and applying quantitative concepts when presented with visual/structural/curatorial problems and tasks involving design (e.g. display, construction, installation, environment).

These aspects of numeracy knowledge and skills are embedded in the syllabus objectives, unit objectives and subject matter, and ISMGs for Visual Art.

21st century skills

The 21st century skills identified in the following table reflect a common agreement, both in Australia and internationally, on the skills and attributes students need to prepare them for higher education, work and engagement in a complex and rapidly changing world.

| 21st century skills | Associated skills | 21st century skills | Associated skills |
|----------------------------|--|---|---|
| critical thinking | <ul style="list-style-type: none"> analytical thinking problem-solving decision-making reasoning reflecting and evaluating intellectual flexibility | creative thinking | <ul style="list-style-type: none"> innovation initiative and enterprise curiosity and imagination creativity generating and applying new ideas identifying alternatives seeing or making new links |
| communication | <ul style="list-style-type: none"> effective oral and written communication using language, symbols and texts communicating ideas effectively with diverse audiences | collaboration and teamwork | <ul style="list-style-type: none"> relating to others (interacting with others) recognising and using diverse perspectives participating and contributing community connections |
| personal and social skills | <ul style="list-style-type: none"> adaptability/flexibility management (self, career, time, planning and organising) character (resilience, mindfulness, open- and fair-mindedness, self-awareness) leadership citizenship cultural awareness ethical (and moral) understanding | Information & communication technologies (ICT) skills | <ul style="list-style-type: none"> operations and concepts accessing and analysing information being productive users of technology digital citizenship (being safe, positive and responsible online) |

Visual Art helps develop the following 21st century skills:

- critical thinking
- creative thinking
- communication
- collaboration and teamwork
- personal and social skills
- information & communication technologies (ICT) skills

These elements of 21st century skills are embedded in the syllabus objectives, unit objectives and subject matter, and ISMGs for Visual Art.

1.2.3 Aboriginal perspectives and Torres Strait Islander perspectives

The QCAA is committed to reconciliation in Australia. As part of its commitment, the QCAA affirms that:

- Aboriginal peoples and Torres Strait Islander peoples are the first Australians, and have the oldest living cultures in human history
- Aboriginal peoples and Torres Strait Islander peoples have strong cultural traditions and speak diverse languages and dialects, other than Standard Australian English
- teaching and learning in Queensland schools should provide opportunities for students to deepen their knowledge of Australia by engaging with the perspectives of Aboriginal peoples and Torres Strait Islander peoples
- positive outcomes for Aboriginal students and Torres Strait Islander students are supported by successfully embedding Aboriginal perspectives and Torres Strait Islander perspectives across planning, teaching and assessing student achievement.

Guidelines about Aboriginal perspectives and Torres Strait Islander perspectives and resources for teaching are available at www.qcaa.qld.edu.au/k-12-policies/aboriginal-torres-strait-islander-perspectives.

Where appropriate, Aboriginal perspectives and Torres Strait Islander perspectives have been embedded in the subject matter.

Through engagement with artists' work, Aboriginal students and Torres Strait Islander students are able to see themselves, their identities and their cultures reflected in Visual Art. In addition, all students develop respect for and recognition of the world's oldest continuous living culture, and understand the significant contribution of Australia's First Peoples to visual art, through both contemporary and historical traditions and practices. The inclusion and acknowledgement of Aboriginal visual art and Torres Strait Islander visual art, and broader arts content and practices, will assist the education of all students and in building intercultural understanding. This understanding helps support learning at the cultural interface, encouraging students to make connections between their own worlds and the worlds of others, build on shared interests and commonalities, develop empathy with others, and insight into themselves as part of a diverse, global community.

Protocols are appropriate ways of interacting with performers, artists, communities and the cultural material of Aboriginal peoples and Torres Strait Islander peoples. The protocols encourage ethical conduct and promote interaction based on good faith and mutual respect.

Teachers should:

- view Aboriginal culture and Torres Strait Islander culture as living and evolving, and not historical phenomena, with new forms of expression as an important part of contemporary Aboriginal communities and Torres Strait Islander communities
- be mindful that there is not one Aboriginal culture and one Torres Strait Islander culture, and there is great diversity among different communities; each community has its own unique collection of stories, cultural values, customs and languages
- accept that there are diverse styles and identities belonging to language groups across the mainland and the islands, and respect the diversity of contributions of Aboriginal arts makers and performers and Torres Strait Islander arts makers and performers

- recognise the ownership and control of cultural heritage, including Aboriginal peoples' and Torres Strait Islander peoples' body painting, images, motifs, stories and other forms of cultural expression, and consult with communities on the use and representation of their cultural heritage
- maintain respectful relationships with Aboriginal artists and communities and Torres Strait Islander artists and communities to ensure that the practice and transmission of Aboriginal people's cultural expressions and Torres Strait Islander people's cultural expressions are continued for future generations
- provide Aboriginal arts makers and their communities, and Torres Strait Islander arts makers and their communities control over how their cultural heritage is presented to ensure the interpretation, integrity and authenticity of a performance work is not presented out of context in a way that affects the cultural meaning
- use appropriate cultural protocols when accessing cultural material to value and respect arts makers and their works, and use appropriate terminology and current perspectives
- recognise language groups of artists when acknowledging and attributing artistic works, cultural heritage material, sources and images
- understand that Aboriginal peoples and Torres Strait Islander peoples have the right to maintain confidentiality about secret and sacred aspects of their personal and cultural heritage
- consider interpretation, context and integrity when discussing the cultural value of subject matter, styles and imagery, sensitive materials, stereotypes and the use of biographical materials
- recognise copyright ownership of artists in the reproduction and distribution of work, and how this affects the use of imagery and artworks
- allow opportunities for re-interpretation of historical records through a contemporary context, particularly in representations in historical arts forms
- discuss issues such as payment, transport and other services when arranging workshops, speaking engagements and interviews with Aboriginal artists and Torres Strait Islander artists.

1.2.4 Pedagogical and conceptual frameworks

Making and responding

Making and responding are interconnected. When students make artworks, they are informed by their knowledge and experiences as an audience of art forms. When students respond, they are informed by their knowledge and experiences as both artist and audience.

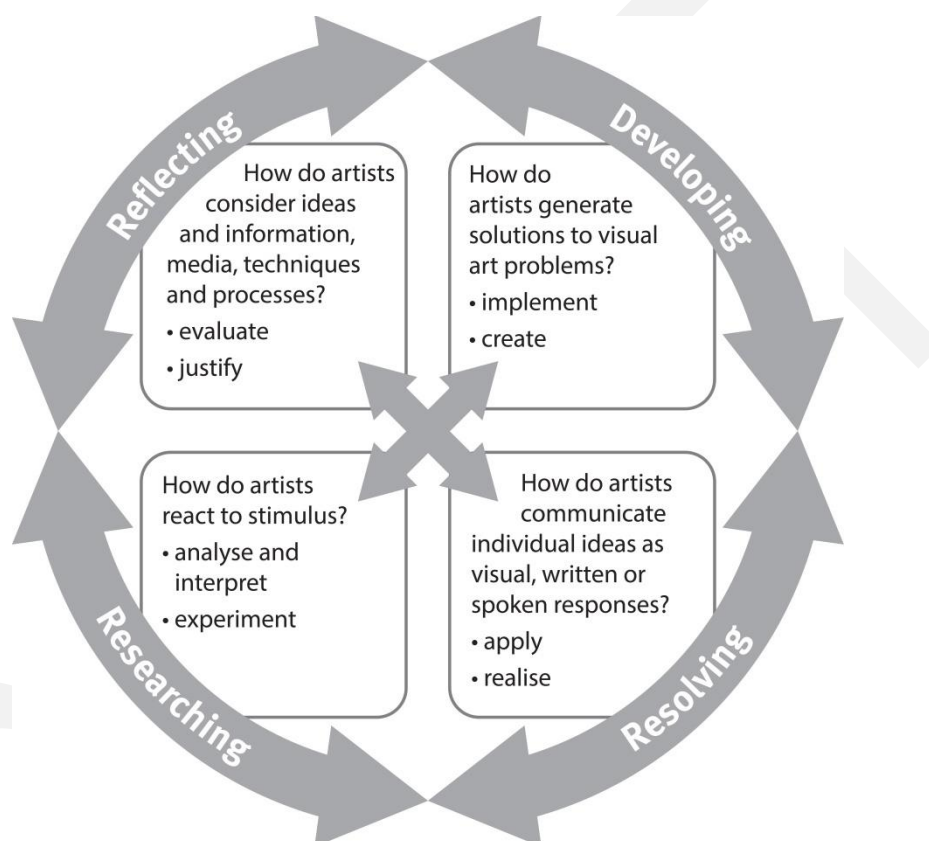
The syllabus objectives in Visual Art reflect this interconnection by integrating the knowledge, understanding and skills acquired through both making and responding. The objectives recognise that when students work as artist and audience, making involves work *in* the art form, while responding involves work *about* the art form.

The objectives for each unit and the subject matter are drawn from the syllabus objectives. These specify the concept and subject matter of the unit through a continued integration of making and responding learning activities.

Inquiry learning

Inquiry learning is fundamental to Visual Art. It requires students to solve problems through questions that have more than one possible resolution, and emphasises the process of investigation when making and responding. Inquiry learning develops students' critical and creative thinking skills, and contributes to their ability to participate in aesthetic processes. It encourages students to move beyond acquisition of facts to metacognition and developing understandings about concepts and focuses. It can also enhance personal and social skills by encouraging students to take responsibility for their own learning.

Figure 3: The relationship between inquiry learning, objectives and subject matter in Visual Art



In Visual Art, inquiry learning includes four processes: developing, researching, resolving and reflecting. The processes are interrelated, non-hierarchical and non-sequential, as illustrated in Figure 3.

When framing and focusing questions through concepts, students' inquiry learning can include:

- researching, experimenting with visual ideas and forms, analysing and interpreting evidence
- developing, creating artworks, implementing and documenting solutions to problems
- resolving ideas through making and responding
- reflecting, evaluating consequences and outcomes of each phase, and justifying to support choices and decisions.

Students learn through reflective inquiry, which allows them to revisit familiar contexts and develop more sophisticated understandings.

Progression within a course of study

During the two-year course of study in Visual Art, students should make increasingly student-directed selections of focuses, contexts and media areas.

Units 1 and 2

Learning in Units 1 and 2 builds a foundation for study in Units 3 and 4. The course of study focuses on contexts as a way of making and responding to artworks. Teachers provide a variety of learning experiences that explore each of the contexts and the unit concepts. Students encounter different options in making and responding that will assist independent learning in Units 3 and 4.

Units 1 and 2 are developmental, where students experiment with and experience two-dimensional, three-dimensional and time-based media areas across Units 1 and 2. The balance of media areas is determined by the teacher and local resources. Learning experiences are scaffolded by the inquiry learning processes and work through researching, developing, reflecting and resolving. The course becomes less teacher-directed as students discover and become more confident in their individualised expression.

By the end of Units 1 and 2, students should have experienced a diverse range of approaches for demonstrating solutions to visual problems. While students are not required to produce a body of work, they should be given the opportunity to understand the process of developing a body of work through teacher-directed learning experiences that relate to the concepts and focuses. In making and responding, students should be given the opportunity to demonstrate increasingly higher order critical analysis and thinking in a variety of forms.

Units 3 and 4

Learning in Units 3 and 4 provides opportunities for highly personalised responses. Teachers provide stimulus and guide students as they independently define their ideas through phases of intellectual and artistic investigation.

Students develop one focus for exploration in a body of work that evolves over two concepts. Unit 3 includes learning experiences that support students to realise their individual expression. Unit 4 provides opportunities for students to reflect on and exploit existing approaches as they extend their focus. They apply new knowledge, skills or processes that enrich meaning in their body of work to determine alternate resolution of their ideas.

By the end of the course, students resolve one body of work with a focus developed from an investigation of a self-directed inquiry question. Inquiry questions provide opportunities for students to define their focus, synthesise existing and new knowledge to inform their own art practice, analyse and interpret artists' work and art practices in different contexts, and evaluate and draw conclusions as they resolve artwork.

Contexts

Contexts are frames of reference that inform concepts and focuses, allowing visual communication and meaning to evolve. The contexts are contemporary, personal, cultural and formal. As students engage in art-making and responding, they employ different contexts to understand and appreciate how artists incorporate a range of influences and layers of meaning. Throughout the course of study, students develop their understanding of each of the four contexts, both individually and in combination, and how they provide alternative ways of analysing and interpreting their own artwork and the work of others.

The contemporary context informs the analysis and interpretation of past and present artwork through a lens of 21st century art ideas and issues, and how these challenge engagement, communication and meaning. Through:

- making, students can test boundaries of traditional art practices; they reconceptualise, modify and explore appropriation of artworks and images, and investigate the impact and place of new technologies on art practices and experiences
- responding, students examine new or different meaning and significance that may be assigned to artworks of the past; they question and re-evaluate traditionally held values and assumptions of art and representation.

The personal context informs the analysis and interpretation of emotions, sensory experiences, personal philosophy, beliefs and ideas that are reflected in artworks, and how these contribute to engagement, communication and meaning. Through:

- making, students investigate their responses to the world around them; their personal interests, experiences and philosophies; and the impact these have on symbolism and practices
- responding, students examine how artists are influenced by life and experiences, and consider how their own feelings and backgrounds influence their physical and emotional reactions as audience.

The cultural context informs the analysis and interpretation of the social influences and representations of time, place, politics, purpose, ethnicity, gender and spiritual and secular beliefs on artwork, and how these contribute to engagement, communication and meaning. Through:

- making, students explore cultural values, historical or current events, social pressures, and attitudes that impact on them and others, and determine the origins of social meaning communicated in artwork
- responding, students consider Aboriginal perspectives and Torres Strait Islander perspectives; regional, national, international, social and cultural identity of artists and audiences; and how artists use their work as a vehicle to invite change and provoke conversation.

The formal context informs the analysis and interpretation of formal visual art elements and principles, the application of materials and techniques, the stylistic qualities relative to historical periods or iconology seen in artworks, and how these contribute to engagement, communication and meaning. Through:

- making, students focus on the formal organisation and placement of visual components, experimenting with codes, symbols and art conventions, and the communicative value of art materials, techniques and processes
- responding, students decode artworks by reading the relationships between specific visual language, signs, symbols, codes and conventions that are used to transmit information and ideas in artworks.

Process documentation

Process documentation can take any form and may document inquiry and investigation of ideas, subject matter, experimentation, reflection, interests, issues, processes, expressive forms, and/or inspirational materials. These may be used to annotate and document analysis, interpretation, evaluation and justification of the work of self and others.

Process documentation is a valuable tool in teaching and learning. Documentation is a way of organising students' creative processes and assists in the formulation of ideas and communication of intentions. This evidence can provide a useful link between the teacher and student, assisting in the visualisation of conceptual challenges and focus during discussions and feedback. The process assists students to work through multiple ideas and changes, take risks and evaluate expressive and technical considerations of their art practice.

Process documentation has a significant purpose in Visual Art, but is not a necessary condition of a student's art practice. Maintaining comprehensive documentation does not guarantee success in art-making; however, elements of process documentation may be provided as supporting evidence for assessment.

Reverse chronology for historical understanding

Within each unit, reverse chronology is an effective approach to investigate arts practice. This approach begins with a contemporary focus and follows logical pathways backwards to learn about relevant historical, cultural and traditional styles and art forms. Reverse chronology follows a cause-and-effect pathway to understanding influences on artists, styles and practices. This differs from a customary chronological approach that would begin in the past and follow a sequential path to the present.

The benefits of a reverse chronology approach to learning about contemporary and historical art traditions include:

- assisting in an understanding of ourselves, and the decisions and choices made by artists in the present, by examining and acknowledging the influences and events that affected previous generations
- fostering research skills in an inquiry learning model; students pose questions about the causes and effects of influences and compare art forms of past and present times
- ensuring enough time is dedicated to focus on relevant historical practices
- engaging students who are more interested in ideas that relate to themselves and the time they inhabit, which enables them to follow connecting pathways more effectively
- understanding how knowledge of historical art forms and practices assists an understanding of contemporary art.

1.2.5 Subject matter

Subject matter is the body of information, mental procedures and psychomotor procedures (see Marzano & Kendall 2007, 2008) that are necessary for students' learning and engagement with Visual Art. It is particular to each unit in the course of study and provides the basis for student learning experiences.

Subject matter has a direct relationship to the unit objectives, but is of a finer granularity and is more specific. These statements of learning are constructed in a similar way to objectives. Each statement:

- describes an action (or combination of actions) — what the student is expected to do
- describes the element — expressed as information, mental procedures and/or psychomotor procedures
- is contextualised for the topic or circumstance particular to the unit.

