

Visual Art 2025 v1.0

General senior syllabus

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QCAA
Queensland Curriculum
& Assessment Authority



For all Queensland schools

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Queensland syllabuses for senior subjects

In Queensland, a syllabus for a senior subject is an official 'map' of a senior school subject. A syllabus's function is to support schools in delivering the Queensland Certificate of Education (QCE) system through high-quality and high-equity curriculum and assessment.

Syllabuses are based on design principles developed from independent international research about how excellence and equity are promoted in the documents teachers use to develop and enliven the curriculum.

Syllabuses for senior subjects build on student learning in the Prep to Year 10 Australian Curriculum and include General, General (Extension), Senior External Examination (SEE), Applied, Applied (Essential) and Short Course syllabuses.

More information about syllabuses for senior subjects is available at www.qcaa.qld.edu.au/senior/senior-subjects and in the 'Queensland curriculum' section of the *QCE and QCIA policy and procedures handbook*.

Teaching, learning and assessment resources will support the implementation of a syllabus for a senior subject. More information about professional resources for senior syllabuses is available on the QCAA website and via the QCAA Portal.

Course overview

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 art materials, techniques, technologies and 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

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

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 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.

Syllabus objectives

The syllabus objectives outline what students have the opportunity to learn.

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 terminology and 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 art media.

When students create visual responses, they make individualised artworks that demonstrate acquired skills and knowledge and understanding of art materials, techniques, technologies and processes. 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.

Designing a course of study in Visual Art

Syllabuses are designed for teachers to make professional decisions to tailor curriculum and assessment design and delivery to suit their school context and the goals, aspirations and abilities of their students within the parameters of Queensland's senior phase of learning.

The syllabus is used by teachers to develop curriculum for their school context. The term *course of study* describes the unique curriculum and assessment that students engage with in each school context. A course of study is the product of a series of decisions made by a school to select, organise and contextualise subject matter, integrate complementary and important learning, and create assessment tasks in accordance with syllabus specifications.

It is encouraged that, where possible, a course of study is designed such that teaching, learning and assessment activities are integrated and enlivened in an authentic setting.

Course structure

Visual Art is a General senior syllabus. It contains four QCAA-developed units from which schools develop their course of study.

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

Students should complete Unit 1 and Unit 2 before beginning Units 3 and 4. Units 3 and 4 are studied as a pair.

More information about the requirements for administering senior syllabuses is available in the 'Queensland curriculum' section of the [QCE and QCIA policy and procedures handbook](#).

Curriculum

Senior syllabuses set out only what is essential while being flexible so teachers can make curriculum decisions to suit their students, school context, resources and expertise.

Within the requirements set out in this syllabus and the [QCE and QCIA policy and procedures handbook](#), schools have autonomy to decide:

- how and when subject matter is delivered
- how, when and why learning experiences are developed, and the context in which learning occurs
- how opportunities are provided in the course of study for explicit and integrated teaching and learning of complementary skills.

These decisions allow teachers to develop a course of study that is rich, engaging and relevant for their students.

Assessment

Senior syllabuses set out only what is essential while being flexible so teachers can make assessment decisions to suit their students, school context, resources and expertise.

General senior syllabuses contain assessment specifications and conditions for the assessment instruments that must be implemented with Units 3 and 4. These specifications and conditions ensure comparability, equity and validity in assessment.

Within the requirements set out in this syllabus and the [QCE and QCIA policy and procedures handbook](#), schools have autonomy to decide:

- specific assessment task details
- assessment contexts to suit available resources
- how the assessment task will be integrated with teaching and learning activities
- how authentic the task will be.

In Unit 1 and Unit 2, schools:

- develop at least two but no more than four assessments
- complete at least one assessment for each unit
- ensure that each unit objective is assessed at least once.

In Units 3 and 4, schools develop three assessments using the assessment specifications and conditions provided in the syllabus.

More information about assessment in senior syllabuses is available in 'The assessment system' section of the [QCE and QCIA policy and procedures handbook](#).

Subject matter

Each unit contains a unit description, unit objectives and 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 the subject. Subject matter itself is not the specification of learning experiences but provides the basis for the design of student learning experiences.

Subject matter has a direct relationship with the unit objectives and provides statements of learning that have been constructed in a similar way to objectives.

Aboriginal perspectives and Torres Strait Islander perspectives

The QCAA is committed to reconciliation. 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.

Complementary skills

Opportunities for the development of complementary skills have been embedded throughout subject matter. These skills, which overlap and interact with syllabus subject matter, are derived from current education, industry and community expectations and encompass the knowledge, skills, capabilities, behaviours and dispositions that will help students live and work successfully in the 21st century.

