

Visual Arts in Practice 2019 v1.0

Applied Senior Syllabus

This syllabus is for implementation with Year 11 students in 2019.

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1 Course overview

1.1 Introduction

1.1.1 Rationale

The field of visual arts is expansive, encompassing art forms created primarily for visual perception. How meaning is constructed and read from visual texts is a fundamental skill developed through visual arts. Visual artworks are created for a purpose and in response to individual, group or community needs in one or many contexts, including socio-cultural, economic, educational, geographical and historical. Visual artworks use and push the limits of technologies, are responses to and expressions of time and place, and are limited only by circumstance and imagination.

Visual Arts in Practice foregrounds the role visual arts plays in the community and how students may become involved in community arts activities. This subject focuses on students engaging in art-making processes and making virtual or physical visual artworks for a purpose. This occurs in two to four of the following areas — 2D, 3D, digital and 4D, design, and craft. Students may create images, objects, environments or events to communicate aesthetic meaning. The aesthetic meaning will be conveyed in response to a particular purpose and for a particular audience. While this will always be personal, the student may also be asked to consider, use or appropriate aesthetic qualities from various sources, cultures, times and places. Students' perspectives and visual literacies are shaped by these aesthetic considerations when creating communications and artworks.

In each area of study they undertake, students of Visual Arts in Practice develop and apply knowledge, understanding and skills from three core topics — 'Visual mediums, technologies and techniques', 'Visual literacies and contexts' and 'Artwork realisation'.

In 'Visual mediums, technologies and techniques', students explore and apply the materials, technologies and techniques used in art-making both individually and in groups to express ideas that serve particular purposes. They examine how visual arts may be a vocation and identify vocationally transferable visual art skills. They investigate and apply display and curatorial skills. They will learn and apply safe visual art practices.

When students engage in subject matter from 'Visual literacies and contexts', they interpret, negotiate and make meaning from information presented in the form of visual texts. They use information about design elements and principles to influence their own aesthetic and guide how they view others' works. They also investigate information about artists, art movements and theories, and use the lens of a context to examine influences on art-making.

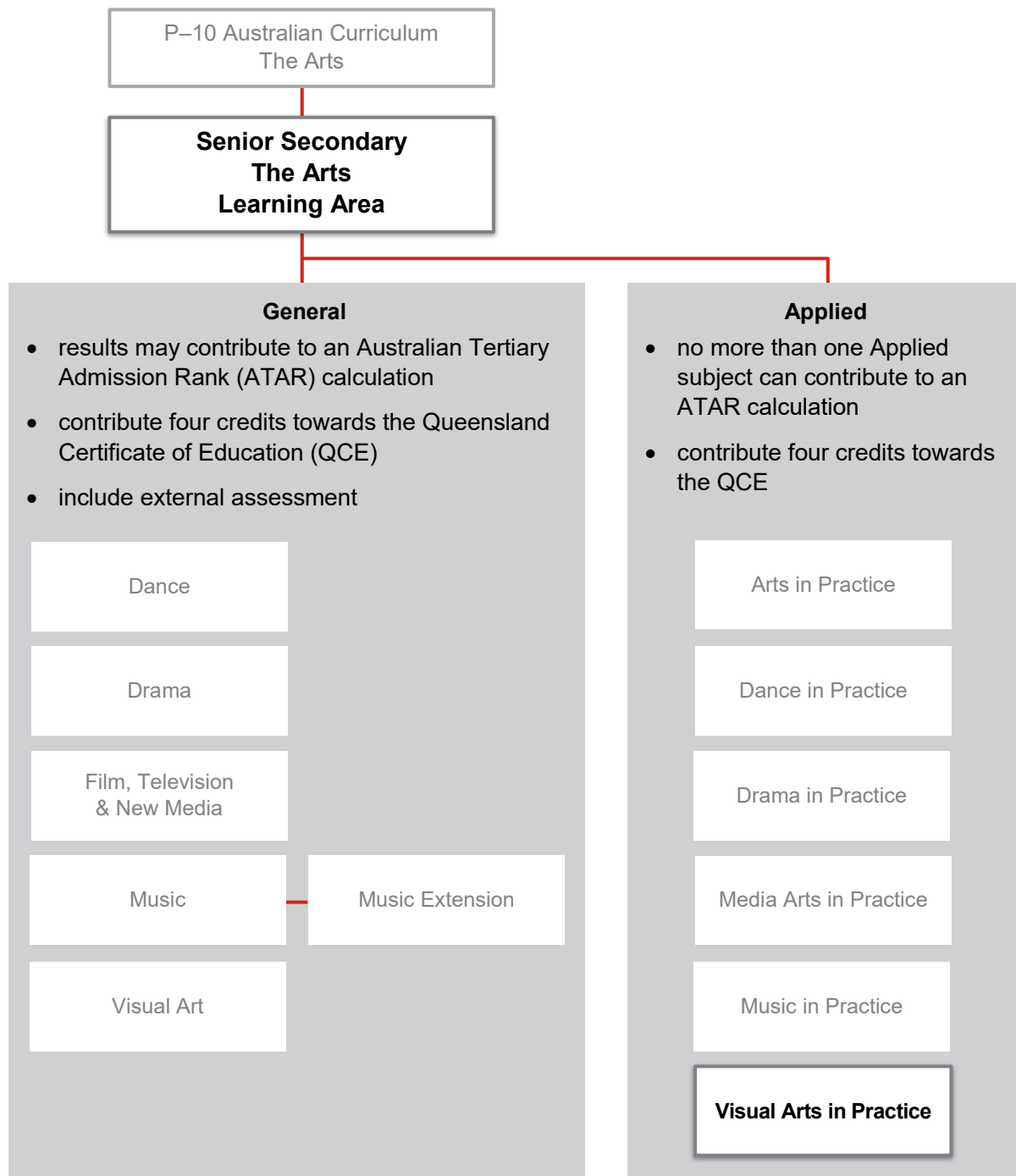
In 'Artwork realisation', students are asked to reflect on both their own and others' art-making processes. They integrate skills to create artworks and evaluate aesthetic choices. Students decide on the best way to convey meaning through communications and artworks.

Pathways

A course of study in Visual Arts in Practice can establish a basis for further education and employment in fields of design, styling, decorating, illustrating, drafting, visual merchandising, make-up artistry, advertising, game design, photography, animation or ceramics.

1.1.2 Learning area structure

Figure 1: Summary of subjects offered in the Arts learning area



1.2 Teaching and learning

1.2.1 Dimensions and objectives

The dimensions are the salient properties or characteristics of distinctive learning for this subject. The objectives describe what students should know and be able to do by the end of the course of study.