Organisation of subject matter

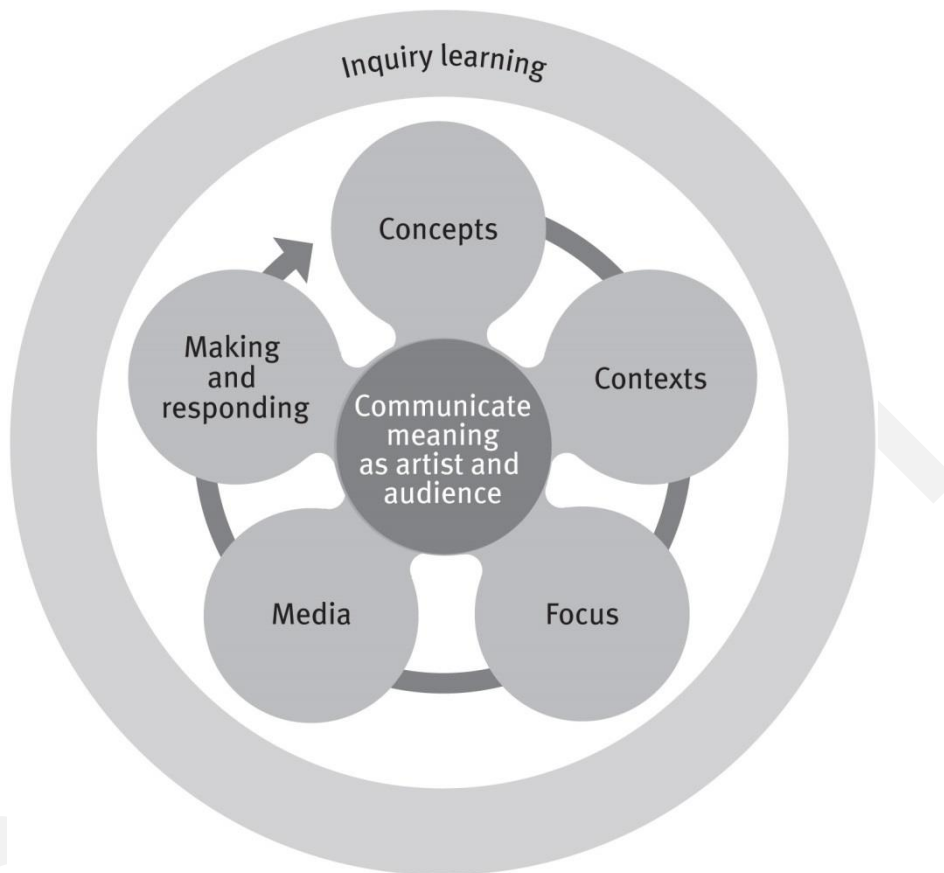
Core learning in Visual Art units is organised in the inquiry learning processes of developing, researching, reflecting and resolving. Learning in each unit is addressed through the inquiry learning processes using the guiding questions below:

- developing — how do artists generate solutions to visual problems?
- researching — how do artists react to stimulus?
- reflecting — how do artists consider ideas and information, media techniques and processes?
- resolving — how do artists communicate individual ideas as visual, written or spoken responses?

Course components

Teaching and learning in Visual Art is supported by the inquiry learning model — developing, researching, reflecting and resolving. The unit concepts and nominated contexts inform the teacher or student-directed focus and media as students make and respond, working as both artist and audience, as illustrated in Figure 4.

Figure 4: Course components in Visual Art



| | Unit 1 | Unit 2 | Unit 3 | Unit 4 |
|------------------------------|--|--|--|--|
| Concept | Art as lens: lenses to explore the material world | Art as code: art as a coded visual language | Body of work | |
| | | | Art as knowledge: constructing knowledge as artist and audience | Art as alternate: evolving alternate representations and meaning |
| Context | <ul style="list-style-type: none"> • Personal • Contemporary | <ul style="list-style-type: none"> • Formal • Cultural | <ul style="list-style-type: none"> • Contemporary, personal, cultural and/or formal | <ul style="list-style-type: none"> • Contemporary • Personal, cultural and/or formal |
| Focus | People, place, objects | Codes, symbols, signs and art conventions | Student-directed | |
| Media | Two-dimensional, three-dimensional and time-based across both units | | Student-selected | |
| Making and responding | | | | |

Media areas

Media areas are organisers of knowledge, skills, techniques and processes. Areas should not be viewed as distinct or limited to preconceived understandings of the visual art discipline. Throughout the course, students should have the opportunity to make and respond to images and objects created in a range of media areas, a diversity of contexts and past and present cultures. A body of work may include multimedia and cross-media areas.

Across Units 1 and 2, students should be challenged to experiment with media forms they have not experienced before to extend their art practice and create meaning through the knowledge and understanding of a range of two-dimensional, three-dimensional and time-based materials, techniques, technologies and art processes. Through inquiry learning processes and open-ended tasks in Units 3 and 4, students are given opportunities to independently research, experiment and create with their choice of media areas.

Media areas include, but are not restricted to, the list below:

| 2D media | 3D objects | Time-based media |
|---|---|---|
| <ul style="list-style-type: none">• collage• drawing• painting• photographic• printmaking | <ul style="list-style-type: none">• ceramics• fibre art• installation• sculpture• wearable art and body adornment | <ul style="list-style-type: none">• electronic imaging• film and animation• sound art• performance art |

Suggested artists and artworks

Core learning draws on the diversity of 21st century art practices as a way of focusing learning on current approaches to visual art engagement, communication and meaning. Suggested artists and artworks take into account contemporary, personal, cultural and formal contexts that influence artists' responses to both current and historical events and society.

Through the reverse chronology approach, these artists and artworks create links to relevant and influential past practices and traditions. Teachers should use the suggestions to guide selection of key artists and inspirational practices for examples, case studies and stimulus, and may use, add to, or replace the suggestions to suit local needs.

When selecting artists and artworks for study in Visual Art, teachers consider the needs and interests of individuals and class groups to determine how the selections will best meet their students' learning needs.

Teachers have an ethical responsibility to deal with the subject matter of Visual Art in ways that are age-appropriate, and that respect their students' values, and those of their families and community. To meet this responsibility, teachers give careful consideration to the selection of artists and artworks for study and the ways selected art practices may be perceived, interpreted and treated in class.

1.3 Assessment — general information

Assessments are formative in Units 1 and 2, and summative in Units 3 and 4.

| Assessment | Unit 1 | Unit 2 | Unit 3 | Unit 4 |
|---------------------------------|--------|--------|--------|--------|
| Formative assessments | • | • | | |
| Summative internal assessment 1 | | | • | |
| Summative internal assessment 2 | | | • | |
| Summative internal assessment 3 | | | | • |
| Summative external assessment | | | • | • |

1.3.1 Formative assessments — Units 1 and 2

Formative assessments provide feedback to both students and teachers about each student's progress in the course of study.

Schools develop internal assessments for each senior subject, based on the learning described in Units 1 and 2 of the subject syllabus. Each unit objective must be assessed at least once.

For reporting purposes, schools should devise at least *two* but no more than *four* assessments for Units 1 and 2 of this subject. At least *one* assessment must be completed for *each* unit.

The sequencing, scope and scale of assessments for Units 1 and 2 are matters for each school to decide and should reflect the local context.

Teachers are encouraged to use the A–E descriptors in the reporting standards (see Section 1.4) to provide formative feedback to students and to report on progress.

1.3.2 Summative assessments — Units 3 and 4

Students will complete a total of *four* summative assessments — three internal and one external — that count towards their final mark in each subject.

Schools develop *three* internal assessments for each senior subject, based on the learning described in Units 3 and 4 of the syllabus.

The three summative internal assessments will be endorsed and the results confirmed by the QCAA. These results will be combined with a single external assessment developed and marked by the QCAA. The external assessment results for Visual Art will contribute 25% towards a student's result.

Summative internal assessment — instrument-specific marking guides

This syllabus provides ISMGs for the three summative internal assessments in Units 3 and 4.

The ISMGs describe the characteristics evident in student responses and align with the identified assessment objectives. Assessment objectives are drawn from the unit objectives and are contextualised for the requirements of the assessment instrument.

Criteria

Each ISMG groups assessment objectives into criteria. An assessment objective may appear in multiple criteria, or in a single criterion of an assessment.

Making judgments

Assessment evidence of student performance in each criterion is matched to a performance-level descriptor, which describes the typical characteristics of student work.

Where a student response has characteristics from more than one performance level, a best-fit approach is used. Where a performance level has a two-mark range, it must be decided if the best fit is the higher or lower mark of the range.

Authentication

Schools and teachers must have strategies in place for ensuring that work submitted for internal summative assessment is the student's own. Authentication strategies outlined in QCAA guidelines, which include guidance for drafting, scaffolding and teacher feedback, must be adhered to.

Summative external assessment

The summative external assessment adds valuable evidence of achievement to a student's profile. External assessment is:

- common to all schools
- administered under the same conditions at the same time and on the same day
- developed and marked by the QCAA according to a commonly applied marking scheme.

The external assessment contributes 25% to the student's result in Visual Art. It is not privileged over the school-based assessment.

1.4 Reporting standards

Reporting standards are summary statements that succinctly describe typical performance at each of the five levels (A–E). They reflect the cognitive taxonomy and objectives of the course of study.

The primary purpose of reporting standards is for twice-yearly reporting on student progress. These descriptors can also be used to help teachers provide formative feedback to students and to align ISMGs.

Reporting standards

A

When developing, the student generates solutions to visual art problems by implementing visual solutions that demonstrate knowledge of relationships between artists' manipulation of visual language and communication of concepts; and creating visual responses through mastery of advanced or refined methods and approaches with media and an individualised art practice.

When researching, the student reacts to stimulus by analysing and interpreting the impact of context to construct conclusions; and experimenting and exploiting using innovative approaches by capitalising on new knowledge and understanding.

When reflecting, the student considers ideas and information by evaluating interrelationships of visual language and influences to demonstrate understanding in aesthetic choices; and justifying independent viewpoints supported by critical understanding of how audiences experience and engage with art.

When resolving, the student communicates ideas by realising responses through synthesis of concepts, contexts and focus to enhance meaning and audience engagement; and applying literacy skills through sequenced and connected ideas and controlled structure to enhance communication of meaning.

B

When developing, the student generates solutions to visual art problems by implementing ideas and representations that generate diverse images, objects, experiences and/or meaning; and creating visual responses through selection and manipulation of media and creative visual solutions to defined problems.

When researching, the student reacts to stimulus by analysing and interpreting literal and non-literal meaning and the ways context shapes ideas and influences art practices; and experimenting using insights developed through research and exploration of diverse processes.

When reflecting, the student considers ideas and information by evaluating art practices and approaches and considering the impact of influences on artworks; and justifying viewpoints and intended outcomes supported by strengths, implications and limitations of approaches.

When resolving, the student communicates ideas by realising responses to reach end points that express new meaning; and applying literacy skills to express meaning.

C

When developing, the student generates solutions to visual art problems by implementing ideas and representations that define visual problems and demonstrate understanding of visual language and art conventions; and creating visual responses using knowledge and understanding of materials, techniques, technologies and art processes.

When researching, the student reacts to stimulus by analysing and interpreting visual language, expression and meaning in artworks to explore viewpoints and contexts; and experimenting and exploring ideas in response to stimulus.

When reflecting, the student considers ideas and information by evaluating influences when formulating individualised responses; justifying viewpoints supported by knowledge of visual language; and realising.

When resolving, the student communicates ideas by realising visual, written or spoken responses to demonstrate how meaning is communicated as artist and audience; and applying literacy skills and using referencing, relevant Visual Art terminology and language conventions to communicate ideas and meaning.

D

When developing, the student generates solutions to visual art problems by implementing ideas by identifying visual language in artworks and creating meaning using media.

When researching, the student reacts to stimulus by interpreting features and meaning in artworks and experimenting with media, ideas and information.

When reflecting, the student considers ideas and information by evaluating artworks and approaches to state an opinion.

When resolving, the student communicates ideas by presenting visual, written or spoken responses to communicate ideas about artists or artworks and applying literacy skills to describe concept and meaning.

E

When developing, the student generates solutions to visual art problems by implementing ideas.

When researching, the student reacts to stimulus by identifying a context in artworks and experimenting with media.

When resolving, the student communicates ideas by presenting visual, written or spoken responses and using terminology to identify artworks.

2 Unit 1: Art as lens

2.1 Unit description

In Unit 1, students look at their material world through the concept of 'art as lens', applying different lenses or viewpoints. They explore how artists work through processes to create new ways of thinking, meaning and representation. Beginning with tangible forms as inspiration, they examine and respond to focuses of people, places and objects, producing figurative and non-figurative representations.

Students apply the contexts, foregrounding the personal and contemporary contexts to analyse and interpret visual communication and meaning in artworks. Students will be exposed to multiple viewpoints by examining the artist's value systems that underpin or influence the way subject matter is perceived and represented. Students use a range of materials, techniques and processes to create a folio of experimental work in response to artist research and personal observations.

Students experiment with a range of approaches to improve technical skills, foster curiosity and creative thinking, and inspire innovative art practices. They are guided through the inquiry learning process to develop, research, reflect and resolve responses through learning experiences that facilitate investigation and experimentation.

As audience, they consider their connection to the images and objects artists use, and how artists' viewpoints and representations challenge audience perspectives. As artists, they consider how different lenses might filter accurately or distort viewpoint, and through these lenses, they communicate how they look at and respond to the world.

Unit requirements

Suggestions for relevant artists and artworks that may be used as examples, case studies and stimuli are incorporated in subject matter.

2.2 Unit objectives

Unit objectives are drawn from the syllabus objectives and are contextualised to the subject matter and requirements of the unit. Each unit objective must be assessed at least once.

Students will:

1. implement ideas and representations to generate individual solutions for the depiction of the material world
2. apply literacy skills to communicate understanding of visual language, expression and meaning in the work of self and others
3. analyse and interpret art practices through the personal and contemporary contexts
4. evaluate influences to explore diverse figurative and non-figurative representations of the material world
5. justify representation of artists' personal viewpoints
6. experiment in response to artists' contemporary representations of people, place and objects
7. create visual responses using knowledge and understanding of a range of two-dimensional, three-dimensional and/or time-based materials, techniques, technologies and art processes
8. realise responses to communicate meaning through multiple viewpoints.

2.3 Area of study: Developing

How do artists generate solutions to visual problems?

Subject matter

In this inquiry process, students will:

- develop new and expressive forms of representation as they generate solutions to visual problems
- implement ideas for visual responses that explore
 - direct observation to visually represent people, places, objects through techniques such as drawing, photographs, collecting, painting, collage, printmaking, video and animation
 - the viewpoint of the artist in representations of people, places, objects. For an example of this concept, watch *THE LAB: DECOY: A portrait session with a twist*
 - ways of looking at and representing people, places and objects to extend subject matter from realism to innovative abstraction using a range of processes, such as deconstruction, distortion, stylisation and reduction
 - suggested artists/artworks: Jennifer Mills, *What's in a Name*, 2009–11; Therese Ritchie, *You Know Me* (series), 2012; Laith McGregor, *Balloon Beard*, 2008; Del Kathryn Barton, *You are what is most beautiful about me, a self portrait with Kell and Arella*, 2008; Janet Laurence, *The Green That Was* (*Crimes Against the Landscape* series), 2008; Louise Forthun, *Light Fantastic*, 2011
- implement investigation of diverse art practices through teacher-facilitated inquiry questions
- create visual responses to communicate personal and contemporary ideas and become familiar with visual language, materials, techniques, processes and technologies in a range of
 - two-dimensional artworks that might employ line, tone, colour, shape and texture; composition, balance, repetition, contrast, harmony, emphasis and unity
 - time-based media that might employ time, movement, sound, silence, rhythm, lighting, colour, sequence, pace, movement, focus and tone
 - three-dimensional artworks that might employ colour, texture, form, surface, scale, mass, movement, volume, unity, symmetry and repetition
- develop an awareness of appropriate health and safety practices for art materials and techniques in respect to both themselves and the environment.

2.4 Area of study: Researching

How do artists react to stimulus?