These complementary skills are:

- literacy — the knowledge, skills, behaviours and dispositions about language and texts essential for understanding and conveying English language 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 skills include critical thinking, creative thinking, communication, collaboration and teamwork, personal and social skills, and digital literacy. The explanations of associated skills are available at www.qcaa.qld.edu.au/senior/senior-subjects/general-subjects/21st-century-skills.

It is expected that aspects of literacy, numeracy and 21st century skills will be developed by engaging in the learning outlined in this syllabus. Teachers may choose to create additional explicit and intentional opportunities for the development of these skills as they design the course of study.

Additional subject-specific information

Additional subject-specific information has been included to support and inform the development of a course of study.

First Nations cultural and intellectual property in The Arts

The Australia Council for the Arts provides protocols for using First Nations cultural and intellectual property in The Arts, which are available at <https://australiacouncil.gov.au/investment-and-development/protocols-and-resources/protocols-for-using-first-nations-cultural-and-intellectual-property-in-the-arts>.

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.

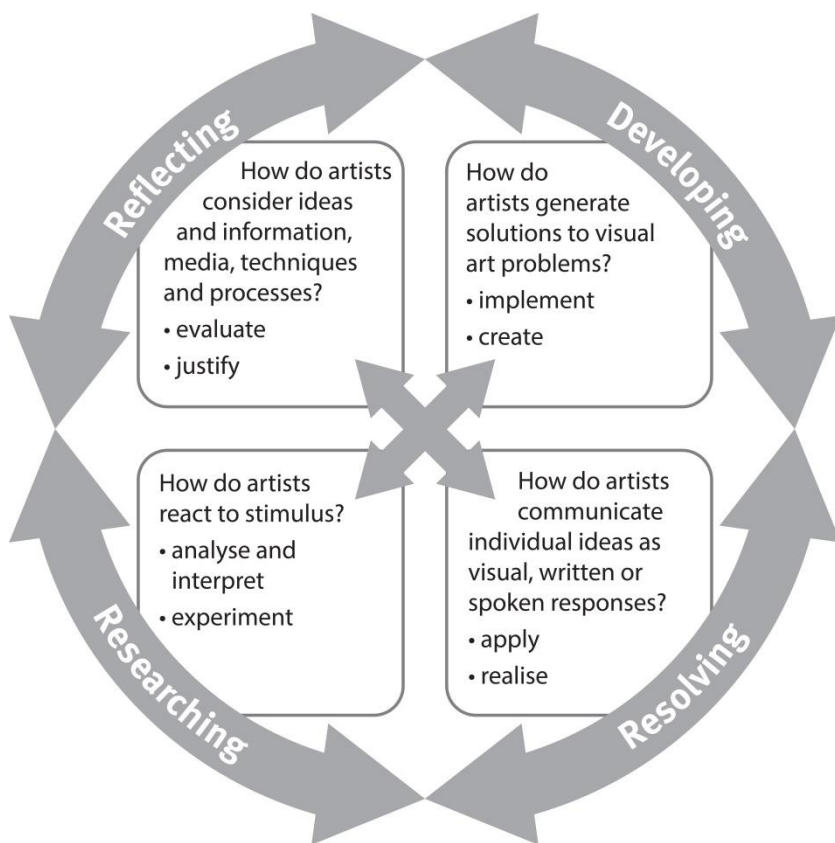
The syllabus objectives in Visual Art reflect this interconnection by integrating the knowledge, understanding and skills acquired through both making and responding. The objectives recognise that when students work as artist and audience, making involves work *in* the art form, while responding involves 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 1: 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 1.

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.

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 art materials, techniques, technologies and processes, 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, technologies 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, expressive forms, and/or inspirational materials, techniques, technologies and processes. 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

Reverse chronology is an effective approach to investigate arts practice where relevant. 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.

Media

Media organises and describes art-related skills, knowledge, materials, techniques, technologies and processes. Media 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, a diversity of contexts and past and present cultures.

Across Units 1 and 2, students should be challenged to experiment with media they have not experienced before to extend their art practice and acquire skills, knowledge and understanding of art materials, techniques, technologies and processes. By the end of Unit 2, students should have created visual responses using a range of two-dimensional, three-dimensional and time-based art materials, techniques, technologies and 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. A body of work may include a range of media, including multimedia and cross-media art forms.

Media includes, but is not restricted to, the list below:

2D media	3D objects	Time-based media
<ul style="list-style-type: none">• collage• drawing• painting• photography• 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

Guiding questions

Core learning in Visual Art units is organised by the inquiry learning processes of developing, researching, reflecting and resolving. Key terminology is introduced progressively over the course of units.

Learning in each unit is addressed through the inquiry learning processes and required terminology 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?
- key terminology — how do artists and audiences write and talk about 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 consider 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 should consider the selection of artists and artworks for study and the ways selected art practices may be perceived, interpreted and treated in class.

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.