Progress in a particular dimension may depend on the knowledge, understanding and skills developed in other dimensions. Learning through each of the dimensions increases in complexity to allow for greater independence for learners over a four-unit course of study.

The standards have a direct relationship with the objectives, and are described in the same dimensions as the objectives. Schools assess how well students have achieved all of the objectives using the standards.

The dimensions for a course of study in this subject are:

- Dimension 1: Knowing and understanding
- Dimension 2: Applying and analysing
- Dimension 3: Creating and evaluating.

Dimension 1: Knowing and understanding

Knowing and understanding refers to demonstrating knowledge of visual art concepts and ideas by retrieving relevant knowledge from long-term memory. It involves constructing meaning from oral, written and visual texts, including artworks, through recognising, interpreting, explaining and demonstrating art-making processes and literacies.

Objectives

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

- recall terminology and explain art-making processes
- interpret information about concepts and ideas for a purpose
- demonstrate art-making processes required for visual artworks.

When students recall, they retrieve relevant knowledge from long-term memory. When students explain, they provide examples or further detail to help clarify and exemplify the meaning of art-making processes. Art-making processes are all of the considerations and procedures that a student must undertake to make art, including planning, knowledge of mediums, technical requirements and workplace health and safety practices.

When students interpret, they make the meaning clear by converting information about visual art concepts and ideas from one form to another. This may include the interpretation of aesthetic codes and symbolic languages. This is achieved working towards a particular purpose within a visual art area of study, e.g. 2D or 3D. The purpose for producing the artwork influences the production and realisation of the artwork.

When students demonstrate, they show their understanding of art-making processes by reproducing learnt practical skills and techniques. These art-making processes are necessary for the area of study and options the student is undertaking to produce a visual artwork for a particular purpose.

Dimension 2: Applying and analysing

Applying and analysing refers to the application, investigation and analysis of art-making processes, concepts and ideas. Applying involves carrying out or using a procedure in a given situation for a

familiar or unfamiliar task, and may include executing and implementing. Analysing involves breaking down information into its constituent parts and determining how the parts relate to each other and to an overall structure or purpose. This may include differentiating, organising and attributing.

Objectives

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

- apply art-making processes, concepts and ideas
- analyse visual art-making processes for particular purposes
- use language conventions and features to achieve particular purposes.

When students apply art-making processes, concepts and ideas, they enact a set of cognitive and creative procedures or steps in order to make artworks. The cognitive and creative procedures are based on the knowledge and understanding developed in Knowing and understanding.

When students analyse visual art-making processes, they dissect information about the purpose for artworks. This may include the analysis of visual media, techniques and contexts, visual literacies and the realisation of artworks. Students establish relationships or connections between these elements. This may include establishing the importance of particular relationships and will guide the art-making processes for particular purposes.

When students use language conventions and features, they use correct grammar, spelling, punctuation, vocabulary (including visual art terminology), text types and structures in written, oral and visual modes to achieve a particular purpose.

Dimension 3: Creating and evaluating

Creating and evaluating refers to the generation and communication of arts ideas. Creating involves putting elements together to form a coherent or functional whole, or reorganising elements in a new way. This may include generating, planning and producing. Evaluating involves making judgments based on evidence, criteria and standards. This may include checking and critiquing.

Objectives

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

- generate plans and ideas and make decisions
- create communications that convey meaning to audiences
- evaluate art-making processes, concepts and ideas.

When students generate ideas, they come up with alternative hypotheses based on criteria. When students plan, they devise procedures for accomplishing tasks. When students make decisions they weigh the benefits of possible choices and decide on the best solution or course of action.

When students create, they put elements together to form a coherent or functional whole, or they reorganise elements into a new pattern or structure to communicate meaning. A communication is a whole written, visual, physical, digital or integrated text that exploits language and/or art-making processes in its creation. A communication may be a text or an artwork created to achieve a particular goal or for a particular purpose and audience. The purpose of a communication will vary from conveying an artist's personal aesthetic to meeting a public need such as the beautification of public spaces, or to express political views.

When students evaluate, they critique their own or others' art-making processes, and the concepts and ideas used to generate the artwork, including aesthetic choices. Aesthetic choices are those the

artist makes to convey meaning in artworks and are not solely associated with the ideal or expression of beauty.

1.2.2 Underpinning factors

There are five factors that underpin and are essential for defining the distinctive nature of Applied syllabuses:

- applied learning
- community connections
- core skills for work
- literacy
- numeracy.

These factors, build on the general capabilities found in the P–10 Australian Curriculum. They overlap and interact, are derived from current education, industry and community expectations, and inform and shape Visual Arts in Practice.

All Applied syllabuses cover all of the underpinning factors in some way, though coverage may vary from syllabus to syllabus. Students should be provided with a variety of opportunities to learn through and about the five underpinning factors across the four-unit course of study.

Applied learning and community connections emphasise the importance of applying learning in workplace and community situations. Applied learning is an approach to contextualised learning; community connections provide contexts for learning, acquiring and applying knowledge, understanding and skills. However, core skills for work, literacy and numeracy contain identifiable knowledge and skills which can be directly assessed. The relevant knowledge and skills for these three factors are contained in the course dimensions and objectives for Visual Arts in Practice.

Applied learning

Applied learning is the acquisition and application of knowledge, understanding and skills in real-world or lifelike contexts. Contexts should be authentic and may encompass workplace, industry and community situations.

Applied learning values knowledge — including subject knowledge, skills, techniques and procedures — and emphasises learning through doing. It includes both theory and the application of theory, connecting subject knowledge and understanding with the development of practical skills.

Applied learning:

- links theory and practice
- integrates knowledge and skills in real-world and/or lifelike contexts
- encourages students to work individually and in teams to complete tasks and solve problems
- enables students to develop new learnings and transfer their knowledge, understanding and skills to a range of contexts
- uses assessment that is authentic and reflects the content and contexts.

Community connections

Community connections build students' awareness and understanding of life beyond school through authentic interactions. This understanding supports the transition from school to participation in, and contribution to, community, industry, work and non-profit organisations. 'Community' includes the school community and the wider community beyond the school, including virtual communities.

Valuing a sense of community encourages responsible citizenship. Connecting with community seeks to deepen students' knowledge and understanding of the world around them and provide them with the knowledge, understanding, skills and dispositions relevant to community, industry and workplace contexts. It is through these interactions that students develop as active and informed citizens.