Subject matter

In this inquiry process, students will:

- research visual communication of diverse art-making lenses or viewpoints as they react to stimulus
- analyse and compare past and present artworks through the contemporary context to interpret 21st century art ideas and issues, and how these challenge engagement, communication and meaning; through
 - making, students can test boundaries of traditional art practices; they reconceptualise, modify and explore appropriation of artworks and images; and investigate the impact and place of new technologies on art practices and experiences
 - responding, students examine new or different meaning and significance that may be assigned to artworks of the past; and question and re-evaluate traditionally held values and assumptions of art and representation
- analyse and compare artworks through the personal context to interpret emotions, sensory experiences, personal philosophy, beliefs and ideas, and how these contribute to engagement, communication and meaning through
 - making, students investigate their responses to the world around them, their personal interests, experiences and philosophies, and the impact these have on symbolism and practices
 - responding, students examine how artists are influenced by life and experiences, and consider how

Subject matter

- their own feelings and background influence their physical and emotional reactions as audience
- analyse and interpret artworks in teacher-directed, reverse chronology case studies to investigate and compare historical influences on contemporary artists and approaches
 - experiment with a range of lenses in visual responses that represent the material world, such as:
 - figurative and non-figurative devices inspired by art practices of various artists
 - suggested artists/artworks: John Mawurndjul, *Milmilngkan*, 2007; David Noonan, *Untitled* (figurative screen-prints), 2008; Amanda Marburg, *Professor*, 2005
 - multiple representations of the same source
 - suggested artists/artworks: Gosia Wlodarczak, *DUST COVER CHAIR*, 2013; Robert MacPherson, *1000 FROG POEMS: 1000 BOSS DROVERS*, 1996–2014
 - exploitation of relevant art conventions, elements and principles to enhance viewpoint
 - suggested artists/artworks: Jennifer Herd, *In Defence – Shields of the North*, 2015
 - manipulation of meaning and artist's intention by exploiting, emphasising or distorting degrees of representation, visual language and expression to convey ideas
 - suggested artists/artworks: Jess MacNeil, *The Swimmers*, 2009; Daniel Crooks, *Static No. 12*, 2009.

2.5 Area of study: Reflecting

How do artists consider ideas and information, media techniques and processes?

Subject matter

In this inquiry process, students will:

- reflect on the impact of different lenses that filter and distort representations in artworks as they consider ideas and information, media, techniques and processes
- evaluate
 - how artists assign and represent symbolic value on various people, places, objects through traditional and non-traditional approaches in artworks
 - suggested artists/artworks: Marian Drew, *Still Life/Australiana* series, 2003–2009; Euan Macleod, *Gallipoli* series, 2015; Hong Chun Zhang, *My Life Strands*, 2009; Deborah Kelly, *The Miracles*, 2012
 - visual language, processes and intentions in artworks that purposely distort representations to emphasise and communicate the artists' viewpoint
 - suggested artists/artworks: Kohei Nawa, *PixCell elk #2*, 2009; Ken + Julia Yonetani, *The Last Supper*, 2014; Justine Khamara, *Watch me slip through these thin sheets*, 2012; Judith Wright, *A Wake*, 2011
- justify
 - individual art practice by documenting process to make meaningful connections and inform progress
 - how artists apply lenses to represent and communicate personal values and viewpoints in artworks
- participate in an authentic experience as artist or audience to reflect on diverse art practices, traditions, cultures and theories. Experiences that can be offered include
 - excursions, such as gallery visits
 - incursions, inviting guests such as artists-in-residence or collaborating with artists.

2.6 Area of study: Resolving

How do artists communicate individual ideas as visual, written or spoken responses?

Subject matter

In this inquiry process, students will:

- resolve ideas as they respond in visual, written or spoken forms
- apply
 - literacy knowledge and skills to understand form and structure of extended paragraphs and written or spoken report responses
 - visual art terminology when writing about and talking about artworks of self and others
 - language conventions to construct written responses about meaning and expression in artworks and inspirational art practices
 - referencing conventions to acknowledge sourced information about relevant artists and their practices when researching
 - critical literacies across visual, aural, kinaesthetic, spatial and multimodal devices to assist learning when interpreting and making meaning
- realise
 - ideas in making and responding tasks through the personal and contemporary contexts to communicate innovative representations of the material world
 - information and ideas to communicate multiple perspectives by combining and layering various materials, techniques and processes
 - by considering how specific display possibilities of artworks can enhance the communication of art meaning and establish new ways of looking at the material world.

2.7 Assessment guidance

In constructing assessment instruments for Unit 1, schools should ensure that the objectives cover, or are chosen from, the unit objectives. If one assessment instrument is developed for a unit, it must assess all the unit objectives. If more than one assessment instrument is developed, the unit objectives must be covered across those instruments.

Students should have opportunities in Units 1 and 2 to experience and respond to the types of assessment they will encounter in Units 3 and 4.

Suggested assessment instruments for Unit 1 are below. Select from:

- project — experimental folio
- investigation — written report or multimodal presentation
- examination — extended response.

3 Unit 2: Art as code

3.1 Unit description

In Unit 2, students explore the concept of 'art as code' to learn how visual language is capable of expressing complex ideas. Although both spoken language and visual language vary by culture, visual language has the potential to transcend and communicate across cultures, time and geography.

Students apply the contexts, foregrounding the formal and the cultural contexts to analyse and interpret visual communication and meaning in artworks. As students make and respond, teachers unpack the art processes of creating a body of work. Students are guided through the development of an individualised focus through learning experiences that facilitate more student-directed investigation and experimentation. Students use a range of materials, techniques and processes to create a folio, including experimental work, artist research and at least one resolved artwork.

Through the inquiry learning process, students explore how visual language, symbol systems and art conventions can express ideas and feelings in images, objects and experiences. They experiment with language in art that can be verbal, inaudible, literal or implied, narrative, metaphoric, persuasive, or decorative. They employ a range of materials, techniques, processes and technologies to make artworks that may be ephemeral or permanent, physical or digital.

As audience, students examine the art practices, and read and interpret artworks of Australian and international artists who innovatively exploit cross-cultural meaning and communication through visual language. As artists, students communicate fluently and expressively through visual forms and engage with audiences to express their ideas.

Unit requirements

Suggestions for relevant artists and artworks that may be used as examples, case studies and stimuli are incorporated in subject matter.

3.2 Unit objectives

Unit objectives are drawn from the syllabus objectives and are contextualised for the subject matter and requirements of the unit. Each unit objective must be assessed at least once.

Students will:

1. implement ideas and representations to decode artworks and communicate in visual forms
2. apply literacy skills to communicate understanding of visual language, expression and meaning in the work of self and others
3. analyse and interpret artworks and art practices through the formal and cultural contexts
4. evaluate influences to examine how diverse symbol systems are used by artists to communicate meaning
5. justify viewpoints using evidence of communication in artworks
6. experiment in response to symbol systems used by artists to communicate meaning
7. create visual responses with multiple meanings and representations using knowledge and understanding of materials, techniques, technologies and art processes
8. realise responses to demonstrate how meaning is communicated through art forms.

3.3 Area of study: Developing

How do artists generate solutions to visual problems?

Subject matter

In this inquiry process, students will:

- develop art-making methods that communicate through codes, symbols, visual language and art conventions as they generate solutions to visual problems
- implement ideas in visual responses that explore
 - expression, art elements and principles to develop personal symbol systems to represent and communicate meaning in artworks
 - suggested artists/artworks: Teho Ropeyarn, *Mandang Ikamba (strength of a crocodile)*, 2014; Brian Robinson, *XXIIIIVIMCMLXXIII | XVIIIVIMCMXVII [When Worlds Collide]*, 2012; Lindy Lee *Conflagrations From the End of Time (3)*, 2009
 - elements as communication, such as the minimal mark to represent a figure, an expression, a concept, an object
 - suggested artists/artworks: Lee Mingwei, *The Mending Project*, 2009; Dorothy Napangardi, *Sandhills of Mina Mina*, 2002; Brent Harris, *borrowed plumage no. 5*, 2006
 - personalised symbols and expressive visual language to communicate an individualised focus,
 - suggested artists/artworks: Yeesoookyung, *Translated Vase*, 2008; John Pule, *Tukulagi tukumuitea (Forever and ever)*, 2005; Nick Mangan, *The Colony*, 2005
- create visual responses to communicate cultural ideas and formal theories through manipulation of visual language, materials, techniques, processes and technologies in a range of
 - two-dimensional artworks that might employ line, tone, colour, shape and texture; composition, balance, repetition, contrast, harmony, emphasis and unity
 - suggested artists/artworks: Louise Hearman, *Untitled #1279*, 2009; Fatu Feu'u, *Diamond in the Sky*, 2012
 - time-based media that might employ time, movement, sound, silence, rhythm, lighting, colour, sequence, pace, movement, focus and tone
 - suggested artists/artworks: Daan Roosegaarde, *Dune*, 2007; Daniel von Sturmer, *small world (chalk drawing)*, 2012; Sima Urale, *Coffee & Allah*, 2007
 - three-dimensional artworks that might employ colour, texture, form, surface, scale, mass, movement, volume, unity, symmetry, repetition
 - suggested artists/artworks: Ah Xian, *China China series*, 2014; Li Hongbo, *Ocean of Flowers*, 2012; Jonathan Jones, *untitled (oysters and tea cups)*, 2011
- develop an awareness of appropriate health and safety practices for art materials and techniques in respect to both themselves and the environment.

3.4 Area of study: Researching

How do artists react to stimulus?

Subject matter

In this inquiry process, students will:

- research diverse art-making approaches and 'read' visual language as they react to stimulus
- analyse and compare artworks through the cultural context to interpret social influences and representations of time, place, politics, purpose, ethnicity, gender and spiritual and secular beliefs on visual language and communication, and how these contribute to engagement, communication and meaning through
 - making, students explore cultural values, historical or current events, social pressures, and attitudes that affect them and others, and determine the origins of social meaning communicated in artwork
 - responding, students consider Aboriginal perspectives; regional, national, international, social and cultural identity of artists and audiences; and how artists use their work as a vehicle to invite change

Subject matter

- and provoke conversation
 - suggested artists/artworks: Michael Cook, *Undiscovered* (series), 2010; Brian Robinson, ... *and meanwhile back on earth the blooms continue to flourish*, 2013; Danie Mellor, *Fragments of anthology (the allure of history)*, 2016; Tobi Wanik, *Fantom*, 2002
- analyse and compare artworks through the formal context to interpret formal visual art elements and principles, the application of materials and techniques, the stylistic qualities relative to historical periods or iconology, and how these contribute to engagement, communication and meaning; through
 - making, students focus on the formal organisation and placement of visual components, experimenting with codes, symbols, and art conventions, and the communicative value of art materials, techniques and processes
 - responding, students decode artworks by reading the relationships between specific visual language, signs, symbols, codes, and conventions that are used to transmit information and ideas in artworks
 - suggested artists/artworks: Shaun O'Connor, *Untitled (INA LA)*, 2011; Tim Storrier, *Mandalay*, 2005; Hiromi Tango, *Pistil*, 2012
- analyse and interpret
 - artworks in teacher-directed, reverse chronology case studies to investigate historical influences on contemporary artists who incorporate literal and non-literal symbols into artwork
 - manipulation of cultural forms in the generation of symbols in the work of contemporary artists from Australia's diverse cultures and contexts, including artwork by Aboriginal peoples and Torres Strait Islander peoples (be sensitive to interpretation, context and integrity when discussing the cultural value of subject matter, styles and imagery, sensitive materials, stereotypes and the use of biographical materials)
 - suggested artists/artworks: Harry Newell, *Views from the Couch (exhibition)*, 2007
- experiment with a range of visual responses to explore communication through art language, such as
 - representation and communication of abstract ideas using art elements and principles
 - suggested artists/artworks: Ian Friend, *Bitinq the Air #9*, 2004; Marion Borgelt, *Blue Moon Cascade: Suite No 1*, 2016; Helen Eager, *On the Edge P21*, 2000
 - decoding expressive language, signs, iconography, symbols and visual language
 - suggested artists/artworks: Vernon Ah Kee, *Cant Chant*, 2007; Gordon Bennett, *Notes to Basquiat (The coming of the light)*, 2001
 - deconstruction and reconstruction of recognisable symbols, such as text, to explore non-figurative, expressive art forms and visual elements, such as line and shape
 - suggested artists/artworks: Madonna Staunton, *Top Notes*, 2010
 - ideas of symbol systems and invented codes as decorative shape, form and pattern
 - suggested artists/artworks: Khadim Ali, *Untitled* from *Transitions/Evacuation* series, 2014; Monir Shahroudy Farmanfarmaian, *Lightning for Neda*, 2009
 - enhancing and conveying meaning and aesthetic appeal through exploitation and manipulation of media, appropriation artworks and inspirational art practices
 - suggested artists/artworks: Daniel Boyd, *We Call Them Pirates Out Here*, 2006
 - sound as a representation of place
 - suggested artists/artworks: Daniel Crooks, *Train No. 1*, 2005; Pinaree Sanpitak, *Anything Can Break*, 2012
 - body language, facial expression, costume, props, background in figurative art forms
 - suggested artists/artworks: Wendy Sharpe, *The Opera* series, 2006; Jiawei Shen, *How to explain art with a white rabbit*, 2015; Lisa Adams, *Rose Garden*, 2008.

3.5 Area of study: Reflecting

How do artists consider ideas and information, media techniques and processes?

Subject matter

In this inquiry process, students will:

- reflect on languages in artworks and the dialogue between artist and audience as they consider ideas and information, media, techniques and processes
- evaluate the various ways artists communicate ideas through visual language and expression, such as
 - innovative and expressive, non-linguistic communication in diverse practices, traditions, and cultures by examining past and present influences on contemporary artists, including the work of Aboriginal peoples and Torres Strait Islander peoples, and contemporary artists from Asia
 - how artists communicate ideas using non-linguistic symbols in ephemeral artworks
 - suggested artists/artworks: Song Dong, *Writing Diary with Water*, 2002, and *Stamping the Water*, 2002; Charwei Tsai, *Sky Mantra*, 2009 and *Circle*, 2006
 - artworks that communicate literal and conceptual meaning using familiar and unfamiliar text or other symbol systems
 - suggested artists/artworks: Vernon Ah Kee, *Because it is bitter*, 2009; Grant Stevens, *Supermassive*, 2013, Shirin Neshat, *The Book of Kings* series, 2012
 - the use of familiar and unfamiliar language systems as methods of communication
 - suggested artists/artworks: Richard Tipping, *Flood*, 2011; Ai Weiwei, *Remembering*, 2009; Simryn Gill, *Paper Boats*, 2008
 - the impact of relationships between artist and audience in the construction of meaning
 - suggested artists/artworks: Marina Abramovic, *The Artist is Present*, ongoing staged performance work; Rivane Neuenschwander, *I Wish Your Wish*, 2010; Destiny Deacon, *Adoption*, 2000
- justify
 - individual art practice by documenting process to make meaningful connections and inform the progress with making work
 - how artists' intentions and visual language components combine to communicate meaning using visual forms alone
- reflect on audience reaction and engagement with artworks that cross language barriers to communicate.

3.6 Area of study: Resolving

How do artists communicate individual ideas as visual, written or spoken responses?

Subject matter

In this inquiry process, students will:

- resolve an artwork to extend an experimental folio as they communicate in visual and written responses
- apply
 - literacy knowledge and skills to understand form and structure of extended paragraphs and essay responses
 - visual art terminology when decoding and verbalising visual clues and symbols in artworks of self and others
 - language conventions to construct written responses that analyse, interpret, evaluate and justify visual language, expression and meaning in artworks
 - referencing conventions to acknowledge sourced information and ideas when researching artists and their practices, and developing artwork approaches
 - literacy skills to construct an artist's statement that assists the understanding of intended meaning
 - critical literacies across visual, aural, kinaesthetic, spatial and multimodal devices to assist learning when interpreting and making meaning
- realise
 - an artwork to communicate an individualised focus through selection and manipulation of art media
 - by considering how specific display possibilities of two-dimensional, three-dimensional and time-based media artworks can enhance the communication of art meaning and transcend language, such as site-specific, interactivity and sensory experiences
 - written responses that support claims and viewpoints about artworks.

3.7 Assessment guidance

In constructing assessment instruments for Unit 2, schools should ensure that the objectives cover, or are chosen from, the unit objectives. If one assessment instrument is developed for a unit, it must assess all the unit objectives. If more than one assessment instrument is developed, the unit objectives must be covered across those instruments.

Students should have opportunities in Units 1 and 2 to experience and respond to the types of assessment they will encounter in Units 3 and 4.

Suggested assessment instruments for Unit 2 are below. Select from:

- project — inquiry-based folio
- investigation — written report or multimodal presentation
- examination — extended response.

4 Unit 3: Art as knowledge

4.1 Unit description

In Unit 3, students frame a self-directed inquiry question in response to a teacher-facilitated direct stimulus or first-hand experience. Through independent investigation of their inquiry question and application of critical thinking skills, students build knowledge about art, artist and audience to generate a personal focus and commence a body of work. They explore the concept 'art as knowledge' as they employ new knowledge inspired by their personal interests, beliefs and observations of the world.

Students use the contemporary, personal, cultural and/or formal contexts to study selected artists and explore expression, different layers of meaning and diverse interpretations of artworks. In this unit, students enrich their knowledge and aesthetic experience of their world through making and responding. Informed by their knowledge of art practices, experiences, history and influences, they embark on a body of work that visually and intellectually engages the audience — perhaps through sensory experiences, or by provoking conversation, inspiring action or challenging expectations.