	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 by the end of Unit 2.		Student-selected	
Assessment	School-designed assessment		<ul style="list-style-type: none"> Investigation — inquiry phase 1 (20%) Project — inquiry phase 2 (25%) 	<ul style="list-style-type: none"> Project — inquiry phase 3 (30%)
			<ul style="list-style-type: none"> External assessment — Examination (25%) 	
Making and responding				

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 the contemporary, cultural, personal and formal 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. 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 Unit 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 a self-directed inquiry question in response to a teacher-directed stimulus. 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.

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 include:

- evidence of in-depth 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 are used to solve complex problems of visual language and expression.

Course components

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 2.

Figure 2: Course components in Visual Art



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, soundscapes, advertisements and online resources, such as websites, podcasts and blogs.
- 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 within specified conditions through various modes, such as commentary on resolved artworks, artist's statements, extended writing, short responses, letters, reviews, oral presentations, seminars, demonstrations, 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 media, 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

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

Visual Art helps develop all six 21st century skills. They are embedded in the syllabus objectives, unit objectives and subject matter and ISMGs for Visual Art.

Reporting

General information about determining and reporting results for senior syllabuses is provided in the 'Determining and reporting results' section of the [QCE and QCIA policy and procedures handbook](#).

Reporting standards

Reporting standards are summary statements that describe typical performance at each of the five levels (A–E).

A
<p>When developing, the student generates solutions to visual art problems by implementing ideas and representations that are informed by constructed knowledge to enhance reading and engagement for audience; and creating visual responses through mastery of advanced or refined methods and approaches with media and an individualised art practice.</p> <p>When researching, the student reacts to stimulus by analysing and interpreting interrelationships and impact of context, visual language and art practices; and experimenting and exploiting visual forms and media to synthesise new knowledge and understanding.</p> <p>When reflecting, the student considers ideas and information by evaluating interrelationships of visual language and diverse influences to demonstrate problem-solving and aesthetic choices; and justifying independent viewpoints supported by critical understanding of how audiences experience and engage with art.</p> <p>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 and language conventions through controlled structure, sequenced and connected ideas to enhance communication of meaning.</p>
B
<p>When developing, the student generates solutions to visual art problems by implementing ideas and representations that synthesise diverse images, objects, experiences and/or meaning; and creating visual responses through selection and manipulation of media and creative visual solutions to defined problems.</p> <p>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 gained through research to extend art practice.</p> <p>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.</p> <p>When resolving, the student communicates ideas by realising responses to reach end points that express new meaning; and applying literacy skills, language conventions and controlled structure to connect ideas and express meaning.</p>

C

When developing, the student generates solutions to visual art problems by implementing ideas and representations in response to stimulus and demonstrating understanding of visual language and art conventions; and creating visual responses using knowledge and understanding of media to communicate artistic intentions.

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 and justifying viewpoints supported by knowledge of visual language.

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 using relevant visual language and creating visual responses using media.

When researching, the student reacts to stimulus by interpreting features and meaning in artworks through an implied context 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 visual ideas.

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

When reflecting, the student provides an opinion about ideas and information.

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

Determining and reporting results

Unit 1 and Unit 2

Schools make judgments on individual assessment instruments using a method determined by the school. They may use the reporting standards or develop an instrument-specific marking guide (ISMG). Marks are not required for determining a unit result for reporting to the QCAA.

The unit assessment program comprises the assessment instrument/s designed by the school to allow the students to demonstrate the unit objectives. The unit judgment of A–E is made using reporting standards.

Schools report student results for Unit 1 and Unit 2 to the QCAA as satisfactory (S) or unsatisfactory (U). Where appropriate, schools may also report a not rated (NR).

Units 3 and 4

Schools mark each of the three internal assessment instruments implemented in Units 3 and 4 using ISMGs.

Schools report a provisional mark by criterion to the QCAA for each internal assessment.

Once confirmed by the QCAA, these results will be combined with the result of the external assessment developed and marked by the QCAA.

The QCAA uses these results to determine each student's subject result as a mark out of 100 and as an A–E.

Units

Unit 1: Art as lens

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 art 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 media 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 objectives

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 media.
8. Realise responses to communicate meaning through multiple viewpoints.

Subject matter

Area of study: Developing

How do artists generate solutions to visual problems?

Students:

- 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, art materials, techniques, technologies and processes 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 artworks 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, techniques, technologies and processes in respect to both themselves and the environment.

Area of study: Researching

How do artists react to stimulus?

Students:

- 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 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.

Area of study: Reflecting

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

Students:

- 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.

Area of study: Resolving

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

Students:

- 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
 - language conventions to construct written responses about meaning and expression in artworks and inspirational art practices that meet specified conditions
 - 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 art materials, techniques, technologies 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.

Area of study: Key terminology

How do artists and audiences write and talk about art?