Schools plan connections with community as part of their teaching and learning programs to connect classroom experience with the world outside the classroom. It is a mutual or reciprocal arrangement encompassing access to relevant experience and expertise. The learning can be based in community settings, including workplaces, and/or in the school setting, including the classroom.

Community connections can occur through formal arrangements or more informal interactions. Opportunities for community connections include:

- visiting a business or community organisation or agency
- organising an event for the school or local community
- working with community groups in a range of activities
- providing a service for the local community
- attending industry expos and career 'taster' days
- participating in mentoring programs and work-shadowing
- gaining work experience in industry
- participating in community service projects or engaging in service learning
- interacting with visitors to the school, such as community representatives, industry experts, employers, employees and the self-employed
- internet, phone or video conferencing with:
 - other school communities
 - arts organisations
 - practising visual artists
 - gallery staff.

Core skills for work

In August 2013, the Australian Government released the *Core Skills for Work Developmental Framework (CSfW)*.¹ The CSfW describes a set of knowledge, understanding and non-technical skills that underpin successful participation in work.² These skills are often referred to as generic or employability skills. They contribute to work performance in combination with technical skills, discipline-specific skills, and core language, literacy and numeracy skills.

The CSfW describes performance in ten skill areas grouped under three skill clusters, shown in the table below. These skills can be embedded, taught and assessed across Visual Arts in Practice. Relevant aspects of core skills for work are assessed, as described in the standards.

¹ More information about the *Core Skills for Work Developmental Framework* is available at <https://docs.education.gov.au/node/37095>

² The term 'work' is used in the broadest sense: activity that is directed at a specific purpose, which may or may not be for remuneration or gain.

Table 1: Core skills for work skill clusters and skill areas

	Skill cluster 1: Navigate the world of work	Skill cluster 2: Interacting with others	Skill cluster 3: Getting the work done
Skill areas	<ul style="list-style-type: none"> • Manage career and work life • Work with roles, rights and protocols 	<ul style="list-style-type: none"> • Communicate for work • Connect and work with others • Recognise and utilise diverse perspectives 	<ul style="list-style-type: none"> • Plan and organise • Make decisions • Identify and solve problems • Create and innovate • Work in a digital world

Literacy in Visual Arts in Practice

The information and ideas that make up the Visual Arts in Practice are communicated in language and texts. Literacy is the set of knowledge and skills about language and texts that is essential for understanding and conveying this content.

Each Applied syllabus has its own specific content and ways to convey and present this content. Ongoing systematic teaching and learning focused on the literacy knowledge and skills specific to Visual Arts in Practice is essential for student achievement.

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

In teaching and learning in Visual Arts in Practice, students learn a variety of strategies to understand, use, analyse and evaluate ideas and information conveyed in language and texts.

To understand and use Visual Arts in Practice content, teaching and learning strategies include:

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

To analyse and evaluate Visual Arts in Practice content, teaching and learning strategies include:

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

Relevant aspects of literacy knowledge and skills are assessed, as described in the standards.

Numeracy in Visual Arts in Practice

Numeracy is about using mathematics to make sense of the world and applying mathematics in a context for a social purpose.

Numeracy encompasses the knowledge, skills, behaviours and dispositions that students need to use mathematics in a wide range of situations. Numeracy involves students recognising and understanding the role of mathematics in the world and having the dispositions and capacities to use mathematical knowledge and skills purposefully.³

³ ACARA, General Capabilities, Numeracy,

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

To understand and use Visual Arts in Practice content, teaching and learning strategies include:

- identifying specific mathematical information
- providing learning experiences and opportunities that support the application of students' general mathematical knowledge and problem-solving processes
- communicating and representing the language of numeracy in teaching, as appropriate.

Relevant aspects of numeracy knowledge and skills are assessed, as described in the standards.

1.2.3 Planning a course of study

Visual Arts in Practice is a four-unit course of study.

Units 1 and 2 of the course are designed to allow students to begin their engagement with the course content, i.e. the knowledge, understanding and skills of the subject. Course content, learning experiences and assessment increase in complexity across the four units as students develop greater independence as learners.

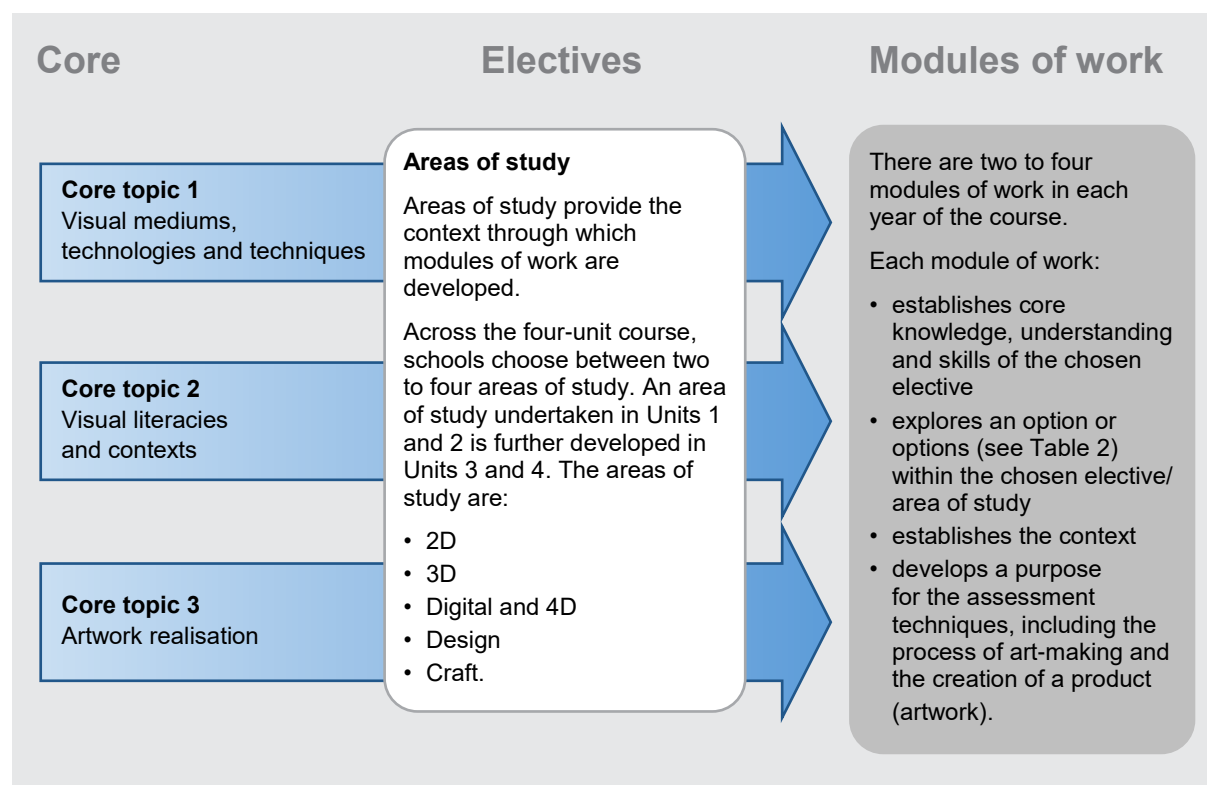
Units 3 and 4 consolidate student learning.