Students use inquiry learning to develop, research, reflect and resolve artworks using visual language, media areas and approaches selected for effective communication of intended meaning and their acquired knowledge. They recognise that art knowledge can be constructed and imaginative. Constructed knowledge challenges perceptions and the status quo, is intellectually engaging, innovative, provocative, can present alternative futures, and may involve interpretation from a different context. Imaginative knowledge can entertain, express, record, invent, encapsulate the human condition, and may require the suspension of disbelief. Students may connect to other learning and subject disciplines to enrich their intellectual inquiry and approaches.

As audience, students consider what one can learn from works of art and how prior knowledge of culture and society influences our systems of decoding visual language. As artists, students consider what knowledge an artist requires to inform their art practice, and what knowledge and understanding an artwork can convey.

Unit requirements

Suggestions for relevant artists and artworks that may be used as examples, case studies and stimuli are incorporated in subject matter.

4.2 Unit objectives

Unit objectives are drawn from the syllabus objectives and are contextualised for the subject matter and requirements of the unit. Each unit objective must be assessed at least once.

Students will:

| Unit objective | IA1 | IA2 | EA |
|---|-----|-----|----|
| 1. implement ideas and representations to communicate knowledge gained through self-directed inquiry | • | • | • |
| 2. apply literacy skills to communicate knowledge of art practices and individualised ideas | • | • | • |
| 3. analyse and interpret visual language, expression and meaning in contemporary and traditional artworks and practices using the contemporary, personal, cultural and/or formal contexts | • | • | • |
| 4. evaluate influences to inform student-directed making and responding | • | • | • |
| 5. justify decisions and informed viewpoints using knowledge gained through self-directed inquiry | • | • | • |
| 6. experiment with visual language, expression and media in response to a self-directed inquiry | • | • | |
| 7. create visual responses using knowledge and understanding of materials, techniques, technologies and art processes gained through self-directed inquiry | | • | |
| 8. realise responses to communicate meaning defined by the self-directed inquiry. | • | • | |

4.3 Area of study: Developing

How do artists generate solutions to visual problems?

Subject matter

In this inquiry process, students will:

- develop a personal inquiry question to guide investigation and generate a self-directed focus, to inform art practice and solve visual problems
- implement ideas for a personal inquiry through a teacher-facilitated direct stimulus or experience, e.g.
 - provocation from an expert lecture and/or class visit, editorial, article or symposium
 - excursion to a specific site, either art-related or drawing on local context and interests, e.g. environmental, social, historical or cultural
 - personal reaction, interest or story relevant to a specified text
 - scientific, philosophical or artistic process and experimentation
 - investigation of a historical event
 - presentation of empirical data (socio-economic, historical, scientific)
 - learning in another subject
- implement visual ideas to communicate a student-directed focus that explores
 - innovative application of visual language and expression
 - multiple solutions to individually devised visual art problems
 - meaning and modes of communication in relevant contemporary and traditional artworks and practices
 - the qualities and characteristics of suitable materials, techniques, technologies and art processes
- create
 - visual responses to communicate contemporary, personal, cultural and/or formal theories and ideas through application of visual language in student's choice of media
 - meaning through the knowledge, understanding and application of materials, techniques, technologies and art processes developed through research and experimentation
- develop an aesthetic that becomes increasingly personal and selective
- develop and use appropriate health and safety practices that consider the impact of their arts practice on themselves and their environment.

4.4 Area of study: Researching

How do artists react to stimulus?

Subject matter

In this inquiry process, students will:

- research individual approaches as they react to stimulus through an inquiry question to deepen analytical thinking and build constructed and imaginative knowledge
- analyse and compare past and present artworks through selected contexts to interpret multiple perspectives and evaluate how these offer layers of meaning and dialogue between artist and audience in relation to the student focus. Through
 - making, students can experiment with visual language, expression and media that are developed and evaluated under various contexts
 - responding, students examine and interpret artworks and practices by questioning the influences and theories of key artists from various contexts and times to build on their knowledge of diverse visual language and influences
- extend intellectual inquiry of identified areas of interest and inform art practice with research beyond art-related learning, such as other subject areas and disciplines, e.g. literature, historical, environmental or social artefacts and texts, or areas of personal interest

Subject matter

- analyse and interpret the work of artists who demonstrate intellectual flexibility through combinations of art and identified areas of interest
 - suggested artists/artworks: Charwei Tsai, *Mushroom Mantra*, 2005; Helga Groves, *Stratosphere Series (Southern Hemisphere)*, 2010; Guan Wei, *Gazing into Deep Space* series, 2003; Madeleine Kelly, *Spectra of birds*, 2014–15; Judy Watson, *Heron Island* series, 2009; Paula Schaafhausen, *Ebbing Tagaloa*, 2014; Chris Henschke, *Australian Synchrotron Residency*, 2009
- analyse and interpret
 - artworks through teacher-directed, reverse chronology case studies to examine historical influences on contemporary artists and examine how they acquire and transmit knowledge through their current art practice
 - suggested artists: Patricia Piccinini, Tony Albert, Sofia Tekela-Smith, Christian Boltanski, Anish Kapoor, Qiu Zhijie, James Turrell
 - artworks in student-directed, reverse chronology case studies to investigate historical influences on key contemporary artists who engage with similar focuses and ideas
 - artworks including those by Aboriginal artists and artists from the Torres Strait Islands, artists from the Pacific Islands and artists from Asia
- experiment with
 - observation by collecting, compiling and recording visual, verbal and sensory information and primary sources as evidence of direct stimulus or experience, such as, photographs, drawings, collected objects, video, interviews, data and annotated observations
 - materials, techniques, technologies and art processes that reflect the influences of key artists
 - selection, manipulation and exploitation of media to give form and meaning to ideas, images and objects
 - limitations of selected materials, media and technologies to exploit intrinsic qualities
 - design and selection of options for display and exhibition of works to enhance meaning.

4.5 Area of study: Reflecting

How do artists consider ideas and information, media techniques and processes?

Subject matter

In this inquiry process, students will:

- reflect on self-directed investigation and art-making as they consider and make informed judgments and decisions about the artwork and practices of self and others
- evaluate
 - a range of primary sources and secondary sources, art practices and art approaches from diverse traditions, cultures and theories to guide investigation and inform student focus and making
 - knowledge from other subject disciplines that can enrich intellectual flexibility and provide innovative approaches for their focus and body of work
 - the roles of artists and their function in a range of contexts
 - meaning of focus and concepts that can be communicated through various contexts, visual objects, imagery and expression
 - their depth of knowledge in response to their inquiry question, and identify areas for further investigation
 - how artists can challenge, reinforce or manipulate ideas, beliefs and meaning through making and displaying artworks
 - the display of their own artwork to gain insight into audience reaction and the realisation of intentions
- justify
 - individual art practice by documenting process to make meaningful connections and inform the progress of investigating, student focus, experimenting and making
 - their ideas, media, techniques and approaches when developing visual artworks and expression
 - their choices of key artists and selected approaches using informed, self-directed, personal

Subject matter

- viewpoints
 - a position when making informed judgments about an artist's body of work by synthesising information and ideas, such as the artist's background knowledge, influences and aesthetic choices
- participate in an authentic experience as artist or audience; experiences can be offered by
 - visits to galleries, artist-run spaces, studios, artist collectives, offices of visual art organisations and urban and rural environments to understand the contribution of artists and the arts industry
 - incursions, invited guests such as artists-in-residence or collaborating with artists and community engagement; or exhibition, in the role of both artist and critic
- reflect on, thoughtfully consider and explore alternatives to guide future research, development and resolution of their body of work.

4.6 Area of study: Resolving

How do artists communicate individual ideas as visual, written or spoken responses?

Subject matter

In this inquiry process, students will:

- resolve their body of work as they communicate in visual, written or spoken responses
- apply
 - literacy knowledge and skills to understand form and structure of extended paragraphs and written or spoken report responses
 - visual art terminology when recognising and distinguishing features of artworks and practices of self and others
 - language conventions to construct written responses that analyse, interpret, evaluate and justify visual language, expression and meaning in artworks
 - referencing conventions to acknowledge sourced information and ideas when researching artists and their practices, and developing artwork approaches
 - literacy skills to construct an artist's statement that assists the understanding of intended meaning
 - critical literacies across visual, aural, kinaesthetic, spatial and multimodal devices to assist learning when interpreting and making meaning
- realise
 - investigation to define a student-directed focus for the body of work
 - intentions in the body of work by engaging with inquiry learning to guide experimentation and refine the application of knowledge and art media
 - ideas about art-making approaches and theories to make and respond to artworks that develop their personal aesthetic
 - by manipulating and exploiting materials, techniques, technologies and art processes to translate and interpret ideas and convey meaning in artwork/s defined by the student-directed focus
 - by considering how display possibilities can enhance the communication of art meaning.

4.7 Assessment

4.7.1 Summative internal assessment 1 (IA1): Investigation — inquiry phase 1 (20%)

This investigation is the initial stage in the self-directed body of work. Students generate a focus for the body of work through investigation of an individual inquiry question in response to a specified stimulus.

Assessment objectives

This assessment technique is used to determine student achievement in the following objectives:

1. implement ideas and representations through an inquiry question to generate relevant solutions in response to the defined stimulus
2. apply literacy skills using referencing, relevant visual art terminology and language conventions that make sense of artwork features and practices
3. analyse and interpret visual language, expression and meaning in artworks and practices through contexts
4. evaluate influences of relevant primary sources and secondary sources in formulating ideas
5. justify viewpoints supported by ideas and information presented through the stimulus
6. experiment with visual forms, materials and processes in response to the stimulus and inquiry question
8. realise visual, written or spoken responses to communicate focus.

Note: Objective 7 is not assessed in this instrument.

Specifications

This task requires students to:

- develop an individual inquiry question in response to a teacher-facilitated direct stimulus or experience and explore ideas and representations to answer the inquiry question
- research art practices of selected key artists and experiment with visual approaches inspired by new knowledge to answer the inquiry question
- reflect on the impact of influences from a variety of sources to evaluate and justify viewpoint and response to the inquiry question
- resolve and communicate a self-directed focus informed by development, research and reflection
- present findings in a research report form with the following headings — title page, abstract, introduction, discussion, experimentation, conclusion, focus, reference list and appendixes.

Stimulus specifications

Teacher-facilitated direct stimulus or experience

Conditions

- This is an individual task.
- This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop a response.

Response requirements

- Students select one of the following
 - written report: up to 2000 words
 - multimodal presentation: up to 10 minutes (equivalent of up to 2000 words or up to 12 A4 pages/slides)
 - digital presentation (e.g. video, digital book): up to 12 A4 pages/slides (equivalent of up to 2000 words or up to 10 minutes)
- Visual evidence, including experimental artworks, relevant annotated artworks, images and/or diagrams

Summary of the instrument-specific marking guide

The following table summarises the criteria, assessment objectives and mark allocation for the investigation.

| Criterion | Objectives | Marks |
|--|------------|-----------|
| Developing — generating solutions | 1 | 5 |
| Researching — reacting to stimulus | 3 and 6 | 7 |
| Reflecting — considering ideas and information | 4 and 5 | 4 |
| Resolving — communicating as artist and audience | 2 and 8 | 4 |
| Total | | 20 |

Note: Unit objective 7 is not assessed in this instrument.

Instrument-specific marking guide

Criterion: Developing — generating solutions

Assessment objective

1. implement ideas and representations through an inquiry question to generate relevant solutions in response to the defined stimulus

| The student work has the following characteristics: | Marks |
|---|-------|
| <ul style="list-style-type: none">• implementation of an investigation informed by<ul style="list-style-type: none">– constructed knowledge– solutions to personalised visual art problems | 4–5 |
| <ul style="list-style-type: none">• implementation of an investigation that generates exploration of diverse ideas | 3 |
| <ul style="list-style-type: none">• implementation of ideas and representations through an inquiry question that generates relevant solutions in response to the defined stimulus | 2 |
| <ul style="list-style-type: none">• implementation of an inquiry in response to the stimulus | 1 |
| <ul style="list-style-type: none">• does not satisfy any of the descriptors above. | 0 |

Criterion: Researching — reacting to stimulus

Assessment objectives

3. analyse and interpret visual language, expression and meaning in artworks and practices through contexts
6. experiment with visual forms, materials and processes in response to the stimulus and inquiry question

| The student work has the following characteristics: | Marks |
|---|-------|
| <ul style="list-style-type: none">• analysis and interpretation that emphasises individualised reactions to stimulus, and the interrelationships and understanding of art practices of self and others• experimentation and exploitation of innovative approaches that capitalise on new knowledge and understanding informed by the inquiry | 6–7 |
| <ul style="list-style-type: none">• analysis and interpretation of literal and non-literal meaning and the ways the selected context/s shapes the inquiry• experimentation using insights informed by research of key artists and relevant practice, and exploration of processes | 4–5 |
| <ul style="list-style-type: none">• analysis and interpretation of visual language, expression and meaning in artworks and practices through context/s• experimentation with visual forms, materials and processes in response to the stimulus and inquiry question | 2–3 |
| <ul style="list-style-type: none">• interpretation of meaning and/or context in artworks• experimentation with media, ideas and information | 1 |
| <ul style="list-style-type: none">• does not satisfy any of the descriptors above. | 0 |

Criterion: Reflecting — considering ideas and information

Assessment objectives

4. evaluate influences of relevant primary sources and secondary sources in formulating ideas
5. justify viewpoints supported by ideas and information presented through the stimulus

| The student work has the following characteristics: | Marks |
|---|-------|
| <ul style="list-style-type: none">• evaluation of contemporary and/or historical influences and their impact on intellectual inquiry• justification of visual inquiry supported by critical understanding of strengths, implications and limitations of approaches | 3–4 |
| <ul style="list-style-type: none">• evaluation of the influences of relevant primary sources and secondary sources in the formulation of ideas• justification of viewpoints supported by ideas and information presented through the stimulus | 2 |
| <ul style="list-style-type: none">• identification of relevant sources in the formulation of ideas• statement of opinions relevant to ideas | 1 |
| <ul style="list-style-type: none">• does not satisfy any of the descriptors above. | 0 |

Criterion: Resolving — communicating as artist and audience

Assessment objectives

2. apply literacy skills using referencing, relevant visual art terminology and language conventions that make sense of artwork features and practices
8. realise visual, written or spoken responses to communicate focus

| The student work has the following characteristics: | Marks |
|---|-------|
| <ul style="list-style-type: none">• application of literacy skills through logical and connected ideas that unpack the inquiry processes• realisation of responses that reach conclusions and express meaning about the interrelationships of knowledge and art practice to articulate a defined focus | 3–4 |
| <ul style="list-style-type: none">• application of literacy skills using referencing, relevant visual art terminology and language conventions that make sense of artwork features and practices• realisation of visual, written or spoken responses to communicate focus | 2 |
| <ul style="list-style-type: none">• use of terminology to identify artworks• presentation of visual, written or spoken responses | 1 |
| <ul style="list-style-type: none">• does not satisfy any of the descriptors above. | 0 |

4.7.2 Summative internal assessment 2 (IA2): Project — inquiry phase 2 (25%)

This project is the second stage in the self-directed body of work. Students create resolved artwork/s in response to the IA1 focus and the individual inquiry question.

Assessment objectives

This assessment technique is used to determine student achievement in the following objectives:

1. implement ideas and representations to communicate concept, context and the chosen focus
2. apply literacy skills in artist's statement/s that communicate concept and focus using relevant visual art terminology and language conventions
3. analyse and interpret visual language and expression in artworks to explore student-directed focus and contexts
4. evaluate influences that impact on decisions and communication in artworks
5. justify viewpoints and selection of visual language and expression
6. experiment to explore ideas relevant to the focus and in response to the inquiry
7. create visual response/s using knowledge and understanding of materials, techniques, technologies and art processes that complement the chosen focus
8. realise visual response/s to communicate artistic purpose and acquired knowledge.