Students:

- apply visual art terminology when writing about and talking about artworks of self and others as they become familiar with the following key terms
 - approaches — defined processes or theories for making art and/or responding to artworks
 - appropriation — the incorporation of a borrowed idea or image that is reconceptualised to give new meaning
 - art conventions — established procedures used by artists to represent or organise ideas, convey meaning and create aesthetic value
 - 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
 - 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
 - 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
 - contexts — frames of reference that inform the concepts and focuses, allowing intended and suggested meaning to evolve; in Unit 1 these contexts include contemporary and personal perspectives
 - 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
 - deconstruction — the dissection of imagery or forms physically or metaphorically to make or change meaning
 - distortion — the intentional alteration or exaggeration of reality, forms, or proportions in artistic representation
 - experiment — try out or test new ideas or methods, especially in order to discover or prove something; undertake or perform a process to make a discovery or demonstrate a known fact
 - exploit — use inherent qualities of media to its full potential to assist communication of meaning

- expression — the creation of visual symbol systems through the making of marks or objects that communicate ideas
- figurative — images or objects clearly derived from real object sources, representational and recognisable in origin
- folio — a collection of experimental and resolved making outcomes that may demonstrate a range of explorations and ideas
- innovative — new and original for the context of learning; introducing new ideas through the combination of research and reflection; 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 art processes
- making — working in the art form as artist using knowledge, skills, materials, techniques, technologies and processes to communicate ideas and intentions
- meaning — 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
- modify — change the form or qualities of; make partial or minor changes to something
- non-figurative — not derived from reality or representing recognisable objects or forms
- reconceptualise — where an image, object or idea is considered or interpreted through a new concept or theory
- representations — visual depictions of somebody or something
- reverse chronology — follows a cause-and-effect pathway to understanding influences on artists, styles and approaches
- stylisation — the process of simplifying, exaggerating, or altering the visual elements of a subject or object in order to emphasise certain characteristics
- 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
- two-dimensional — is used to describe works of art such as paintings and drawings that exist on a flat surface
- viewpoint — an answer to a question; the perspective, lens or context presented as an interpretation of meaning and intention in artworks
- 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.

Unit 2: Art as code

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 art materials, techniques, technologies 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 art materials, techniques, technologies and processes 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 objectives

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 media.
8. Realise responses to demonstrate how meaning is communicated through art forms.

Subject matter

Area of study: Developing

How do artists generate solutions to visual problems?

Students:

- 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, art materials, techniques, technologies and processes 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 artworks 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, techniques, technologies and processes in respect to both themselves and the environment.

Area of study: Researching

How do artists react to stimulus?

Students:

- 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 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 art materials, techniques, technologies and processes, 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, technologies 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, *Biting 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.

Area of study: Reflecting

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

Students:

- 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.

Area of study: Resolving

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

Students:

- 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 meet specified conditions to 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.

Area of study: Key terminology

How do artists and audiences write and talk about art?

Students:

- build on and apply visual art terminology when writing about and talking about artworks of self and others as they become familiar with the following key terms
 - 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
 - art conventions — established procedures used by artists to represent or organise ideas, convey meaning and create aesthetic value
 - 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
 - authentic experience — engagement with actual and original art forms through participation in a live experience
 - body of work — consists of individual student responses to making and responding tasks that integrate concept, focus, context and media; 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
 - 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; in unit 1 these contexts include cultural and formal perspectives
 - culture — diverse knowledge, beliefs, values and perspectives that members of a group share and embody in their rituals, roles, relationships and customs
 - decode — extract meaning by considering the application of visual language in artworks
 - 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
 - ephemeral — lasting for only a short period of time
 - express — convey, show or communicate (e.g. a thought, opinion, feeling, emotion, idea or viewpoint)

- 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
- iconography — a set of symbols or images used in art forms that are recognised by other people as having a particular meaning
- reconstruction — where the imagery or text is re-formed to create a different meaning, modifying or parodying the original
- resolve — consolidate and communicate intent through a synthesis of ideas and application of media to express meaning
- 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.

Unit 3: Art as knowledge

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 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 objectives

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 media gained through self-directed inquiry.
8. Realise responses to communicate meaning defined by the self-directed inquiry.

Subject matter

Area of study: Developing

How do artists generate solutions to visual problems?

Students:

- 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 art materials, techniques, technologies and 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 art materials, techniques, technologies and 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.

Area of study: Researching

How do artists react to stimulus?

Students:

- 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
- 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; Sophie Munns, *Homage to the Seed* project; Renata Buziak, *Granite Belt Wildflowers: Out of Oblivion* series, 2019; Nathalie Miebach, *Spinning Towards a New Normal*, 2022
- 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
 - art materials, techniques, technologies and 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 art materials, techniques, technologies and processes to exploit intrinsic qualities
 - design and selection of options for display and exhibition of works to enhance meaning.