The minimum number of hours of timetabled school time, including assessment, for a course of study developed from this Applied syllabus is 55 hours per unit. A course of study will usually be completed over four units (220 hours).

A course of study for Visual Arts in Practice includes:

- core topics — 'Visual mediums, technologies and techniques', 'Visual literacies and contexts', and 'Artwork realisation' — and their associated concepts and ideas integrated into modules of work across Units 1 and 2, and further developed in Units 3 and 4
- electives — exploration of between two to four electives (areas of study), where each elective chosen in Units 1 and 2 is further developed in Units 3 and 4
- modules of work — two to four modules of work in Units 1 and 2 and again in Units 3 and 4, developed for a purpose in an area of study, where the purpose provides the reason for the art-making process and the resulting product/s. Each module of work must be based on one elective/area of study.

Figure 2: A course of study — the relationship between core, electives and modules of work



1.2.4 Developing a module of work

A module of work is developed for a purpose in an area of study, where the purpose provides the reason for the art-making process and the resulting artwork, and outlines the core concepts and ideas, and associated knowledge, understanding and skills, and assessment to be delivered. It should identify authentic and relevant learning experiences for students. Four to eight modules of work must be included across the four-unit course of study.

Schools should consider the underpinning factors when planning and integrating the relevant aspects of the core as learning experiences. The emphasis given to each core topic and the corresponding concepts and ideas will vary from each module of work.

Each module of work in Visual Arts in Practice:

- identifies one area of study and an option/s, and is dependent on the interests and abilities of the student cohort, the expertise of the teachers and the available facilities and resources
- provides opportunities for in-depth coverage of the core topics and related knowledge, understanding and skills
- outlines a scenario that establishes the purpose for the development of assessment, including the artwork
- provides opportunities for teaching, learning and assessment of the objectives of Knowing and understanding, Applying and analysing and Creating and evaluating.

The development of a module of work is an iterative process and is interwoven with development of the course of study. Following the mapping of the areas of study for each module of work across the course, teachers develop the scenarios for each module of work, decide on the assessment and consider the possible options in each area of study. Choices made in one module of work will influence the choices made in others.

A module of work incorporates an initial exploration of the chosen area of study. During this exploration students are introduced to possible mediums, technologies and techniques. This will provide the foundation for the second part of the module of work where students undertake an art-making process, eventually creating artwork/s and then reflecting on what they have learnt and how this might be useful in the future.

The relevant aspects of the core are selected and developed through the module of work. The emphasis given to each core topic will vary depending on the stage of the module of work and from module of work to module of work. It is expected that some core concepts and ideas from each core topic will be apparent in each module of work.

Purposes for artworks

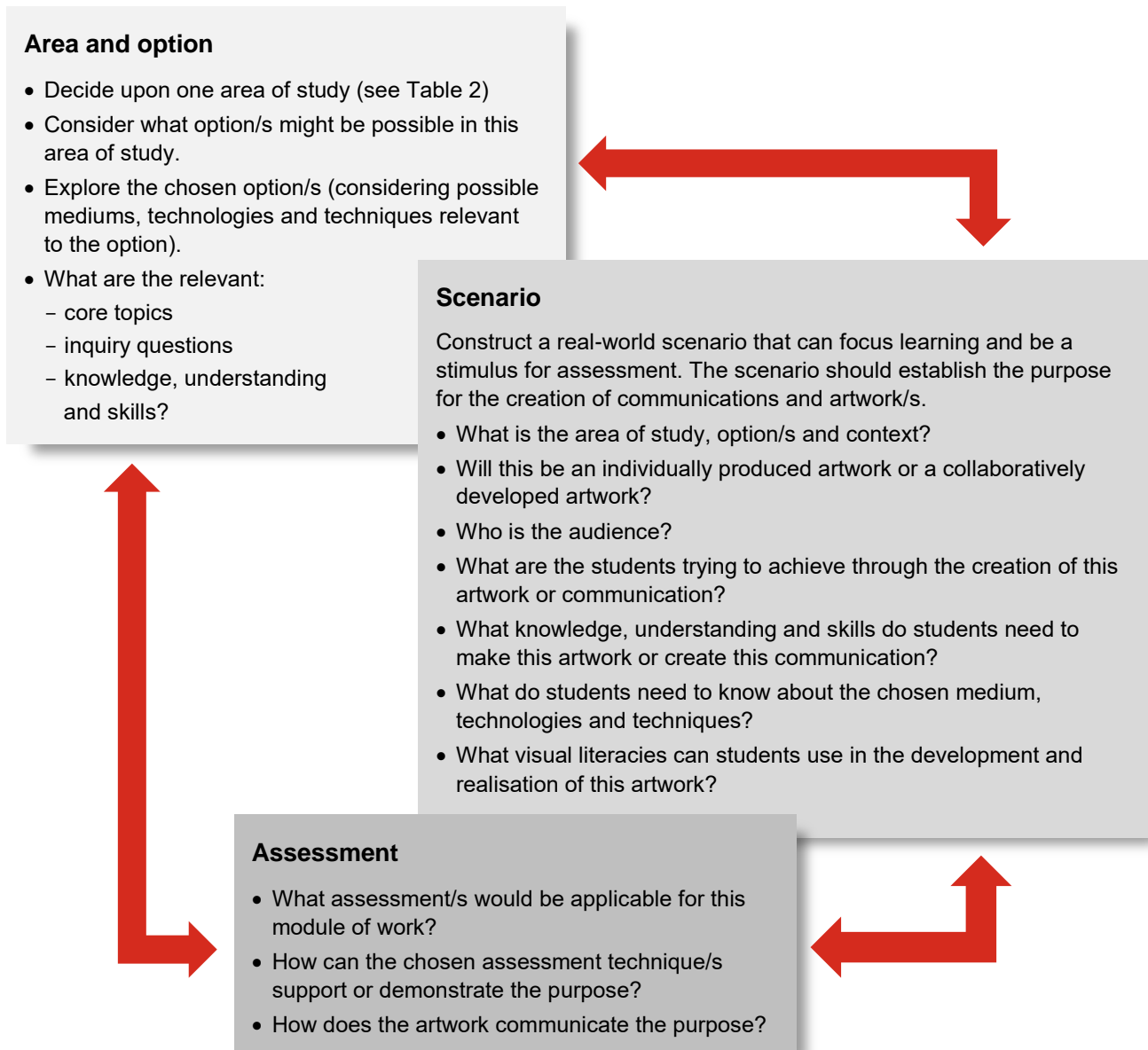
A scenario establishes the purpose for exploration of art-making solutions. The scenario provides direction and a context for assessments, including the audience for the creation of the artwork or communication with any parameters outlined.