Specifications

This task requires students to:

- develop, create and display visual solutions that communicate the student-directed focus, concept and context
- research and experiment with visual language, expression and media to communicate focus, concept and context
- reflect on new knowledge, art-making approaches and practices that demonstrate an aesthetic understanding when evaluating and justifying decisions
- resolve and communicate intended meaning through artwork/s and artist's statement/s. Resolving is the point where communication of meaning and understanding is clearly evident. It demonstrates synthesis of ideas as a result of researching, developing and reflecting. Characteristics of resolved work in Project — inquiry phase 2 include
 - evidence of depth of research, development and critical reflection
 - communication of personal aesthetic
 - a degree of 'finish', showing knowledge, understanding of media and technical skills
 - end-points are reached
 - concept, focus, contexts and media areas are used to solve complex problems of visual language and expression
- document the inquiry process, including
 - photographic evidence of resolved artwork/s, showing
 - details of media application as required
 - multiple angles for three-dimensional artworks

- display in physical form, or intended display demonstrated through digital or virtual forms
- video and audio recording of time-based media or site-specific work as required
- artist’s statement/s that assist audience understanding of body of work focus and critical thinking
- annotated image/s of resolved artwork/s to indicate connections and support performance descriptors in developing, researching and reflecting criteria as required
- supporting evidence to
 - communicate relevant development of solutions, research and experimentation in the creative process, and evaluation and judgment during problem-solving
 - demonstrate a connection between processes of conceptual development and resolved work; appropriate evidence is dependent on the nature of the work, media and approaches
 - support the authenticity of student work through evidence of primary sources, acknowledgement of secondary sources and/or documentation of progressive development.

Stimulus specifications

Students maintain a connection to the teacher-facilitated direct stimulus or experience through sustained inquiry and response to the IA1 focus and inquiry question.

Conditions

- This is an individual task.
- This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop a response.

Response requirements

- Student-selected media
- Focus from inquiry phase 1 to assist communication of ideas and representations. The focus will not be re-assessed
- Single resolved work, or a collection of resolved artworks, related to each other in some way, with each one being as important as the other; unlimited pages/slides of resolved work photographic documentation, including images of detail and/or display as required and title, media and size
- One artist’s statement for a single artwork or a collection of artworks, or multiple statements for individual artworks in a collection, as determined by the student focus; up to 150 words per statement (name, title, media and size are not included in word count)
- Annotated image/s of resolved artwork/s with up to 200 words in annotations for a single artwork or a collection of artworks presented together on one page/slide
- Supporting evidence is selected by the student and can be up to 4 pages/slides and may
 - include student’s experimental artwork, sketches, annotated diagrams and images, notes, ideas, relevant scanned visual diary sections, photographs and/or collections of stimulus with reflective commentary
 - be documented in any form suited to the student focus and/or process, such as sketchbook, folder, container of three-dimensional objects, digital files, website, blog.

Summary of the instrument-specific marking guide

The following table summarises the criteria, assessment objectives and mark allocation for the project.

| Criterion | Objectives | Marks |
|--|------------|-----------|
| Developing — generating solutions | 1 and 7 | 6 |
| Researching — reacting to stimulus | 3 and 6 | 5 |
| Reflecting — considering ideas and information | 4 and 5 | 5 |
| Resolving — communicating as artist and audience | 2 and 8 | 9 |
| Total | | 25 |

Instrument-specific marking guide

Criterion: Developing — generating solutions

Assessment objectives

1. implement ideas and representations to communicate concept, context and chosen focus
7. create visual response/s using knowledge and understanding of materials, techniques, technologies and art processes that complement the chosen focus

| The student work has the following characteristics: | Marks |
|---|-------|
| <ul style="list-style-type: none"> • implementation of ideas and representations that enhance reading and engagement for audience • creation of visual response/s through mastery of advanced or refined methods and approaches with media that establish an individualised art practice | 5–6 |
| <ul style="list-style-type: none"> • implementation of ideas and representations that demonstrate choices to extend the inquiry • creation of visual response/s through selection and manipulation of media and creative visual solutions to defined problems | 3–4 |
| <ul style="list-style-type: none"> • implementation of ideas and representations that communicate concept, context and chosen focus • creation of visual response/s using knowledge and understanding of materials, techniques, technologies and art processes that complement the chosen focus | 2 |
| <ul style="list-style-type: none"> • implementation of ideas that use visual language relevant to the focus • creation of visual response/s using media and art processes | 1 |
| <ul style="list-style-type: none"> • does not satisfy any of the descriptors above. | 0 |

Criterion: Researching — reacting to stimulus

Assessment objectives

- analyse and interpret visual language and expression in artworks to explore student-directed focus and contexts
- experiment to explore ideas relevant to the focus and in response to the inquiry

| The student work has the following characteristics: | Marks |
|---|-------|
| <ul style="list-style-type: none">analysis and interpretation to show how context impacts individualised pathways and constructs new knowledge in the work of self and othersexperimentation and exploitation using innovative approaches that capitalise on new knowledge and understanding | 4–5 |
| <ul style="list-style-type: none">analysis and interpretation of literal and non-literal meaning in the work of self and others through selected context/sexperimentation using insights gained through research, and exploration of diverse processes | 3 |
| <ul style="list-style-type: none">analysis and interpretation of visual language and expression in artworks that explore student-directed focus and contextsexperimentation to explore ideas relevant to the focus and in response to the inquiry | 2 |
| <ul style="list-style-type: none">interpretation of features and meaning in artwork of self or othersexperimentation with media or ideas | 1 |
| <ul style="list-style-type: none">does not satisfy any of the descriptors above. | 0 |

Criterion: Reflecting — considering ideas

Assessment objectives

- evaluate influences that impact on decisions and communication in artworks
- justify viewpoints and selection of visual language and expression

| The student work has the following characteristics: | Marks |
|--|-------|
| <ul style="list-style-type: none">evaluation of interrelationships of visual language and influences that demonstrate purposeful problem-solving and considered choicesjustification of independent viewpoints and art practice supported by critical understanding of how audiences engage with art and respond to the focus | 4–5 |
| <ul style="list-style-type: none">evaluation of art-making approaches and practices of self and others that inform ideas, media, techniques and processesjustification of intended outcomes and meaning in artworks, supported by understanding of strengths, implications and limitations of approaches | 3 |
| <ul style="list-style-type: none">evaluation of influences that impact on decisions and communication in artworksjustification of viewpoints and selection of visual language and expression | 2 |
| <ul style="list-style-type: none">identification of artworks and approaches to state an opinion | 1 |
| <ul style="list-style-type: none">does not satisfy any of the descriptors above. | 0 |

Criterion: Resolving — communicating as artist and audience

Assessment objectives

2. apply literacy skills in artist's statement/s that communicate concept and focus using relevant visual art terminology and language conventions
8. realise visual responses to communicate artistic purpose and acquired knowledge

| The student work has the following characteristics: | Marks |
|---|-------|
| <ul style="list-style-type: none">realisation of artwork/s through synthesis of knowledge, focus and contexts that enhance meaning and audience engagement | 8–9 |
| <ul style="list-style-type: none">application of literacy skills in artist's statement/s that invite a dialogue between artist and audience about the intended meaningrealisation of artwork/s that reach end points and express intended meaning | 6–7 |
| <ul style="list-style-type: none">application of literacy skills in artist's statement/s that communicate concept and focus using relevant visual art terminology and language conventionsrealisation of visual responses that communicate artistic purpose and acquired knowledge | 4–5 |
| <ul style="list-style-type: none">application of literacy skills to describe focuspresentation of a visual response that communicates ideas | 2–3 |
| <ul style="list-style-type: none">use of terminology to identify artworkspresentation of a visual response | 1 |
| <ul style="list-style-type: none">does not satisfy any of the descriptors above. | 0 |

4.7.3 Summative external assessment (EA): Examination (25%)

General information

Summative external assessment is developed and marked by the QCAA. In Visual Art, it contributes 25% to a student's overall subject result.

Summative external assessment draws from learning across the course of study.

The external assessment in Visual Art is common to all schools and administered under the same conditions, at the same time, on the same day.

5 Unit 4: Art as alternate

5.1 Unit description

In Unit 4, students continue and build on their focus, knowledge and art practice from Unit 3. They refine their expression and personal aesthetic by applying skills associated with creative thinking. Students resolve their body of work through the concept 'art as alternate' as they imagine, generate and apply new ideas and links. Through the pursuit of an individualised response, they challenge their approaches to identify alternatives and opportunities for innovation.

Students foreground the contemporary context to develop new meanings through a lens of 21st century art ideas and issues. They simultaneously select from the personal, cultural and formal contexts to examine and compare visual language, expression and the communication of multiple meanings in various art forms.

Students use the inquiry learning model to resolve their body of work. They challenge their own art-making practices by researching and developing new knowledge of and skills in materials, techniques, technologies and arts processes. They look for opportunities for focused experimentation and risk-taking. They explore how new and multi-modal technologies can alter and enhance their ideas. Students determine alternate representations or expansions of their ideas by reflecting on their work from Unit 3 and considering how exploiting existing approaches or applying new knowledge and skill may enrich meaning in their body of work.

Students consider the roles and interaction between artist and audience. As audience, students consider how alternate methods of display and exhibition, contemporary approaches with materials, and new technologies impact upon the sensory experience and engagement with art. As artists, students consider the role of art in the dialogue with audience. They evaluate how alternate approaches in a body of work can develop and expand the communication of meaning and fully realise artistic intentions.

Unit requirements

Suggestions for relevant artists and artworks that may be used as examples, case studies and stimuli are incorporated in subject matter.

5.2 Unit objectives

Unit objectives are drawn from the syllabus objectives and are contextualised for the subject matter and requirements of the unit. Each unit objective must be assessed at least once.

Students will:

| Unit objective | IA3 | EA |
|---|-----|----|
| 1. implement ideas and representations that challenge, extend and refine existing knowledge | • | • |
| 2. apply literacy skills to communicate knowledge of art practices and individualised ideas | • | • |
| 3. analyse and interpret the impact of contemporary context on visual language, expression and meaning in artworks and art practices | • | • |
| 4. evaluate influences to inform an alternate approach | • | • |
| 5. justify new viewpoints and evolving ideas | • | • |
| 6. experiment with familiar or alternate media to solve visual problems informed by research of contemporary art practice | • | |
| 7. create visual responses using knowledge and understanding of materials, techniques, technologies and art processes to support alternate approaches | • | |
| 8. realise responses to communicate intended meaning. | • | |

5.3 Area of study: Developing

How do artists generate solutions to visual problems?

Subject matter

In this inquiry process, students will:

- develop alternate approaches as they generate and apply new ideas and solutions to self-directed visual problems
- implement
 - creative thinking skills to challenge art practice and develop possibilities by combining, changing or reapplying existing ideas
 - alternate ideas to extend their focus through exploration of divergent approaches and key contemporary artists, including artwork by Aboriginal peoples and Torres Strait Islander peoples, artwork by artists from the Pacific Islands and/or artwork by artists from Asia
- create alternate meaning using knowledge, understanding and application of contemporary art processes; for example
 - adopting the opposing, contrary or polar point of view to communicate the same focus
 - suggested artists/artworks: Tony Albert, *Sorry*, 2008; Bindi Cole, *I Forgive You*, 2012
 - questioning ideas and representations through the adoption of a different context
 - suggested artists/artworks: Michael Zavros *Spring/Fall* series and Abdul Abdullah, *Coming to terms* series, 2015
 - exploiting traditional materials and techniques in new or unexpected ways
 - suggested artists/artworks: Ricky Swallow, *Killing Time*, 2003-04; Owen Leong, *Infiltrator: Bone*, 2011
 - employing parody or irony to communicate meaning
 - suggested artists/artworks: Daniel Boyd, *Treasure Island*, 2005; Christian Thompson, *Museum of Others* series, 2016
 - changing scale, multiplying forms or changing the site or location of the work
 - suggested artists/artworks: Ben Quilty, *Livvi*, 2009; Simryn Gill, *Roadkill*, 2000; Rosemary Laing, *Groundspeed*, 2001
 - making a single calculated change in materials, techniques, technologies or processes to alter the way audiences read, interpret and engage with the work
 - suggested artists/artworks: Tsuyoshi Ozawa, *Vegetable Weapon: Nishime/Fukushima*, 2011; Hrafnhildur Arnardóttir/Shoplifter, *Planets* series, 2014–2016
 - exploring the digital equivalent of analogue technologies
 - suggested artists/artworks: William Kentridge, *I am not me, the horse is not mine*, 2008
 - moving between the two-dimensional plane, three-dimensional form or time-based media
 - suggested artists/artworks: Deborah Kelly, *Beastliness*, 2011
 - inviting others in as joint constructors of meaning
 - suggested artists/artworks: Gosia Wlodarczak and Longin Samecki, *400*, 2010
 - moving from high degrees of artist control and authorship of works to collaborative approaches that may require the relinquishing of some artist control
 - suggested artists/artworks: Sophie Calle, *Take Care of Yourself*, 2009; Hiromi Tango, *Art Magic : The Climbing Tree*, 2015; Antony Gormley, *Field*, 1989–2003; Alfredo and Isabel Aquilizan, *In-habit*, 2012
- propose alternate display opportunities that enable audiences to engage with their artistic intent and meaning in new and innovative ways
 - suggested artists/artworks: Craig Walsh, *Murujuga in the Pilbara*, 2012–2013
- use appropriate health and safety practices that consider the impact of their arts practice on themselves and their environment.

5.4 Area of study: Researching

How do artists react to stimulus?

Subject matter

In this inquiry process, students will:

- research alternative associations with artists and knowledge to evolve their focus and art-making, and build deeper connections as they react to stimulus
- analyse and compare past and present artworks through the contemporary context and student choice of other relevant contexts, to interpret multiple perspectives, and evaluate how these challenge engagement, communication and meaning; through
 - making, students can test boundaries of their own art practice; they may reconceptualise, modify or explore appropriation of their own artworks and images, and may investigate the impact and place of new technologies on art practices and experiences
 - responding, students examine and interpret artworks and practices to establish how contemporary artists communicate new and authentic experiences and build meaning; they question and re-evaluate traditionally held values and assumptions of art and representation
- analyse and interpret
 - the practice of contemporary artists not previously studied who engage with divergent approaches
 - through reverse chronology approaches to explore historical influences on key artists
- experiment with
 - familiar or alternate media to extend ideas, knowledge and working methods informed by research of contemporary art practice
 - visual language, expression and meaning in contemporary art images, objects and experiences and the way they can be used to subvert literal meaning
 - design and selection of options for display and exhibition of works to enhance meaning.

5.5 Area of study: Reflecting

How do artists consider ideas and information, media techniques and processes?

Subject matter

In this inquiry process, students will:

- reflect on a range of contemporary art approaches to explore and consider alternate ideas as they construct new personalised meaning
- evaluate
 - how contemporary artists enhance and communicate alternate meaning through innovative art practices and exploitation of audience expectations
 - initial artworks in body of work with intention and meaning
 - ideas for alternate methods and/or approaches to expand communication of focus and meaning
 - the impact of key contemporary artists from diverse practices, traditions, cultures and theories to develop and inspire alternate representations and meaning in their own body of work
 - researched knowledge to assess key ideas and areas for development
- justify
 - individual art practice by documenting process to make meaningful connections and inform evolution and refining of student focus and making
 - choices and application of alternate approaches to explain how new viewpoints or interpretations are communicated
- reflect on the reactions that audiences may have when viewing their artwork, the unanticipated associations or readings that audiences bring, and the opportunities to use these insights to develop new meaning.

5.6 Area of study: Resolving

How do artists communicate individual ideas as visual, written or spoken responses?

Subject matter

In this inquiry process, students will:

- resolve their body of work as they communicate in visual and written responses
- apply
 - literacy knowledge and skills to understand form and structure of extended paragraphs and essay responses
 - visual art terminology when analysing and interpreting the application of visual language in their existing work and when justifying selection of visual language for further emphasis or exploitation
 - language conventions to communicate viewpoint; analyse, interpret, evaluate and justify visual language, expression, meaning and divergent approaches in their own work and the work of artists
 - referencing conventions to locate and acknowledge sources when researching information and ideas about divergent approaches in contemporary art
 - literacy skills to prepare artist's statement/s that assist/s audience understanding of focus when displaying work and considers the dialogue between artist and audience
 - critical literacies across visual, aural, kinaesthetic, spatial and multimodal devices to assist and demonstrate learning when interpreting and making meaning
- realise
 - responses to communicate alternate meaning and deepen understanding of contemporary art theories and knowledge gained through inquiry
 - intentions in the body of work by engaging with inquiry learning to guide alternate approaches and experimentation, and refine the application of knowledge and art media to communicate meaning
 - ideas about contemporary art approaches and theories to make and respond to artworks that evolve their personal aesthetic
 - by manipulating and exploiting materials, techniques, technologies and art processes to translate and interpret ideas and convey meaning in artwork/s defined by the student-directed focus
 - artwork through real or virtual display to demonstrate consideration of audience experience
 - written responses to synthesise knowledge and understanding of context and meaning in art.

5.7 Assessment

5.7.1 Summative internal assessment 3 (IA3): Project — inquiry phase 3 (30%)

This project is the third stage in the self-directed body of work. Students realise a body of work in response to the IA1 focus, the individual inquiry question and the IA2 resolved artwork/s.