Area of study: Reflecting

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

Students:

- 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 engagement 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 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.

Area of study: Resolving

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

Students:

- 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 responses for different purposes and within specified conditions, such as analysing and interpreting artworks of others; evaluating and justifying visual language, expression and meaning in own artworks; constructing authentic artist's statements for a wider gallery audience
 - referencing conventions to acknowledge sourced information and ideas when researching artists and their practices, and developing artwork approaches
 - literacy skills to write artist's statement/s that
 - assist audience understanding of focus and artist's intentions
 - consider the role of the artist's statement to enable wider audiences to construct personal meaning and interpretations when viewing artwork
 - 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 art materials, techniques, technologies and processes to translate and interpret ideas and convey meaning in artwork/s defined by the student-directed focus
 - by considering how display possibilities and curatorial decisions can enhance the communication of art meaning and audience engagement.

Area of study: Key terminology

How do artists and audiences write and talk about art?

Students:

- build on and apply visual art terminology when writing about and talking about artworks of self and others as they become familiar with the following key terms
 - annotation — a brief note to highlight or draw attention to a particular feature in an image or diagram
 - audience engagement — experience of an artwork by deliberately drawing the attention of the audience in a sensory, emotional, personal or meaningful way; artists may consider the potential engagement or reactions of the audience when developing ideas and art forms
 - constructed knowledge — resulting from a synthesis of research and experiences; challenging perceptions and the status quo, is intellectually engaging, innovative, provocative, can present alternative futures, and may involve interpretation from a different context
 - curatorial decisions — decisions that impact the selection, exhibition and display of artworks to engage audiences and communicate meaning
 - design — produce a plan, simulation, model or similar; plan, form or conceive in the mind
 - empirical data — knowledge acquired by means of the senses, particularly observation and experience; also known as sense experience
 - imaginative knowledge — resulting from a synthesis of experimentation and experiences; can entertain, express, record, invent, encapsulate the human condition, and may require the suspension of disbelief
 - 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
 - key artists — artists whose work and/or practices provide inspiration, have relevance to, and inform independent tasks and inquiry
 - 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
 - primary sources — direct, original evidence, such as artworks and objects, artefacts, experiments, collected materials or observations of experience through moving image and visual forms
 - reflective commentary — observations, insights, and reflections on the artistic choices, themes, techniques and overall impact of an artwork
 - responding — writing or talking about art from the perspective of audience
 - 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
 - stimulus — a starting point or a catalyst for the artistic process, for example an object, a text, a scene, a historical event, a personal experience; artists interpret and transform a stimulus in unique ways to express individual ideas and concepts through artwork.

Unit 4: Art as alternate

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 art materials, techniques, technologies and 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 media 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 objectives

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 media to support alternate approaches.
8. Realise responses to communicate intended meaning.

Subject matter

Area of study: Developing

How do artists generate solutions to visual problems?

Students:

- 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, techniques and processes in new or unexpected ways
 - suggested artists/artworks: Ricky Swallow, *Killing Time*, 2003-04; Owen Leong, *Infiltrator: Bone*, 2011; Lee Ufan, *Relatum – Momentum*, 2019
 - 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, *Livi*, 2009; Simryn Gill, *Roadkill*, 2000; Rosemary Laing, *Groundspeed*, 2001
 - making a single calculated change in art materials, techniques, technologies and 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; Lucienne Rickard, *Extinction Studies*, 2019; Fiona Hall, *Afraid Cascade*, 2020
 - 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 Sarnecki, *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
- using an AI tool and engineered prompts to suggest or determine the next phase of the body of work
 - suggested artists: Sam Leach, Jessie Hughes, Georgie Pinn
- 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.

Area of study: Researching

How do artists react to stimulus?

Students:

- 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.

Area of study: Reflecting

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

Students:

- 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.

Area of study: Resolving

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

Students:

- 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 construct responses for different purposes and within specified conditions, such as analysing and interpreting artworks of others; evaluating and justifying divergent approaches and viewpoint; constructing authentic artist's statements for a wider gallery audience
 - referencing conventions to locate and acknowledge sources when researching information and ideas about divergent approaches in contemporary art

- literacy skills to write artist's statement/s that
 - assist audience understanding of focus
 - consider the role of the artist's statement to enable wider audiences to construct personal meaning and interpretations when viewing artwork
- 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 art materials, techniques, technologies and 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.

Area of study: Key terminology

How do artists and audiences write and talk about art?

Students:

- build on and apply visual art terminology when writing about and talking about artworks of self and others as they become familiar with the following key terms
 - 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
 - evolve — to develop, change or enhance, often into a more complex or more advanced state.