Students need to have an understanding of the context, mediums, technologies and techniques as required knowledge, understanding and skills to engage with a purpose for art-making. The context is used as a lens in the production of an artwork. When the purpose for an artwork is established it is also important to know the intended audience for the artwork. For example, a student would need to have an understanding of photographic mediums, techniques and technologies to prepare for a photographic exhibition in the local council chambers with the theme of local icons.

The purpose for art-making processes and for the production of artworks and communications should be posed by the school and developed in conjunction with students. The purpose is set within a context and area of study and provides the stimulus for students to explore visual art solutions. Solutions are expressed through communications and artworks that may be supported by written, spoken, digital or visual texts created by students.

The purpose for artworks should become more challenging and develop in complexity as the course of study develops.

Figure 3: Developing a module of work



1.2.5 Aboriginal perspectives and Torres Strait Islander perspectives

The Queensland Government has a vision that Aboriginal and Torres Strait Islander Queenslanders have their cultures affirmed, heritage sustained and the same prospects for health, prosperity and quality of life as other Queenslanders. The QCAA is committed to helping achieve this vision, and encourages teachers to include Aboriginal perspectives and Torres Strait Islander perspectives in the curriculum.

The QCAA recognises Aboriginal peoples and Torres Strait Islander peoples, their traditions, histories and experiences from before European settlement and colonisation to the present time. Opportunities exist in Visual Arts in Practice to encourage engagement with Aboriginal peoples and Torres Strait Islander peoples, strengthening students' appreciation and understanding of:

- frameworks of knowledge and ways of learning
- contexts in which Aboriginal peoples and Torres Strait Islander peoples live
- contributions to Australian society and cultures.

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.

2 Subject matter

2.1 Core

The core is the conceptual base for the four-unit course of study and is what all students who undertake this subject will have the opportunity to learn. The core of this subject consists of three topics:

- visual mediums, technologies, techniques
- visual literacies and contexts
- artwork realisation.

Each core topic has concepts and ideas that require exploration. It is not expected that the entire core will be covered in each module of work. The topics are interrelated and are not intended to be treated in isolation. Each topic includes concepts and ideas, and associated knowledge, understanding and skills. Together these are designed to encapsulate and develop an understanding of visual art and the role it plays in various cultures, and particularly how it can engage communities.

Table 2: Core topics, concepts and ideas

Core topics			
	Core topic 1: Visual mediums, technologies, techniques	Core topic 2: Visual literacies and contexts	Core topic 3: Artwork realisation
Concepts and ideas	<ul style="list-style-type: none"> • Visual mediums (C1.1) • Art-making technologies (C1.2) • Art-making techniques (C1.3) • Industry connections (C1.4) • Display and curatorial skills (C1.5) 	<ul style="list-style-type: none"> • Visual literacies (C2.1) • Contexts for artworks (C2.2) 	<ul style="list-style-type: none"> • Artworks have a purpose (C3.1) • Particular skills are required to create a visual artwork (C3.2) • Reflecting on artwork and evaluating art-making processes improves the creation of visual artworks (C3.3)

The concepts and ideas provide focus for each topic. The inquiry questions are used to explore the concepts and ideas, and are intended to be asked in the area of study that frames the module of work. For each inquiry question, the minimum subject matter that students would be expected to engage with is listed. Not all inquiry questions would be explored in each module of work. It is anticipated that further knowledge, understanding and skills will arise from each inquiry question and that this should be explored as relevant to the area of study, context and the mediums, technology and techniques chosen. The school decides the depth to which each inquiry question is investigated.

Upon completing this course of study, students should be able to respond in an informed way to each of the inquiry questions.

Detailed information about each core topic is presented on the following pages.

2.1.1 Core topic 1: Visual mediums, technologies and techniques

Mediums are the materials used by an artist or designer to create an artwork. Technologies and/or techniques are the tools and methods that artists use to experiment with and manipulate the chosen medium/s. Industry connections highlight the diverse vocations and skills applicable to visual arts. Display and curatorial skills inform the real-world considerations artists and curators face when positioning, displaying and explaining artworks to enhance meaning and appreciation.

Concepts and ideas	Knowledge, understanding and skills	
	Inquiry questions	Subject matter
Visual mediums Visual mediums are varied (C1.1).	<ul style="list-style-type: none"> How will the choice of medium affect the artwork and vice versa? 	<ul style="list-style-type: none"> medium/s specific to the artwork being created, e.g. pen and ink – drawing
Art-making technologies Diverse art-making technologies are used in the development of artworks (C1.2).	<ul style="list-style-type: none"> What technologies are available or necessary for the production of my artwork? 	<ul style="list-style-type: none"> technologies specific to mediums, e.g. graphic art software for illustration and animation
Art-making techniques Techniques are influenced by the chosen medium/s and the available technologies (C1.3).	<ul style="list-style-type: none"> What techniques can I use or experiment with to create an artwork? 	<ul style="list-style-type: none"> techniques specific to the artwork being created, e.g. lino block techniques, including the understanding of negative space
Industry connections Careers in visual art are diverse with many skills transferable to other vocations (C1.4).	<ul style="list-style-type: none"> How do industries/professions recognise and value visual mediums, technologies and techniques? What careers are available? 	<ul style="list-style-type: none"> different types of visual art industries, e.g. screen-printing role-specific qualifications, training and/or experience, e.g. designers arts careers, e.g. arts writers, gallery curators, visual merchandisers
	<ul style="list-style-type: none"> What are the transferable skills? 	<ul style="list-style-type: none"> transferable knowledge, understanding and skills developed in visual art include: <ul style="list-style-type: none"> teamwork communication skills designing skills project management skills aesthetic skills visual literacies workplace health and safety considerations and protocols