Assessment objectives

This assessment technique is used to determine student achievement in the following objectives:

1. implement alternate ideas and representations to communicate concept, context and an evolved focus
2. apply literacy skills in artist's statement/s that communicate concept and focus using relevant visual art terminology and language conventions
3. analyse and interpret alternate visual language and expression in artworks to explore new viewpoints through a contemporary context
4. evaluate influences to inform alternate approaches
5. justify a new viewpoint supported by knowledge gained through continued self-directed inquiry
6. experiment with familiar or alternate media, and ideas relevant to the focus and informed by research of contemporary art practice
7. create visual response/s using knowledge and understanding of materials, techniques, technologies and art processes to support alternate approaches
8. realise a body of work through an inquiry to communicate artistic purpose and meaning to audiences.

Specifications

This task requires students to:

- develop, create and display visual solutions that communicate the student-directed focus, a different concept and the contemporary context
- research and experiment with visual language, expression and media to communicate focus, concept and context
- reflect on new knowledge, art-making approaches and practices that demonstrate an aesthetic understanding when evaluating and justifying decisions
- resolve and communicate intended meaning through artwork/s and artist's statement/s. Resolving is the point where communication of meaning and understanding is clearly evident. It demonstrates synthesis of ideas as a result of researching, developing and reflecting. Characteristics of resolved work in Project — inquiry phase 3 include
 - evidence of depth of research, development and critical reflection
 - communication of personal aesthetic
 - a degree of 'finish', showing knowledge, understanding of media and technical skills
 - end-points are reached

- concept, focus, contexts and media areas are used to solve complex problems of visual language and expression
- document the inquiry process, including
 - photographic evidence of resolved artwork/s, that shows
 - details of media application as required
 - multiple angles for three-dimensional artworks
 - display in physical form, or intended display demonstrated through digital or virtual forms
 - video and audio recording of time-based media or site-specific work as required
 - artist’s statement/s that assist/s audience understanding of body of work focus and critical thinking
 - annotated image/s of resolved artwork/s to indicate connections and support performance descriptors in developing, researching and reflecting criteria as required
 - supporting evidence that
 - communicates relevant development of solutions, research and experimentation in the creative process, and evaluation and judgment during problem-solving
 - demonstrates a connection between processes of conceptual development and resolved work; appropriate evidence is dependent on the nature of the work, media and approaches
 - supports the authenticity of student work through evidence of primary sources, acknowledgement of secondary sources and/or documentation of progressive development.

Stimulus specifications

Students maintain a connection to the teacher-facilitated direct stimulus or experience through sustained inquiry and response to the IA1 focus, inquiry question and IA2 resolved artwork/s.

Conditions

- This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop a response.
- This is an individual task.

Response requirements

- Student-selected media
- Focus from inquiry phase 1 and annotated image/s of the resolved work from inquiry phase 2 to assist the demonstration of alternate representations or expansion of the ideas from Unit 3
- Single resolved work, or a collection of resolved artworks, related to each other in some way, with each one being as important as the other; unlimited pages/slides of resolved work photographic documentation, including images of detail and/or display as required and title, media and size
- One artist's statement for a single artwork or a collection of artworks, or multiple statements for individual artworks in a collection, as determined by the student focus; up to 150 words per statement (name, title, media and size are not included in word count)
- Annotated image/s of resolved artwork/s with up to 200 words in annotations for a single artwork or a collection of artworks presented together on one page/slide
- Supporting evidence is selected by the student and can be up to 4 pages/slides and may
 - include student's experimental artwork, sketches, annotated diagrams and images, notes, ideas, relevant scanned visual diary sections, photographs and/or collections of stimulus with reflective commentary
 - be documented in any form suited to the student focus and/or process, such as sketchbook, folder, container of three-dimensional objects, digital files, website, blog.

Summary of the instrument-specific marking guide

The following table summarises the criteria, assessment objectives and mark allocation for the project.

| Criterion | Objectives | Marks |
|--|------------|-----------|
| Developing — generating solutions | 1 and 7 | 8 |
| Researching — reacting to stimulus | 3 and 6 | 6 |
| Reflecting — considering ideas and information | 4 and 5 | 6 |
| Resolving — communicating as artist and audience | 2 and 8 | 10 |
| Total | | 30 |

Instrument-specific marking guide

Criterion: Developing — generating solutions

Assessment objectives

1. implement alternate ideas and representations to communicate concept, context and an evolved focus
7. create visual response/s using knowledge and understanding of materials, techniques, technologies and art processes to support alternate approaches

| The student work has the following characteristics: | Marks |
|--|-------|
| <ul style="list-style-type: none">• implementation of ideas and representations that enhance reading and engagement for audience• creation of visual responses through mastery of advanced or refined skills, methods and approaches with media that demonstrate an individualised art practice | 7–8 |
| <ul style="list-style-type: none">• implementation of ideas and representations that demonstrate choices to extend the inquiry• creation of visual responses using selection and manipulation of media to achieve divergent visual solutions | 5–6 |
| <ul style="list-style-type: none">• implementation of alternate ideas and representations that communicate concept, context and an evolved focus• creation of visual responses using knowledge and understanding of materials, techniques, technologies and art processes that support alternate approaches | 3–4 |
| <ul style="list-style-type: none">• implementation of ideas that use visual language relevant to the focus• creation of visual responses using media and art processes | 2 |
| <ul style="list-style-type: none">• implementation of ideas as visual forms | 1 |
| <ul style="list-style-type: none">• does not satisfy any of the descriptors above. | 0 |

Criterion: Researching — reacting to stimulus

Assessment objectives

- analyse and interpret alternate visual language and expression in artworks to explore new viewpoints through a contemporary context
- experiment with familiar or alternate media, and ideas relevant to the focus and informed by research of contemporary art practice

| The student work has the following characteristics: | Marks |
|--|-------|
| <ul style="list-style-type: none">analysis and interpretation of the impact of context and diverse aesthetic influences that inform practiceexperimentation and exploitation using innovative approaches that capitalise on new knowledge and understanding | 5–6 |
| <ul style="list-style-type: none">analysis and interpretation of literal and non-literal meaning in artworksexperimentation using insights gained through research, and exploration of diverse processes | 3–4 |
| <ul style="list-style-type: none">analysis and interpretation of alternate visual language and expression in artworks that explore new viewpoints through a contemporary contextexperimentation with familiar or alternate media, and ideas relevant to the focus and informed by research of contemporary art practice | 2 |
| <ul style="list-style-type: none">description of features and meaning in artwork of self or othersexperimentation with media and/or ideas | 1 |
| <ul style="list-style-type: none">does not satisfy any of the descriptors above. | 0 |

Criterion: Reflecting — considering ideas

Assessment objectives

- evaluate influences to inform alternate approaches
- justify a new viewpoint supported by knowledge gained through continued self-directed inquiry

| The student work has the following characteristics: | Marks |
|--|-------|
| <ul style="list-style-type: none">evaluation of interrelationships of visual language and influences that demonstrate purposeful problem-solving and considered choicesjustification of continued self-directed inquiry and independent viewpoint supported by knowledge of how audiences engage with focus and previous artworks | 5–6 |
| <ul style="list-style-type: none">evaluation of alternate art-making approaches and practices of self and others that inform new ideas, media, techniques and/or processesjustification of a new intended outcome supported by strengths, implications and limitations of alternate approaches | 3–4 |
| <ul style="list-style-type: none">evaluation of influences that inform alternate approachesjustification of a new viewpoint supported by knowledge gained through continued self-directed inquiry | 2 |
| <ul style="list-style-type: none">examination of art practices, traditions, cultures or theoriesjustification of viewpoints, language and expression supported by knowledge of artwork of self and others | 1 |
| <ul style="list-style-type: none">does not satisfy any of the descriptors above. | 0 |

Criterion: Resolving — communicating as artist and audience

Assessment objectives

2. apply literacy skills in artist's statement/s that communicates concept and focus using relevant visual art terminology and language conventions
8. realise a body of work through an inquiry to communicate artistic purpose and meaning to audiences

| The student work has the following characteristics: | Marks |
|--|-------|
| <ul style="list-style-type: none">realisation of a refined body of work through a complex inquiry that is shaped by the contemporary context and an evolved personal aesthetic | 10 |
| <ul style="list-style-type: none">realisation of a refined body of work through<ul style="list-style-type: none">– synthesis of knowledge and focus– enhanced meaning and audience engagement | 8–9 |
| <ul style="list-style-type: none">application of literacy skills in artist's statement/s that invites a dialogue between artist and audience about the intended meaningrealisation of an individualised body of work through sustained inquiry and informed art practice to reach end points that express new meaning | 6–7 |
| <ul style="list-style-type: none">application of literacy skills in artist's statement/s that communicates concept and focus using relevant visual art terminology and language conventionsrealisation of a body of work through an inquiry that communicates artistic purpose and meaning to audiences | 4–5 |
| <ul style="list-style-type: none">application of literacy skills to describe focuspresentation of a visual response that communicates ideas | 2–3 |
| <ul style="list-style-type: none">use of terminology to identify artworkspresentation of a visual response | 1 |
| <ul style="list-style-type: none">does not satisfy any of the descriptors above. | 0 |

5.7.2 Summative external assessment: Examination (25%)

General information

Summative external assessment is developed and marked by the QCAA. In Visual Art, it contributes 25% to a student's overall subject result.

Summative external assessment draws on learning from both Units 3 and 4.

The external assessment in Visual Art is common to all schools and administered under the same conditions, at the same time, on the same day.

Description

The examination assesses the application of a range of cognitions to a provided question, selected from several options appropriate to the various specialisations.

Student responses must be completed individually, under supervised conditions, and in a set timeframe.

Assessment objectives

This assessment technique is used to determine student achievement in the following objectives:

1. implement decoding skills to read visual language and communicate understanding of ideas and representations in artworks
2. apply literacy skills, using relevant visual art terminology, reference to artworks and language conventions to recognise and distinguish features of selected artworks and practices
3. analyse and interpret visual language, expression and meaning in artworks through a specified context
4. evaluate art forms to appraise the significance of relevant similarities, differences and ideas
5. justify a viewpoint supported by evidence of artistic processes, intentions and expression.

Note: Objectives 6, 7 and 8 are not assessed in this instrument.

Specifications

Description

Extended response

An extended written response is based on the sustained application of students' cognitive abilities. Students are required to analyse, interpret, evaluate and justify information in the development of a response to an unseen question in a written mode. This may involve solving a problem, expressing and justifying a viewpoint, analysing and interpreting artwork to communicate meaning, or applying concepts or theories.

The extended response examination requires:

- a response to an unseen question selected from various options and unseen stimulus
- sustained analysis, interpretation, evaluation and justification to fully answer a question
- a response in the form of an analytical essay that expresses a viewpoint.

Conditions

- Time: 2 hours plus 20 minutes planning time
- Mode: written
- Length: up to 1000 words
- Other
 - unseen stimulus will be succinct enough to allow students sufficient time to engage with them
 - students will be provided with contextual information during the examination to support understanding of the stimulus.

Instrument-specific marking guide

No ISMG is provided for the external assessment.

DRAFT

6 Glossary

| Term | Explanation |
|-------------------------|---|
| A | |
| accomplished | highly trained or skilled in a particular activity; perfected in knowledge or training; expert |
| accuracy | the condition or quality of being true, correct or exact; freedom from error or defect; precision or exactness; correctness; in science, the extent to which a measurement result represents the quantity it purports to measure; an accurate measurement result includes an estimate of the true value and an estimate of the uncertainty |
| accurate | precise and exact; to the point; consistent with or exactly conforming to a truth, standard, rule, model, convention or known facts; free from error or defect; meticulous; correct in all details |
| adept | very/highly skilled or proficient at something; expert |
| adequate | satisfactory or acceptable in quality or quantity equal to the requirement or occasion |
| aesthetic | considerations within the visual arts usually associated with the sense of vision; an art image or object is perceived spatially by recognised associations with form and context; the form of the work can be subject to an aesthetic as much as the content |
| analyse | dissect to ascertain and examine constituent parts and/or their relationships; break down or examine in order to identify the essential elements, features, components or structure; determine the logic and reasonableness of information; examine or consider something in order to explain and interpret it, for the purpose of finding meaning or relationships and identifying patterns, similarities and differences |
| applied learning | the acquisition and application of knowledge, understanding and skills in real-world or lifelike contexts that may encompass workplace, industry and community situations; it emphasises learning through doing and includes both theory and the application of theory, connecting subject knowledge and understanding with the development of practical skills |
| Applied subject | a subject whose primary pathway is work and vocational education; it emphasises applied learning and community connections; a subject for which a syllabus has been developed by the QCAA with the following characteristics: results from courses developed from Applied syllabuses contribute to the QCE; results may contribute to ATAR calculations |
| apply | use knowledge and understanding in response to a given situation or circumstance; carry out or use a procedure in a given or particular situation |
| appraise | evaluate the worth, significance or status of something; judge or consider a text or piece of work |

| Term | Explanation |
|------------------------------|--|
| appreciate | recognise or make a judgment about the value or worth of something; understand fully; grasp the full implications of |
| approaches | defined processes or theories for making art and/or responding to artworks |
| appropriate | acceptable; suitable or fitting for a particular purpose, circumstance, context, etc. |
| appropriation | the incorporation of a borrowed idea or image that is reconceptualised to give new meaning |
| apt | suitable to the purpose or occasion; fitting, appropriate |
| area of study | a division of, or a section within a unit |
| argue | give reasons for or against something; challenge or debate an issue or idea; persuade, prove or try to prove by giving reasons |
| art conventions | established procedures used by artists to represent or organise ideas, convey meaning and create aesthetic value |
| articulated | presented with clarity and effectiveness |
| art practices | relates to the techniques, skills and procedures that students and artists develop to create their artwork; and to work in the arts industry |
| art processes | see 'inquiry learning' |
| artist's statement | brief written text that accompanies the display of artwork; assists the viewer to understand the purpose or motivations behind the artwork; interpretative rather than descriptive |
| aspect | a particular part of a feature of something; a facet, phase or part of a whole |
| assess | measure, determine, evaluate, estimate or make a judgment about the value, quality, outcomes, results, size, significance, nature or extent of something |
| assessment | purposeful and systematic collection of information about students' achievements |
| assessment instrument | a tool or device used to gather information about student achievement |
| assessment objectives | drawn from the unit objectives and contextualised for the requirements of the assessment instrument (see also 'syllabus objectives', 'unit objectives') |
| assessment technique | the method used to gather evidence about student achievement, (e.g. examination, project, investigation) |
| astute | showing an ability to accurately assess situations or people; of keen discernment |
| ATAR | Australian Tertiary Admission Rank |

| Term | Explanation |
|-----------------------------|---|
| audience engagement | active involvement or experience of an artwork by deliberately drawing the attention of the audience in a sensory, emotional or meaningful way; artists may consider the potential engagement or reactions of the audience when developing ideas and art forms |
| authentic experience | engagement with actual and original art forms through participation in a live experience; for example, a site visit to a museum or gallery; working with an artist as mentor, collaborator, or artist in residence |
| authoritative | able to be trusted as being accurate or true; reliable; commanding and self-confident; likely to be respected and obeyed |
| B | |
| balanced | keeping or showing a balance; not biased; fairly judged or presented; taking everything into account in a fair, well-judged way |
| basic | fundamental |
| body of work | consists of individual student responses to making and responding tasks that integrate concept, focus, context and media area/s; may lead to a single work or a collection of works, related to each other in some way, with each one being as important as the other |
| C | |
| calculate | determine or find (e.g. a number, answer) by using mathematical processes; obtain a numerical answer showing the relevant stages in the working; ascertain/determine from given facts, figures or information |
| categorise | place in or assign to a particular class or group; arrange or order by classes or categories; classify, sort out, sort, separate |
| challenging | difficult but interesting; testing one's abilities; demanding and thought-provoking; usually involving unfamiliar or less familiar elements |
| characteristic | a typical feature or quality |
| clarify | make clear or intelligible; explain; make a statement or situation less confused and more comprehensible |
| clarity | clearness of thought or expression; the quality of being coherent and intelligible; free from obscurity of sense; without ambiguity; explicit; easy to perceive, understand or interpret |
| classify | arrange, distribute or order in classes or categories according to shared qualities or characteristics |
| clear | free from confusion, uncertainty, or doubt; easily seen, heard or understood |
| clearly | in a clear manner; plainly and openly, without ambiguity |
| coherent | having a natural or due agreement of parts; connected; consistent; logical, orderly; well-structured and makes sense; rational, with parts that are harmonious; having an internally consistent relation of parts |