Assessment

Internal assessment 1: Investigation — inquiry phase 1 (20%)

Students generate a focus for the body of work through investigation of an individual inquiry question in response to a specified stimulus. This Unit 3 investigation is the first stage in the self-directed body of work.

Assessment 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 recognise artwork features and practices.
3. Analyse and interpret key artists' works through specified context/s and in response to the inquiry question.
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 and media in response to the stimulus and inquiry question.
8. Realise visual, written or spoken responses to communicate the body of work focus in response to the stimulus.

Specifications

This task requires students to:

- develop an individual inquiry question in response to a 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

The teacher facilitates a direct stimulus or first-hand experience.

Conditions

- Students can develop their responses in class time and their own time.
- This is an individual task.

Response requirements

- Visual evidence, including experimental artworks, relevant annotated artworks, images and/or diagrams
- Student-selected media
- Student choice of one of the following
 - Written: up to 2000 words
 - Multimodal (at least two modes delivered at the same time): up to 10 minutes (up to 2000 words or up to 12 presentation slides)
 - Digital presentation (e.g. video, digital book): up to 12 presentation slides (up to 2000 words or up to 10 minutes)

Mark allocation

Criterion	Assessment objectives	Marks
Developing — generating solutions	1	5
Researching — reacting to stimulus	3, 6	7
Reflecting — considering ideas and information	4, 5	4
Resolving — communicating as artist and audience	2, 8	4
Total marks:		20

Instrument-specific marking guide

Developing — generating solutions	Marks
The student response has the following characteristics:	
<ul style="list-style-type: none"> • implementation of an investigation framed by <ul style="list-style-type: none"> – constructed knowledge – an individualised inquiry question 	4–5
<ul style="list-style-type: none"> • implementation of ideas and representations that synthesise artists' practices and new knowledge and/or experiences 	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
The student response does not match any of the descriptors above.	0

Researching — reacting to stimulus	Marks
The student response has the following characteristics:	
<ul style="list-style-type: none"> • analysis and interpretation of the interrelationships between the individualised reaction to the stimulus and the artworks and/or practices of self and others • experimentation and exploitation of visual forms and media that demonstrate synthesis of new knowledge and understanding informed by the inquiry 	6–7
<ul style="list-style-type: none"> • analysis and interpretation of <ul style="list-style-type: none"> – literal and non-literal meaning in the work of self and others – the ways the selected artworks and context/s shape the inquiry • experimentation with visual forms and media informed by and building on research of relevant key artists and relevant practices 	4–5
<ul style="list-style-type: none"> • analysis and interpretation of key artists' works <ul style="list-style-type: none"> – through specified context/s – in response to the inquiry question • experimentation with visual forms and media in response to the stimulus and inquiry question 	2–3
<ul style="list-style-type: none"> • interpretation of meaning and/or context in artworks • exploration of media, ideas and/or information. 	1
The student response does not match any of the descriptors above.	0

Reflecting — considering ideas and information	Marks
The student response has the following characteristics:	
<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 experimental 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
The student response does not match any of the descriptors above.	0

Resolving — communicating as artist and audience	Marks
The student response has the following characteristics:	
<ul style="list-style-type: none"> • application of literacy skills through logical and connected ideas that unpack the inquiry question • 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 recognise artwork features and practices • realisation of visual, written or spoken responses to communicate the body of work focus in response to the stimulus 	2
<ul style="list-style-type: none"> • use of terminology to identify artworks • presentation of visual, written or spoken responses. 	1
The student response does not match any of the descriptors above.	0

Internal assessment 2: Project — inquiry phase 2 (25%)

Students create resolved artwork/s in response to the IA1 focus and the individual inquiry question. This Unit 3 project is the second stage in the self-directed body of work.

Assessment objectives

1. Implement ideas and representations to communicate concept, context and the chosen focus.
2. Apply literacy skills in artist's statement/s that make connections between the focus, inquiry and artwork/s using relevant visual art terminology and language conventions.
3. Analyse and interpret visual language, expression and meanings in artworks to explore student-directed focus through specified context/s.
4. Evaluate influences that impact on decisions and communication in artworks.
5. Justify viewpoints and selection of visual language and expression.
6. Experiment with media and ideas relevant to the focus and in response to the inquiry.
7. Create visual response/s using knowledge and understanding of media to 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 responses 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 and influential 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
- 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, acknowledgment of secondary sources and/or documentation of progressive development.

Stimulus specifications

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

Conditions

- Students can develop their responses in class time and their own time.
- This is an individual task.
- The focus from Inquiry phase 1 assists communication of ideas and representations. The focus is not reassessed.