Concepts and ideas	Knowledge, understanding and skills	
	• Inquiry questions	• Subject matter
<p>Display and curatorial skills Exhibiting artworks in public and private spaces is important to conveying social, cultural and artistic meaning (C1.5).</p>	<ul style="list-style-type: none"> • What considerations are necessary to display art? 	<ul style="list-style-type: none"> • curatorial skills including: <ul style="list-style-type: none"> – developing an exhibition theme/manifesto – labelling artworks – positioning artworks – programs/catalogues – art marketing/event publicity • display skills including: <ul style="list-style-type: none"> – evaluating artwork locations, e.g. public space, private collections, gallery spaces – display techniques, e.g. hanging – considerations for audience, viewer and art world purposes • marketing and sales skills including: <ul style="list-style-type: none"> – publicity, e.g. advertising, invitations, flyers, social media – pricing

2.1.2 Core topic 2: Visual literacies and contexts

Visual literacy is about communicating meaning through visual forms. It involves reading images; perceiving images; thinking with images; recording images; communicating images; processing images; and manipulating, classifying, recalling, discriminating, selecting, arranging and constructing images, whether they stem from contexts, personal ideas and thoughts, memories or insights. Contexts are frames of reference that shape the conception and production of artworks, allowing intended and suggested meaning to evolve.

Concepts and ideas	Knowledge, understanding and skills	
	Inquiry questions	Subject matter
<p>Visual literacies Visual literacies are the knowledge, understandings and skills used to interpret, negotiate and make meaning from information presented in the form of visual texts (C2.1).</p>	<ul style="list-style-type: none"> • How do elements and principles of design influence solutions and artworks? 	<ul style="list-style-type: none"> • elements of design refer to the components available for the artist to communicate visually, including: <ul style="list-style-type: none"> – space – line – colour – shape – texture – tone – form • principles of design describe how the elements could be used and include: <ul style="list-style-type: none"> – balance (symmetry, asymmetry, radial, pattern) – contrast – proximity – harmony/unity – alignment – repetition/consistency – hierarchy/proportion/scale • artwork composition and structure
	<ul style="list-style-type: none"> • How can the aesthetic choices and influences of others be explained, interpreted and evaluated? • How can I evaluate my own aesthetic? 	<ul style="list-style-type: none"> • artwork interpretation including: <ul style="list-style-type: none"> – artist's intent – evaluation of aesthetic choices – purpose and audience – historical, cultural and sociological context • communication skills including the use of language conventions and features, and terminology specific to visual arts through the following modes: <ul style="list-style-type: none"> – verbal – written – visual • reflective and evaluative skills
	<ul style="list-style-type: none"> • How can visual literacy be improved? • How can constructive criticism be provided? 	<ul style="list-style-type: none"> • investigating artworks from different times, cultures, places, styles and formats • analysis and comparative skills • providing critiques, including feedback on students' own work and that of others

Concepts and ideas	Knowledge, understanding and skills	
	• Inquiry questions	• Subject matter
<p>Contexts for artworks Artworks reflect the context in which they are created (C2.2).</p>	<ul style="list-style-type: none"> • How do contexts influence art-making? • How can an artwork be developed through multiple contexts and still have clear aesthetic meaning? 	<ul style="list-style-type: none"> • art-making contexts may be generated from local, national or global perspectives and include: <ul style="list-style-type: none"> - aesthetic - commercial - community - cultural - design - economic - educational - entrepreneurial - environmental - ephemeral - geographical - historical - individual/personal - industrial - philosophical - political - public - social - spiritual - technological • relationships between art-making contexts

2.1.3 Core topic 3: Artwork realisation

To realise or complete an artwork, students go through a process stemming from the context and inquiry they have undertaken. Artwork realisation interacts with and depends on the knowledge, understanding and skills developed through core topics 1 and 2.

Concepts and ideas	Knowledge, understanding and skills	
	Inquiry questions	Subject matter
<p>Artworks have a purpose Making art serves a purpose (C3.1).</p>	<ul style="list-style-type: none"> • What is my purpose for creating art? 	<ul style="list-style-type: none"> • purposes and contexts for art-making include: <ul style="list-style-type: none"> – cultural – social – aesthetic • personal aesthetic • audiences for artworks/art-making
<p>Particular skills are required to create a visual artwork Artwork production requires multiple and complex interwoven skills (C3.2).</p>	<ul style="list-style-type: none"> • How have I used mediums, technology and techniques, combined with subject matter and thematic approaches, in the creation of my artwork? 	<ul style="list-style-type: none"> • integration of skills – use of media, technology and techniques in the production of the artwork • decision-making skills • problem-solving skills
	<ul style="list-style-type: none"> • How can projects be managed effectively? 	<ul style="list-style-type: none"> • planning skills – time management, establishing timelines, resource (physical and human) management, goal setting • project management skills, e.g. modifying expectations, problem-solving and communicating, organising self and others
<p>Reflecting on artwork and evaluating art-making processes improves the creation of visual artworks Understanding art-making processes and reflecting on these influences individual aesthetic choices (C3.3).</p>	<ul style="list-style-type: none"> • Have I found the best way? What have I learnt? • How does my artwork meet the intended purpose (e.g. personal growth, community connections)? • How can an audience access my work? • How can I communicate with my audience? • How has the artwork contributed to the development of my own aesthetic? 	<ul style="list-style-type: none"> • evaluative skills • reflective skills, including the ongoing reflection on the combination of visual literacies and language, purpose, area of study, context, media, technology and techniques • communication skills • metacognitive skills • artist statement and didactic writing • visual diaries – maintaining records of art-making process and ideas, including annotated reflections on art-making processes, personal aesthetic and external stimuli

2.2 Electives: Areas of study

The electives in this subject are areas of study that schools choose to undertake. It is through these areas of study that schools develop the core topics, knowledge, understanding and skills to construct modules of work. The choice of the area of study is dependent on:

- the interests of the student cohort
- the expertise of teachers
- available facilities and resources.

There are a range of options that students or schools may choose within each area of study. The choice of option/s will influence which mediums will be explored, which technologies will be used and which techniques will be developed. Students will focus on an option and explore this through a context. The tables below offer guidance to teachers and students in choosing areas of study and possible options. The list of options is not intended to be prescriptive or exhaustive. It is also recognised that there may be a crossover of options from one area of study to another, e.g. photography.