| Term | Explanation |
|----------------------|---|
| cohesive | characterised by being united, bound together or having integrated meaning; forming a united whole |
| comment | express an opinion, observation or reaction in speech or writing; give a judgment based on a given statement or result of a calculation |
| communicate | convey knowledge and/or understandings to others; make known; transmit |
| compare | display recognition of similarities and differences and recognise the significance of these similarities and differences |
| competent | having suitable or sufficient skills, knowledge, experience, etc. for some purpose; adequate but not exceptional; capable; suitable or sufficient for the purpose; having the necessary ability, knowledge or skill to do something successfully; efficient and capable (of a person); acceptable and satisfactory, though not outstanding |
| competently | in an efficient and capable way; in an acceptable and satisfactory, though not outstanding, way |
| complex | composed or consisting of many different and interconnected parts or factors; compound; composite; characterised by an involved combination of parts; complicated; intricate; a complex whole or system; a complicated assembly of particulars |
| comprehend | understand the meaning or nature of; grasp mentally |
| comprehensive | inclusive; of large content or scope; including or dealing with all or nearly all elements or aspects of something; wide-ranging; detailed and thorough, including all that is relevant |
| concept | unit organisers that direct student learning and integrate making and responding; unit concepts engage students in learning experiences that allow them to develop their own focuses for artworks with an understanding of related artworks from a range of contexts |
| concise | expressing much in few words; giving a lot of information clearly and in a few words; brief, comprehensive and to the point; succinct, clear, without repetition of information |
| concisely | in a way that is brief but comprehensive; expressing much in few words; clearly and succinctly |
| conduct | direct in action or course; manage; organise; carry out |
| consider | think deliberately or carefully about something, typically before making a decision; take something into account when making a judgment; view attentively or scrutinise; reflect on |
| considerable | fairly large or great; thought about deliberately and with a purpose |
| considered | formed after careful and deliberate thought |

| Term | Explanation |
|----------------------------|--|
| consistent | agreeing or accordant; compatible; not self-opposed or self-contradictory, constantly adhering to the same principles; acting in the same way over time, especially so as to be fair or accurate; unchanging in nature, standard, or effect over time; not containing any logical contradictions (of an argument); constant in achievement or effect over a period of time |
| construct | create or put together (e.g. an argument) by arranging ideas or items; display information in a diagrammatic or logical form; make; build |
| Contemporary art | the work of artists who are living and producing in the 21st century; contemporary art mirrors contemporary culture and society |
| contexts | frames of reference that inform the concepts and focuses, allowing intended and suggested meaning to evolve; these contexts include contemporary, personal, cultural and formal perspectives |
| contrast | display recognition of differences by deliberate juxtaposition of contrary elements; show how things are different or opposite; give an account of the differences between two or more items or situations, referring to both or all of them throughout |
| controlled | shows the exercise of restraint or direction over; held in check; restrained, managed or kept within certain bounds |
| convincing | persuaded by argument or proof; leaving no margin of doubt; clear; capable of causing someone to believe that something is true or real; persuading or assuring by argument or evidence; appearing worthy of belief; credible or plausible |
| course | a defined amount of learning developed from a subject syllabus |
| create | bring something into being or existence; produce or evolve from one's own thought or imagination; reorganise or put elements together into a new pattern or structure or to form a coherent or functional whole |
| creative | resulting from originality of thought or expression; relating to or involving the use of the imagination or original ideas to create something; having good imagination or original ideas |
| credible | capable or worthy of being believed; believable; convincing |
| criterion | the property or characteristic by which something is judged or appraised |
| critical | involving skilful judgment as to truth, merit, etc.; involving the objective analysis and evaluation of an issue in order to form a judgment; expressing or involving an analysis of the merits and faults of a work of literature, music, or art; incorporating a detailed and scholarly analysis and commentary (of a text); rationally appraising for logical consistency and merit |
| critical literacies | refers to the skills required for engaging with linguistic and non-linguistic texts, and using multimedia and technological tools to make meaning, learn about the world and engage with others; these literacies refer to aural, digital, kinaesthetic, oral, visual and written |

| Term | Explanation |
|-----------------------|---|
| critique | review (e.g. a theory, practice, performance) in a detailed, analytical and critical way |
| cross-media | a collection of media across disciplines (also <i>mixed media</i> ; <i>multi-media</i>) |
| culture | diverse knowledge, beliefs, values and perspectives that members of a group share and embody in their rituals, roles, relationships and customs |
| curator | person who is responsible for the concept design, selection of work and design of an exhibition/display of artworks |
| cursory | hasty, and therefore not thorough or detailed; performed with little attention to detail; going rapidly over something, without noticing details; hasty; superficial |
| D | |
| decide | reach a resolution as a result of consideration; make a choice from a number of alternatives |
| decode | extract meaning from spoken, written or visual form |
| deconstruction | the dissection of imagery or forms physically or metaphorically to make or change meaning |
| deduce | reach a conclusion that is necessarily true, provided a given set of assumptions is true; arrive at, reach or draw a logical conclusion from reasoning and the information given |
| defensible | justifiable by argument; capable of being defended in argument |
| define | give the meaning of a word, phrase, concept or physical quantity; state meaning and identify or describe qualities |
| demonstrate | prove or make clear by argument, reasoning or evidence, illustrating with practical example; show by example; give a practical exhibition |
| derive | arrive at by reasoning; manipulate a mathematical relationship to give a new equation or relationship; in mathematics, obtain the derivative of a function |
| describe | give an account (written or spoken) of a situation, event, pattern or process, or of the characteristics or features of something |
| design | produce a plan, simulation, model or similar; plan, form or conceive in the mind; in English, select, organise and use particular elements in the process of text construction for particular purposes; these elements may be linguistic (words), visual (images), audio (sounds), gestural (body language), spatial (arrangement on the page or screen) and multimodal (a combination of more than one) |
| detailed | executed with great attention to the fine points; meticulous; including many of the parts or facts |
| determine | establish, conclude or ascertain after consideration, observation, investigation or calculation; decide or come to a resolution |

| Term | Explanation |
|-------------------------|--|
| develop | elaborate, expand or enlarge in detail; add detail and fullness to; cause to become more complex or intricate |
| devise | think out; plan; contrive; invent |
| differentiate | identify the difference/s in or between two or more things; distinguish, discriminate; recognise or ascertain what makes something distinct from similar things; in mathematics, obtain the derivative of a function |
| discerning | discriminating; showing intellectual perception; showing good judgment; making thoughtful and astute choices; selected for value or relevance |
| discriminate | note, observe or recognise a difference; make or constitute a distinction in or between; differentiate; note or distinguish as different |
| discriminating | differentiating; distinctive; perceiving differences or distinctions with nicety; possessing discrimination; perceptive and judicious; making judgments about quality; having or showing refined taste or good judgment |
| discuss | examine by argument; sift the considerations for and against; debate; talk or write about a topic, including a range of arguments, factors or hypotheses; consider, taking into account different issues and ideas, points for and/or against, and supporting opinions or conclusions with evidence |
| disjointed | disconnected; incoherent; lacking a coherent order/sequence or connection |
| display | involves presenting art images and objects through public exhibition or personal display; display is an important part of providing and responding to inherent meaning in artwork and is an intrinsic process in art-making; display can be physically installed in a space or place, or it can be virtual or digital, particularly when used to demonstrate intended ideas that cannot be realised in a practical sense |
| distinguish | recognise as distinct or different; note points of difference between; discriminate; discern; make clear a difference/s between two or more concepts or items |
| diverse | of various kinds or forms; different from each other |
| document | support (e.g. an assertion, claim, statement) with evidence (e.g. decisive information, written references, citations) |
| draw conclusions | make a judgment based on reasoning and evidence |
| E | |
| effective | successful in producing the intended, desired or expected result; meeting the assigned purpose |
| efficient | working in a well-organised and competent way; maximum productivity with minimal expenditure of effort; acting or producing effectively with a minimum of waste, expense or unnecessary effort |

| Term | Explanation |
|-----------------------|---|
| element | a component or constituent part of a complex whole; a fundamental, essential or irreducible part of a composite entity |
| elementary | simple or uncompounded; relating to or dealing with elements, rudiments or first principles (of a subject); of the most basic kind; straightforward and uncomplicated |
| empirical data | knowledge acquired by means of the senses, particularly observation and experience; also known as <i>sense experience</i> |
| ephemeral | lasting for only a short period of time |
| erroneous | based on or containing error; mistaken; incorrect |
| essential | absolutely necessary; indispensable; of critical importance for achieving something |
| evaluate | make an appraisal by weighing up or assessing strengths, implications and limitations; make judgments about ideas, works, solutions or methods in relation to selected criteria; examine and determine the merit, value or significance of something, based on criteria |
| evolve | to develop, change or enhance; often into a more complex or more advanced state |
| examination | a supervised test that assesses the application of a range of cognitions to one or more provided items such as questions, scenarios and/or problems; student responses are completed individually, under supervised conditions, and in a set timeframe |
| examine | investigate, inspect or scrutinise; inquire or search into; consider or discuss an argument or concept in a way that uncovers the assumptions and interrelationships of the issue |
| experiment | try out or test new ideas or methods, especially in order to discover or prove something; undertake or perform a scientific procedure to test a hypothesis, make a discovery or demonstrate a known fact |
| explain | make an idea or situation plain or clear by describing it in more detail or revealing relevant facts; give an account; provide additional information |
| explicit | clearly and distinctly expressing all that is meant; unequivocal; clearly developed or formulated; leaving nothing merely implied or suggested |
| exploit | use inherent qualities of media to its full potential to assist communication of meaning |
| explore | look into both closely and broadly; scrutinise; inquire into or discuss something in detail |
| express | convey, show or communicate (e.g. a thought, opinion, feeling, emotion, idea or viewpoint); in words, art, music or movement, convey or suggest a representation of; depict |
| expression | the creation of visual symbol systems through the making of marks or objects that communicate ideas |

| Term | Explanation |
|-----------------------------|---|
| extended response | an open-ended assessment technique that focuses on the interpretation, analysis, examination and/or evaluation of ideas and information in response to a particular situation or stimulus; while students may undertake some research when writing of the extended response, it is not the focus of this technique; an extended response occurs over an extended and defined period of time |
| Extension subject | a two-unit subject (Units 3 and 4) for which a syllabus has been developed by QCAA, that is an extension of one or more General subject/s, studied concurrently with, Units 3 and 4 of that subject or after completion of, Units 3 and 4 of that subject |
| extensive | of great extent; wide; broad; far-reaching; comprehensive; lengthy; detailed; large in amount or scale |
| external assessment | summative assessment that occurs towards the end of a course of study and is common to all schools; developed and marked by the QCAA according to a commonly applied marking scheme |
| external examination | a supervised test, developed and marked by the QCAA, that assesses the application of a range of cognitions to multiple provided items such as questions, scenarios and/or problems; student responses are completed individually, under supervised conditions, and in a set timeframe |
| extrapolate | infer or estimate by extending or projecting known information; conjecture; infer from what is known; extend the application of something (e.g. a method or conclusion) to an unknown situation by assuming that existing trends will continue or similar methods will be applicable |
| F | |
| factual | relating to or based on facts; concerned with what is actually the case; actually occurring; having verified existence |
| familiar | well-acquainted; thoroughly conversant with; well known from long or close association; often encountered or experienced; common; (of materials, texts, skills or circumstances) having been the focus of learning experiences or previously encountered in prior learning activities |
| feasible | capable of being achieved, accomplished or put into effect; reasonable enough to be believed or accepted; probable; likely |
| figurative | images or objects clearly derived from real object sources, representational and recognisable in origin |
| fluent | spoken or written with ease; able to speak or write smoothly, easily or readily; articulate; eloquent; in artistic performance, characteristic of a highly developed and excellently controlled technique; flowing; polished; flowing smoothly, easily and effortlessly |
| fluently | in a graceful and seemingly effortless manner; in a way that progresses smoothly and readily |

| Term | Explanation |
|-----------------------------|---|
| focus | individual student pathways that define interpretations and responses to the concepts; over the two-year course, the teacher will structure units of work emphasising a progression from teacher-directed focus, through teacher–student negotiated focus, to the students selecting and interpreting their own focus to resolve work |
| folio | a collection of experimental and resolved making outcomes that may demonstrate a range of explorations and ideas |
| formative assessment | assessment whose major purpose is to improve teaching and student achievement |
| fragmented | disorganised; broken down; disjointed or isolated |
| frequent | happening or occurring often at short intervals; constant, habitual, or regular |
| fundamental | forming a necessary base or core; of central importance; affecting or relating to the essential nature of something; part of a foundation or basis |
| G | |
| General subject | a subject for which a syllabus has been developed by the QCAA with the following characteristics: results from courses developed from General syllabuses contribute to the QCE; General subjects have an external assessment component; results may contribute to ATAR calculations |
| generate | produce; create; bring into existence |
| H | |
| hypothesise | formulate a supposition to account for known facts or observed occurrences; conjecture, theorise, speculate; especially on uncertain or tentative grounds |
| I | |
| iconography | a set of symbols or images used in art forms that are recognised by other people as having a particular meaning |
| identify | distinguish; locate, recognise and name; establish or indicate who or what someone or something is; provide an answer from a number of possibilities; recognise and state a distinguishing factor or feature |
| illogical | lacking sense or sound reasoning; contrary to or disregarding of the rules of logic; unreasonable |
| imagination | the artist's ability to form images, objects and ideas in their mind; the mental construct is realised in the planning and execution of an artwork |
| implement | put something into effect, e.g. a plan or proposal |
| implicit | implied, rather than expressly stated; not plainly expressed; capable of being inferred from something else |
| improbable | not probable; unlikely to be true or to happen; not easy to believe |

| Term | Explanation |
|--|---|
| inaccurate | not accurate |
| inappropriate | not suitable or proper in the circumstances |
| inconsistent | lacking agreement, as one thing with another, or two or more things in relation to each other; at variance; not consistent; not in keeping; not in accordance; incompatible, incongruous |
| independent | thinking or acting for oneself, not influenced by others |
| in-depth | comprehensive and with thorough coverage; extensive or profound; well-balanced or fully developed |
| infer | derive or conclude something from evidence and reasoning, rather than from explicit statements; listen or read beyond what has been literally expressed; imply or hint at |
| informed | knowledgeable; learned; having relevant knowledge; being conversant with the topic; based on an understanding of the facts of the situation (of a decision or judgment) |
| innovative | new and original; introducing new ideas; original and creative in thinking |
| inquiry learning | emphasises the process of investigation as well as the production of an image or object; it moves away from the acquisition of facts to the development, research, reflection and resolution of ideas and new knowledge; also <i>art processes</i> |
| insightful | showing understanding of a situation or process; understanding relationships in complex situations; informed by observation and deduction |
| instrument-specific marking guide | ISMG; a tool for marking that describes the characteristics evident in student responses and aligns with the identified objectives for the assessment (see 'assessment objectives') |
| integral | <i>adjective</i> necessary for the completeness of the whole; essential or fundamental; <i>noun</i> in mathematics, the result of integration; an expression from which a given function, equation, or system of equations is derived by differentiation |
| intellectual flexibility | skill associated with critical thinking; ability to create links and think logically and creatively about a broad range of topics and ideas; use broad knowledge to adapt and make decisions in a range of situations |
| intended | designed; meant; done on purpose; intentional |
| internal assessment | assessments that are developed by schools; summative internal assessments are endorsed by the QCAA before use in schools and results externally confirmed contribute towards a student's final result |

| Term | Explanation |
|----------------------|---|
| interpret | <p>use knowledge and understanding to recognise trends and draw conclusions from given information; make clear or explicit; elucidate or understand in a particular way;</p> <p>bring out the meaning of, e.g. a dramatic or musical work, by performance or execution; bring out the meaning of an artwork by artistic representation or performance; give one's own interpretation of;</p> <p>identify or draw meaning from, or give meaning to, information presented in various forms, such as words, symbols, pictures or graphs</p> |
| investigate | carry out an examination or formal inquiry in order to establish or obtain facts and reach new conclusions; search, inquire into, interpret and draw conclusions about data and information |
| investigation | an assessment technique that requires students to research a specific problem, question, issue, design challenge or hypothesis through the collection, analysis and synthesis of primary and/or secondary data; it uses research or investigative practices to assess a range of cognitions in a particular context; an investigation occurs over an extended and defined period of time |
| irrelevant | not relevant; not applicable or pertinent; not connected with or relevant to something |
| ISMG | instrument-specific marking guide; a tool for marking that describes the characteristics evident in student responses and aligns with the identified objectives for the assessment (see 'assessment objectives') |
| isolated | detached, separate, or unconnected with other things; one-off; something set apart or characterised as different in some way |
| J | |
| judge | form an opinion or conclusion about; apply both procedural and deliberative operations to make a determination |
| justified | sound reasons or evidence are provided to support an argument, statement or conclusion |
| justify | give reasons or evidence to support an answer, response or conclusion; show or prove how an argument, statement or conclusion is right or reasonable |
| K | |
| key artists | artists whose work and/or practices provide inspiration, have relevance to, and inform independent tasks and inquiry |
| L | |
| learning area | a grouping of subjects, with related characteristics, within a broad field of learning, e.g. The Arts, Sciences, Languages |
| linguistic | relating to spoken or written language |