Response requirements

Evidence of IA1 (not for reassessment)

Written: focus from Inquiry phase 1

Resolved artwork/s

- Student-selected media
- Resolved artwork: unlimited pages/slides of photographic documentation, including images of detail and/or display; text to specify title, media and size only — one of the following
 - single resolved work
 - a collection of related, resolved artworks

Artist's statement/s

Written: up to 150 words per statement (name, title, media and size are not included in word count) — one of the following:

- one artist's statement for a single artwork or a collection of artworks
- multiple statements for individual artworks in a collection

Annotations

Multimodal (at least two modes delivered at the same time): 1 page/slide with images of all resolved works in the submission and up to 200 words — one of the following:

- annotations for a single artwork
- annotations for a collection of artworks presented together on one page/slide

Supporting evidence

Multimodal (at least two modes delivered at the same time): up to 4 pages, slides, or similar, containing experimental artwork/s, sketches, diagrams, graphic organisers, images, photographs and/or collections of stimulus with notes, annotations and/or reflective commentary

Mark allocation

Criterion	Assessment objectives	Marks
Developing — generating solutions	1, 7	6
Researching — reacting to stimulus	3, 6	5
Reflecting — considering ideas and information	4, 5	5
Resolving — communicating as artist and audience	2, 8	9
Total marks:		25

Instrument-specific marking guide

Developing — generating solutions	Marks
The student response has the following characteristics:	
<ul style="list-style-type: none"> • implementation of ideas and representations that enhance reading and engagement for audience • creation of visual response/s through <ul style="list-style-type: none"> – mastery of advanced or refined methods – 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 <ul style="list-style-type: none"> – selection and manipulation of media – 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 media that complements 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. 	1
The student response does not match any of the descriptors above.	0

Researching — reacting to stimulus	Marks
The student response has the following characteristics:	
<ul style="list-style-type: none"> • analysis and interpretation of artworks of self and others that demonstrates how the specified context/s impacts individualised pathways • experimentation using insights gained through research to extend inquiry and art practice 	4–5
<ul style="list-style-type: none"> • analysis and interpretation of visual language, expression and meanings in artworks that explore student-directed focus through specified context/s • experimentation with media and ideas relevant to the focus and in response to the inquiry 	2–3
<ul style="list-style-type: none"> • interpretation of features and meaning in artwork of self or others • experimentation with media or ideas. 	1
The student response does not match any of the descriptors above.	0

Reflecting — considering ideas and information	Marks
The student response has the following characteristics:	
<ul style="list-style-type: none"> • evaluation of interrelationships of visual language and influences that demonstrate purposeful problem-solving and considered choices • justification of intended outcomes and meaning in artworks, supported by understanding of strengths, implications and limitations of focus and selected approaches 	4–5
<ul style="list-style-type: none"> • evaluation of influences that impact on decisions and communication in artworks • justification of viewpoints and selection of visual language and expression 	2–3
<ul style="list-style-type: none"> • identification of artworks and approaches to state an opinion. 	1
The student response does not match any of the descriptors above.	0

Resolving — communicating as artist and audience	Marks
The student response has the following characteristics:	
<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 authentic artist's statement/s that enable audiences to construct personal meaning and interpretations • realisation 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 make connections between the focus, inquiry and artwork/s using relevant visual art terminology and language conventions • realisation of visual responses that communicate artistic purpose and acquired knowledge 	4–5
<ul style="list-style-type: none"> • application of literacy skills to describe focus • presentation of a visual response that communicates ideas 	2–3
<ul style="list-style-type: none"> • use of terminology to identify artworks • presentation of a visual response. 	1
The student response does not match any of the descriptors above.	0

Internal assessment 3: Project — inquiry phase 3 (30%)

Students realise a body of work in response to the IA1 focus, the individual inquiry question and the IA2 resolved artwork/s. This Unit 4 project is the final stage in the self-directed body of work.

Assessment 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 make connections between the focus, inquiry and artwork/s using relevant visual art terminology and language conventions.
3. Analyse and interpret alternate visual language, expression and meanings in artworks to explore new viewpoints through a contemporary context.
4. Evaluate influences to inform new ideas, media and/or alternate approaches.
5. Justify an alternate 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 media 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
- 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, acknowledgment of secondary sources and/or documentation of progressive development.

Stimulus specifications

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

Conditions

- Students can develop their responses in class time and their own time.
- This is an individual task.
- The focus from Inquiry phase 1 and annotated image/s of the resolved work from Inquiry phase 2 assist demonstration of alternate representations or expansion of ideas. The focus and the annotated image/s are not reassessed.