2.2.1 2D

Description	Options
2D refers to only having the dimensions of height and width, and in visual arts this means having elements organised in terms of a flat surface, especially emphasizing the vertical and horizontal character of the picture plane.	<ul style="list-style-type: none">• Artist's book• Collage• Drawing• Mixed media• Painting• Photography• Printmaking

2.2.2 3D

Description	Options
3D refers to having, or relating to, three dimensions. In an artwork this means occupying three-dimensional space.	<ul style="list-style-type: none">• Assemblage• Ceramics• Installations• Sculpture• Wearable art

2.2.3 Digital and 4D

Description	Options
Digital refers to being available in electronic form. In an artwork this means making use of digital technologies in the creation of the work as well as using these technologies to display or view the work. 4D refers to the inclusion of the fourth dimension of time and most often refers to film.	<ul style="list-style-type: none">• Animation• Film• Multimedia• Photography – created and displayed digitally

2.2.4 Design

Description	Options
Design refers to the conceptual development of an idea guided through a design process rather than the production of the actual artwork. Assessment decisions are made on the design folio. For example, a student designing sets for the school musical would submit their folio of conceptual drawings, worked to a resolved state, but would not be expected to build the sets. It may be possible for the student to realise artworks in some of the suggested options, e.g. graphic design and illustration.	<ul style="list-style-type: none">• Built, public and environmental design• Costume and stage design• Graphic design• Illustration• Product design

2.2.5 Craft

Description	Options
Craft refers to those areas traditionally seen as separate to fine arts. The focus is on use and decoration with a utilitarian function and aesthetic. Crafts are often associated with artisanal skills and raw materials. A craft object is often handmade. Since the arts and crafts movement of the late 19th and early 20th centuries, the distinctions between fine art and craft has been blurred.	<ul style="list-style-type: none">• Decorative crafts, e.g. metal work• Fashion crafts, e.g. jewellery• Functional crafts, e.g. woodwork• Paper crafts, e.g. papier-mâché• Textile crafts, e.g. weaving

3 Assessment

3.1 Assessment—general information

Assessment is an integral part of the teaching and learning process. It is the purposeful, systematic and ongoing collection of information about student learning outlined in the syllabus.

The major purposes of assessment are to:

- promote, assist and improve learning
- guide programs of teaching and learning
- advise students about their own progress to help them achieve as well as they are able
- give information to parents, carers and teachers about the progress and achievements of individual students to help them achieve as well as they are able
- provide comparable exit results in each Applied syllabus which may contribute credit towards a Queensland Certificate of Education (QCE); and may contribute towards Australian Tertiary Admission Rank (ATAR) calculations
- provide information about how well groups of students are achieving for school authorities and the State Minister responsible for Education.

Student responses to assessment opportunities provide a collection of evidence on which judgments about the quality of student learning are made. The quality of student responses is judged against the standards described in the syllabus.

In Applied syllabuses, assessment is standards-based. The standards are described for each objective in each of the three dimensions. The standards describe the quality and characteristics of student work across five levels from A to E.

3.1.1 Planning an assessment program

When planning an assessment program over a developmental four-unit course, schools should:

- administer assessment instruments at suitable intervals throughout the course
- provide students with opportunities in Units 1 and 2 to become familiar with the assessment techniques that will be used in Units 3 and 4
- assess all of the dimensions in each unit
- assess each objective at least twice by midway through the course (end of Unit 2) and again by the end of the course (end of Unit 4)
- assess only what the students have had the opportunity to learn, as prescribed in the syllabus and outlined in the study plan.

For a student who studies four units, only assessment evidence from units 3 and 4 contributes towards decisions at exit.

3.1.2 Authentication of student work

Schools and teachers must have strategies in place for ensuring that work submitted for internal summative assessment is the student's own.

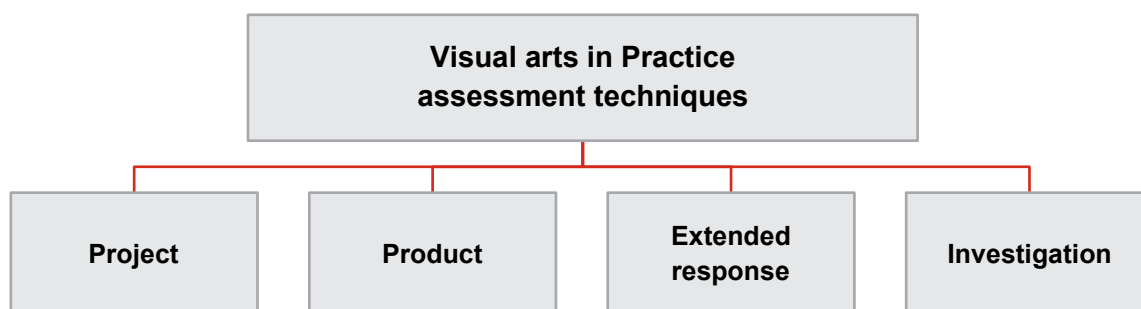
Judgments about student achievement are based on evidence of the demonstration of student knowledge, understanding and skills. Schools ensure responses are validly each student's own work.

Guidance about authentication strategies which includes guidance for drafting, scaffolding and teacher feedback can be found in the QCE and QCIA policy and procedures handbook.

3.2 Assessment techniques

The diagram below identifies the assessment techniques relevant to this syllabus. The subsequent sections describe each assessment technique in detail.

Figure 4: Visual Arts in Practice assessment techniques



Schools design assessment instruments from the assessment techniques relevant to this syllabus. The assessment instruments students respond to in Units 1 and 2 should support those techniques included in Units 3 and 4.

For each assessment instrument, schools develop an instrument-specific standards matrix by selecting the syllabus standards descriptors relevant to the task and the dimension/s being assessed (see Standards matrix).

The matrix is used as a tool for making judgments about the quality of students' responses to the instrument and is developed using the syllabus standards descriptors. Assessment is designed to allow students to demonstrate the range of standards (see Determining an exit result). Teachers give students an instrument-specific standards matrix for each assessment instrument.

Evidence

Evidence includes the student's responses to assessment instruments and the teacher's annotated instrument-specific standards matrixes. Evidence may be direct or indirect. Examples of direct evidence include student responses to assessment instruments or digital recordings of student performances. Examples of indirect evidence include student notes, teacher observation recording sheets or photographic evidence of the process.

Further guidance can be found in the QCE and QCIA policy and procedures handbook.

Conditions of assessment

Over a four-unit course of study, students are required to complete assessment under a range of conditions. (see Planning an assessment program).

Conditions may vary according to assessment. They should be stated clearly on assessment instruments and reflect the conditions stated for each technique.

Where support materials or particular equipment, tools or technologies are used under supervised conditions, schools must ensure that the purpose of supervised conditions (i.e. to authenticate student work) is maintained.