| Term | Explanation |
|--------------------------|--|
| logical | rational and valid; internally consistent; reasonable; reasoning in accordance with the principles/rules of logic or formal argument; characterised by or capable of clear, sound reasoning; (of an action, decision, etc.) expected or sensible under the circumstances |
| logically | according to the rules of logic or formal argument; in a way that shows clear, sound reasoning; in a way that is expected or sensible |
| M | |
| make decisions | select from available options; weigh up positives and negatives of each option and consider all the alternatives to arrive at a position |
| making | learning about and using knowledge, skills, techniques, processes, materials and technologies to explore arts practices and make artworks that communicate ideas and intentions' (Australian Curriculum, 2017); making is working <i>in</i> the art form as artist; in Dance, the development of skills in and understanding of dance making through choreography and performance practices |
| manipulate | adapt or change to suit one's purpose |
| materials | physical resources, equipment and information |
| meaning | in the arts, this refers to what an artist expresses in an artwork; or what a viewer understands and interprets from an artwork |
| media | overviews of knowledge, skills, techniques and processes; each area should not be viewed as distinct or limited to preconceived understandings of the visual art discipline; media areas are not separate and multi/cross-media presentations should be encouraged |
| mental procedures | a domain of knowledge in Marzano's taxonomy, and acted upon by the cognitive, metacognitive and self-systems; sometimes referred to as 'procedural knowledge' there are three distinct phases to the acquisition of mental procedures — the cognitive stage, the associative stage, and the autonomous stage; the two categories of mental procedures are skills (single rules, algorithms and tactics) and processes (macroprocedures) |
| methodical | performed, disposed or acting in a systematic way; orderly; characterised by method or order; performed or carried out systematically |
| minimal | least possible; small, the least amount; negligible |
| modify | change the form or qualities of; make partial or minor changes to something |
| multimedia | refers predominantly to computer-based artworks that may incorporate and combine images, sounds, videos and interactive components |

| Term | Explanation |
|---------------------------|--|
| multimodal | uses a combination of at least two modes (e.g. spoken, written), delivered at the same time, to communicate ideas and information to a live or virtual audience, for a particular purpose; the selected modes are integrated so that each mode contributes significantly to the response |
| N | |
| narrow | limited in range or scope; lacking breadth of view; limited in amount; barely sufficient or adequate; restricted |
| nuanced | showing a subtle difference or distinction in expression, meaning, response, etc.; finely differentiated; characterised by subtle shades of meaning or expression; a subtle distinction, variation or quality; sensibility to, awareness of, or ability to express delicate shadings, as of meaning, feeling, or value |
| O | |
| objectives | see 'syllabus objectives', 'unit objectives', 'assessment objectives' |
| obvious | clearly perceptible or evident; easily seen, recognised or understood |
| optimal | best, most favourable, under a particular set of circumstances |
| organise | arrange, order; form as or into a whole consisting of interdependent or coordinated parts, especially for harmonious or united action |
| organised | systematically ordered and arranged; having a formal organisational structure to arrange, coordinate and carry out activities |
| outstanding | exceptionally good; clearly noticeable; prominent; conspicuous; striking |
| P | |
| partial | not total or general; existing only in part; attempted, but incomplete |
| particular | distinguished or different from others or from the ordinary; noteworthy |
| perceptive | having or showing insight and the ability to perceive or understand; discerning (see also 'discriminating') |
| performance | an assessment technique that requires students to demonstrate a range of cognitive, technical, creative and/or expressive skills and to apply theoretical and conceptual understandings, through the psychomotor domain; it involves student application of identified skills when responding to a task that involves solving a problem, providing a solution or conveying meaning or intent; a performance is developed over an extended and defined period of time |
| personal aesthetic | where the artist develops a particular style or expression that is individual and inventive; students take ownership of their own approaches and style even if these approaches or styles have been appropriated from or have seeds in other artists' work |

| Term | Explanation |
|------------------------|---|
| persuasive | capable of changing someone's ideas, opinions or beliefs; appearing worthy of approval or acceptance; (of an argument or statement) communicating reasonably or credibly (see also 'convincing') |
| perusal time | time allocated in an assessment to reading items and tasks and associated assessment materials; no writing is allowed; students may not make notes and may not commence responding to the assessment in the response space/book |
| planning time | time allocated in an assessment to planning how to respond to items and tasks and associated assessment materials; students may make notes but may not commence responding to the assessment in the response space/book; notes made during planning are not collected, nor are they graded or used as evidence of achievement |
| polished | flawless or excellent; performed with skilful ease |
| precise | definite or exact; definitely or strictly stated, defined or fixed; characterised by definite or exact expression or execution |
| precision | accuracy; exactness; exact observance of forms in conduct or actions |
| predict | give an expected result of an upcoming action or event; suggest what may happen based on available information |
| primary sources | direct, original evidence, such as artworks and objects, artefacts, experiments, collected materials or observations of experience through moving image and visual forms |
| processes | a systematic series of actions directed to the production of an artwork |
| product | an assessment technique that focuses on the output or result of a process requiring the application of a range of cognitive, physical, technical, creative and/or expressive skills, and theoretical and conceptual understandings; a product is developed over an extended and defined period of time |
| proficient | well advanced or expert in any art, science or subject; competent, skilled or adept in doing or using something |
| project | an assessment technique that focuses on a problem-solving process requiring the application of a range of cognitive, technical and creative skills and theoretical understandings; the response is a coherent work that documents the iterative process undertaken to develop a solution and includes written paragraphs and annotations, diagrams, sketches, drawings, photographs, video, spoken presentations, physical prototypes and/or models; a project is developed over an extended and defined period of time |
| propose | put forward (e.g. a point of view, idea, argument, suggestion) for consideration or action |
| prove | use a sequence of steps to obtain the required result in a formal way |

| Term | Explanation |
|-------------------------------|---|
| psychomotor procedures | a domain of knowledge in Marzano's taxonomy, and acted upon by the cognitive, metacognitive and self-systems; these are physical procedures used to negotiate daily life and to engage in complex physical activities; the two categories of psychomotor procedures are skills (foundational procedures and simple combination procedures) and processes (complex combination procedures) |
| purposeful | having an intended or desired result; having a useful purpose; determined; resolute; full of meaning; significant; intentional |
| Q | |
| QCE | Queensland Certificate of Education |
| R | |
| realise | create or make (e.g. a musical, artistic or dramatic work); actualise; make real or concrete; give reality or substance to |
| reasonable | endowed with reason; having sound judgment; fair and sensible; based on good sense; average; appropriate, moderate |
| reasoned | logical and sound; based on logic or good sense; logically thought out and presented with justification; guided by reason; well-grounded; considered |
| recall | remember; present remembered ideas, facts or experiences; bring something back into thought, attention or into one's mind |
| recognise | identify or recall particular features of information from knowledge; identify that an item, characteristic or quality exists; perceive as existing or true; be aware of or acknowledge |
| reconceptualise | where an image, object or idea is considered based on a new concept or theory |
| reconstruction | where the imagery or text is re-formed to create a different meaning, modifying or parodying the original |
| refined | developed or improved so as to be precise, exact or subtle |
| reflect on | think about deeply and carefully |
| rehearsed | practised; previously experienced; practised extensively |
| related | associated with or linked to |
| relevance | being related to the matter at hand |
| relevant | bearing upon or connected with the matter in hand; to the purpose; applicable and pertinent; having a direct bearing on |
| repetitive | containing or characterised by repetition, especially when unnecessary or tiresome |
| reporting | providing information that succinctly describes student performance at different junctures throughout a course of study |
| representations | visual depictions of somebody or something |

| Term | Explanation |
|---------------------------|---|
| resolve | in the arts, consolidate and communicate intent through a synthesis of ideas and application of media to express meaning |
| responding | exploring, responding to, analysing and interpreting artworks' (Australian Curriculum, 2017); responding is working about the art form as audience |
| reverse chronology | follows a cause-and-effect pathway to understanding influences on artists, styles and approaches |
| routine | often encountered, previously experienced; commonplace; customary and regular; well-practised; performed as part of a regular procedure, rather than for a special reason |
| rudimentary | relating to rudiments or first principles; elementary; undeveloped; involving or limited to basic principles; relating to an immature, undeveloped or basic form |
| S | |
| safe | secure; not risky |
| secondary sources | another author or creator's response to primary sources; discussion, description, analysis, interpretation, evaluation found in sources such as books, articles, journals, reviews; representations of someone else's ideas |
| secure | sure; certain; able to be counted on; self-confident; poised; dependable; confident; assured; not liable to fail |
| select | choose in preference to another or others; pick out |
| sensitive | capable of perceiving with a sense or senses; aware of the attitudes, feelings or circumstances of others; having acute mental or emotional sensibility; relating to or connected with the senses or sensation |
| sequence | place in a continuous or connected series; arrange in a particular order |
| show | provide the relevant reasoning to support a response |
| significant | important; of consequence; expressing a meaning; indicative; includes all that is important; sufficiently great or important to be worthy of attention; noteworthy; having a particular meaning; indicative of something |
| simple | easy to understand, deal with and use; not complex or complicated; plain; not elaborate or artificial; may concern a single or basic aspect; involving few elements, components or steps |
| simplistic | characterised by extreme simplification, especially if misleading; oversimplified |
| sketch | execute a drawing or painting in simple form, giving essential features but not necessarily with detail or accuracy; in mathematics, represent by means of a diagram or graph; the sketch should give a general idea of the required shape or relationship and should include features |

| Term | Explanation |
|------------------------|---|
| skilful | having technical facility or practical ability; possessing, showing, involving or requiring skill; expert, dexterous; demonstrating the knowledge, ability or training to perform a certain activity or task well; trained, practised or experienced |
| skilled | having or showing the knowledge, ability or training to perform a certain activity or task well; having skill; trained or experienced; showing, involving or requiring skill |
| solve | find an answer to, explanation for, or means of dealing with (e.g. a problem); work out the answer or solution to (e.g. a mathematical problem); obtain the answer/s using algebraic, numerical and/or graphical methods |
| sophisticated | of intellectual complexity; reflecting a high degree of skill, intelligence, etc.; employing advanced or refined methods or concepts; highly developed or complicated |
| specific | clearly defined or identified; precise and clear in making statements or issuing instructions; having a special application or reference; explicit, or definite; peculiar or proper to something, as qualities, characteristics, effects, etc. |
| sporadic | happening now and again or at intervals; irregular or occasional; appearing in scattered or isolated instances |
| straightforward | without difficulty; uncomplicated; direct; easy to do or understand |
| structure | verb give a pattern, organisation or arrangement to; construct or arrange according to a plan; noun in languages, arrangement of words into larger units, e.g. phrases, clauses, sentences, paragraphs and whole texts, in line with cultural, intercultural and textual conventions |
| structured | organised or arranged so as to produce a desired result |
| subject | a branch or area of knowledge or learning defined by a syllabus; school subjects are usually based in a discipline or field of study (see also 'course') |
| subject matter | the subject-specific body of information, mental procedures and psychomotor procedures that are necessary for students' learning and engagement within that subject |
| substantial | of ample or considerable amount, quantity, size, etc.; of real worth or value; firmly or solidly established; of real significance; reliable; important, worthwhile |
| substantiated | established by proof or competent evidence |
| subtle | fine or delicate in meaning or intent; making use of indirect methods; not straightforward or obvious |
| successful | achieving or having achieved success; accomplishing a desired aim or result |
| succinct | expressed in few words; concise; terse; characterised by conciseness or brevity; brief and clear |

| Term | Explanation |
|-----------------------------|---|
| sufficient | enough or adequate for the purpose |
| suitable | appropriate; fitting; conforming or agreeing in nature, condition, or action |
| summarise | give a brief statement of a general theme or major point/s; present ideas and information in fewer words and in sequence |
| summative assessment | assessment whose major purpose is to indicate student achievement; summative assessments contribute towards a student's subject result |
| superficial | concerned with or comprehending only what is on the surface or obvious; shallow; not profound, thorough, deep or complete; existing or occurring at or on the surface; cursory; lacking depth of character or understanding; apparent and sometimes trivial |
| supported | corroborated; given greater credibility by providing evidence |
| sustained | carried on continuously, without interruption, or without any diminishing of intensity or extent |
| syllabus | a document that prescribes the curriculum for a course of study |
| syllabus objectives | outline what the school is required to teach and what students have the opportunity to learn; described in terms of actions that operate on the subject matter; the overarching objectives for a course of study (see also 'unit objectives', 'assessment objectives') |
| symbol | something that stands for something else or represents an idea; may be in the form of visual forms, gestures, words or sounds |
| symbol systems | personal, cultural or global language that communicates when read and interpreted by the viewer; artists communicate through combinations of art-form conventions and symbol systems |
| symbolise | represent or identify by a symbol or symbols |
| synthesise | combine different parts or elements (e.g. information, ideas, components) into a whole, in order to create new understanding |
| systematic | done or acting according to a fixed plan or system; methodical; organised and logical; having, showing, or involving a system, method, or plan; characterised by system or method; methodical; arranged in, or comprising an ordered system |
| T | |
| techniques | procedures or skills used in a task |
| test | take measures to check the quality, performance or reliability of something |
| thorough | carried out through, or applied to the whole of something; carried out completely and carefully; including all that is required; complete with attention to every detail; not superficial or partial; performed or written with care and completeness; taking pains to do something carefully and completely |

| Term | Explanation |
|--------------------------|---|
| thoughtful | occupied with, or given to thought; contemplative; meditative; reflective; characterised by or manifesting thought |
| three-dimensional | art forms, such as sculpture, that have depth |
| time-based media | artworks that use time as a dimension; measured in duration, e.g. film, video, animation, sound, computer-based technologies and some performance works |
| topic | a division of, or sub-section within a unit; all topics/sub-topics within a unit are interrelated |
| two-dimensional | is used to describe works of art such as paintings and drawings that exist on a flat surface |
| U | |
| unclear | not clear or distinct; not easy to understand; obscure |
| understand | perceive what is meant by something; grasp; be familiar with (e.g. an idea); construct meaning from messages, including oral, written and graphic communication |
| uneven | unequal; not properly corresponding or agreeing; irregular; varying; not uniform; not equally balanced |
| unfamiliar | not previously encountered; situations or materials that have not been the focus of prior learning experiences or activities |
| unit | a defined amount of subject matter delivered in a specific context or with a particular focus; it includes unit objectives particular to the unit, subject matter and assessment direction |
| unit objectives | drawn from the syllabus objectives and contextualised for the subject matter and requirements of a particular unit; they are assessed at least once in the unit (see also 'syllabus objectives', 'assessment objectives') |
| unrelated | having no relationship; unconnected |
| use | operate or put into effect; apply knowledge or rules to put theory into practice |
| V | |
| vague | not definite in statement or meaning; not explicit or precise; not definitely fixed, determined or known; of uncertain, indefinite or unclear character or meaning; not clear in thought or understanding; couched in general or indefinite terms; not definitely or precisely expressed; deficient in details or particulars; thinking or communicating in an unfocused or imprecise way |
| valid | sound, just or well-founded; authoritative; having a sound basis in logic or fact (of an argument or point); reasonable or cogent; able to be supported; legitimate and defensible; applicable |

| Term | Explanation |
|------------------------|--|
| variable | <p><i>adjective</i> apt or liable to vary or change; changeable; inconsistent; (readily) susceptible or capable of variation; fluctuating, uncertain;</p> <p><i>noun</i> in mathematics, a symbol, or the quantity it signifies, that may represent any one of a given set of number and other objects</p> |
| variety | a number or range of things of different kinds, or the same general class, that are distinct in character or quality; (of sources) a number of different modes or references |
| viewpoint | a perspective, lens or frame through which artworks can be explored and interpreted (ACARA, Australian Curriculum: The Arts 2017) |
| visual language | constructed using art elements that are organised through design principles; together these create meaning that can be decoded and interpreted by an audience |
| W | |
| wide | of great range or scope; embracing a great number or variety of subjects, cases, etc.; of full extent |
| with expression | in words, art, music or movement, conveying or indicating feeling, spirit, character, etc.; a way of expressing or representing something; vivid, effective or persuasive communication |

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8 Version history

| Version | Date of change | Update |
|---------|----------------|---|
| 1.1 | June 2018 | IA1: Investigation — inquiry phase 1 <ul style="list-style-type: none"> • Amendment to assessment objective 3 • Amendment to ISMG |
| | | IA2: Project — inquiry phase 2 <ul style="list-style-type: none"> • Amendment to conditions of task • Amendment to ISMG |
| | | IA3: Project — inquiry phase 3 <ul style="list-style-type: none"> • Amendment to conditions of task • Amendment to ISMG |
| | | Glossary has been updated. |
| 1.1 | June 2022 | EA: Examination <ul style="list-style-type: none"> • Amendment to conditions of task |

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