Response requirements

Evidence of IA1 and IA2 inquiry (not for reassessment)

Multimodal (at least two modes delivered at the same time):

- focus from Investigation — inquiry phase 1
- evidence of Project — inquiry phase 2 sufficient to demonstrate the realisation of the body of work in IA3; up to 3 existing IA2 slides, e.g.
 - annotated image/s of the resolved work from Inquiry phase 2
 - IA2 artist statement
 - photographic documentation of IA2 resolved work

Resolved artwork/s

- Student-selected media
- Resolved artwork: unlimited pages/slides of photographic documentation, including images of detail and/or display; text to specify title, media and size only — one of the following
 - single resolved work
 - a collection of resolved artworks

Artist's statement/s

Written: up to 150 words per statement (name, title, media and size are not included in word count) — one of the following:

- one artist's statement for a single artwork or a collection of artworks
- multiple statements for individual artworks in a collection

Annotations

Multimodal (at least two modes delivered at the same time): 1 page/slide with images of all resolved works in the submission and up to 200 words — one of the following:

- annotations for a single artwork
- annotations for a collection of artworks presented together on 1 page/slide

Supporting evidence

Multimodal (at least two modes delivered at the same time): up to 4 pages, slides, or similar, containing experimental artwork/s, sketches, diagrams, graphic organisers, images, photographs and/or collections of stimulus with notes, annotations and/or reflective commentary

Mark allocation

Criterion	Assessment objectives	Marks
Developing — generating solutions	1, 7	8
Researching — reacting to stimulus	3, 6	6
Reflecting — considering ideas and information	4, 5	6
Resolving — communicating as artist and audience	2, 8	10
Total marks:		30

Instrument-specific marking guide

Developing — generating solutions	Marks
The student response has the following characteristics:	
<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 media that supports 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 	2
<ul style="list-style-type: none"> • implementation of ideas as visual forms. 	1
The student response does not match any of the descriptors above.	0

Researching — reacting to stimulus	Marks
The student response has the following characteristics:	
<ul style="list-style-type: none"> • analysis and interpretation of artworks of self and others that demonstrates how the contemporary context impacts individualised practice • experimentation using insights gained through targeted research to extend art practice and inquiry 	5–6
<ul style="list-style-type: none"> • analysis and interpretation of alternate visual language, expression and meanings in artworks that explore new viewpoints through a contemporary context • experimentation with familiar or alternate media and ideas relevant to the focus and informed by research of contemporary art practice 	3–4
<ul style="list-style-type: none"> • description of features and meaning in artwork of self or others • experimentation with media and/or ideas. 	1–2
The student response does not match any of the descriptors above.	0

Reflecting — considering ideas and information	Marks
The student response has the following characteristics:	
<ul style="list-style-type: none"> • evaluation of interrelationships of visual language and influences that demonstrate purposeful problem-solving and considered choices • justification of intended outcome supported by strengths, implications and limitations of focus, previous artworks and audience engagement 	5–6
<ul style="list-style-type: none"> • evaluation of influences that inform new ideas, media and/or alternate approaches • justification of alternate viewpoint supported by knowledge gained through continued self-directed inquiry 	3–4
<ul style="list-style-type: none"> • examination of art practices, traditions, cultures or theories • justification of viewpoints, language and expression supported by knowledge of artwork of self and others. 	1–2
The student response does not match any of the descriptors above.	0

Resolving — communicating as artist and audience	Marks
The student response has the following characteristics:	
<ul style="list-style-type: none"> • realisation of a refined body of work that is shaped by the contemporary context and an evolved personal aesthetic 	10
<ul style="list-style-type: none"> • realisation of an individualised 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 authentic artist's statement/s that enable audiences to construct personal meaning and interpretations • realisation of a 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 make connections between the focus, inquiry and artwork/s using relevant visual art terminology and language conventions • realisation 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 focus • presentation of a visual response that communicates ideas 	2–3
<ul style="list-style-type: none"> • use of terminology to identify artworks • presentation of a visual response. 	1
The student response does not match any of the descriptors above.	0

External assessment: Examination — extended response (25%)

External assessment is developed and marked by the QCAA. 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.

Assessment 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.

Specifications

This examination requires students to:

- respond to an unseen question selected from various options and unseen stimulus
- analyse, interpret, evaluate and justify to fully answer a question
- respond in the form of an analytical essay that expresses a viewpoint.

Stimulus specifications

The QCAA provides succinct unseen stimulus with contextual information.

Conditions

- Time allowed
 - Planning time: 20 minutes
 - Working time: 120 minutes

Glossary

The syllabus glossary is available at www.qcaa.qld.edu.au/downloads/senior-qce/common/snr_glossary_cognitive_verbs.pdf.

References

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Marzano, RJ & Kendall, JS 2008, *Designing and Assessing Educational Objectives: Applying the new taxonomy*, Corwin Press, USA.

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Myers, P 2015, *In the push for marketable skills, are we forgetting the beauty and poetry of STEM disciplines?*, <http://theconversation.com/in-the-push-for-marketable-skills-are-we-forgetting-the-beauty-and-poetry-of-stem-disciplines-45085>

Version history

Version	Date of change	Information
1.0	January 2024	Released for familiarisation and planning (with implementation starting in 2025)