Assessment of group work

When students undertake assessment in a group or team, instruments must be designed so that teachers can validly assess the work of individual students and not apply a judgment of the group product and processes to all individuals.

3.2.1 Project

Purpose

This technique assesses a response to a single task, situation and/or scenario in a module of work that gives students authentic opportunities to demonstrate their learning. The student response will consist of a collection of **at least two** assessable components, one of which must be a product, demonstrated in different circumstances, places and times, and may be presented to different audiences, and through different modes.

In Visual Arts in Practice, one project must arise from community connections (see Underpinning factors).

Dimensions to be assessed

This assessment technique is to be used to determine student achievement in objectives from all of the following dimensions:

- Knowing and understanding
- Applying and analysing
- Creating and evaluating.

All objectives from each dimension must be assessed.

Types of projects

A project occurs over a set period of time. Students may use class time and their own time to develop a response. A project consists of a product component and **at least one** different assessable component from the following:

- written
- spoken
- multimodal.

The selected assessable components must contribute significantly to the task and to the overall result for the project. A variety of technologies may be used in the creation or presentation of the response.

Note: Spoken delivery of a written component, or a transcript of a spoken component (whether written, electronic or digital), constitutes one component, not two.

Examples of projects in Visual Arts in Practice include:

- develop and display sculptures (area of study) in the local council public parkland (community connections) to highlight environmental issues (context, purpose, audience); first: produce a sculpture (product component) made from recycled materials (medium); second: produce an annotated visual diary that explains how to curate the sculpture show (written component); use *Sculpture by the sea* as a guide: www.sculpturebythesea.com/exhibitions/bondi/information.aspx
- design and develop a wearable art piece (area of study, product component) for a wearable art evening for the school P&C (context, purpose, audience); include a press release (written component) and program for the event
- design and develop a mural (area of study and option, product component) for the local community centre (context, audience) based on the centre's brief (purpose); write a justification that explains how your work has met the brief (written component)
- create a vessel (area of study, product component) based on a specific culture and the symbols/patterns that relate to nature (context, purpose); the vessel will be a gift for a parent or other significant adult (audience); include an annotated visual diary that explains your design choices (multimodal component)
- design and produce backdrops (area of study and option) for the school musical (context, purpose and audience); include a submission that outlines the design with brief justifications for design choices (multimodal component)
- design and create a folio of works (product component) for use in merchandising to rebrand (purpose) an existing musical group or solo artist (context, audience); items may include CD cover, printed t-shirt and poster (area of study and options); develop a designer's manifesto that explains the design choices (written component)
- collaborate with the community (audience) to create a mural in a public space (area of study and option, product component) to raise awareness of a current community issue (context and purpose); in an interview with the teacher, explain the connections between the community, the issue, the space and the artwork (spoken component)
- design and create a craft item (area of study, product component) which could be sold at an art market or through an online market (community connections, context, purpose, audience); write a submission that outlines the choice of craft item and why it would sell (written component).

Written component

This component requires students to use written language to communicate ideas and information to readers for a particular purpose. A written component may be supported by references or, where appropriate, data, tables, flowcharts or diagrams.

Examples include:

- magazine or journal article
- informative essays
- reviews, e.g. artist's exhibition
- letters to the editor
- artist's statements
- design justifications.

Spoken component

This component requires students to use spoken language to communicate ideas and information to a live or virtual audience (i.e. through the use of technology) for a particular purpose.

Examples include:

- oral presentations
 - interviews
 - podcasts
- seminars.

Multimodal component

This component requires students to use a combination of at least two modes **delivered at the same time** to communicate ideas and information to a live or virtual audience for a particular purpose. The selected modes are integrated to allow both modes to contribute significantly to the multimodal component. Modes include:

- written
- spoken/signed
- nonverbal, e.g. physical, visual.

The multimodal component can be a presentation or non-presentation. Examples of presentations include delivery of a slide show, short video clip or webinar. An example of a non-presentation is a webpage with embedded media (graphics, images, audio or video).

A variety of technologies may be used in the creation or presentation of the component. Replication of a written document into an electronic or digital format does not constitute a multimodal component.

Product component

This component refers to the production of an artwork and will be the outcome of applying a range of cognitive, technical, physical and creative/expressive skills.

Product components involve student application of identified skill/s from the core topics.

Photographs of the product should be provided as evidence, together with an annotated instrument-specific criteria sheet.

Assessment conditions	Units 1–2	Units 3–4
Written component	400–700 words	500–900 words
Spoken component	1½ – 3½ minutes	2½ – 3½ minutes
Multimodal component <ul style="list-style-type: none"> • non-presentation • presentation 	6 A4 pages max (or equivalent) 2–4 minutes	8 A4 pages max (or equivalent) 3–6 minutes
Product component	Variable conditions Schools should consider the complexity of producing the product/artwork and should guide students accordingly. The number of products/artworks required should reflect the available time and resources, including cost. In most instances a single realised artwork would be appropriate.	
Further guidance		
<ul style="list-style-type: none"> • Allow class time for the students to effectively undertake each part of the project. Independent student time will be required to complete the task. • The required student responses should be considered in the context of the tasks — longer responses or a greater number of products are not necessarily better. • Implement strategies to promote the authenticity of student work. Strategies may include note-taking, visual diaries, drafting, referencing and/or teacher observation sheets. • Implement strategies to support any literacy requirements of the assessment including: <ul style="list-style-type: none"> – providing scaffolding that supports student development of the requisite knowledge, understanding and skills integral to completing the assessment – modelling a response – sharing a range of previous student responses and discussing why a particular grade was awarded – breaking the assessment into smaller parts, allowing students to compose sections before recombining it into a whole. This is especially useful if constructing a report – providing students with learning experiences in the use of appropriate communication strategies, including any generic requirements, e.g. referencing conventions – indicating on the assessment the dimensions and objectives that will be assessed, and explaining the instrument-specific standards matrix and how assessment decisions will be made. 		

3.2.2 Product

Purpose		
<p>This technique assesses the production of artworks and will be the outcome of applying a range of cognitive, technical, physical and creative/expressive skills.</p> <p>Product assessments involve student application of identified skill/s in media, technology and techniques across areas of study.</p>		
Dimensions to be assessed		
<p>This assessment technique is to be used to determine student achievement in objectives from all of the following dimensions:</p> <ul style="list-style-type: none"> • Knowing and understanding • Applying and analysing • Creating and evaluating. <p>Not every objective from each dimension needs to be assessed in.</p>		
Types of product		
Types of products include, but are not limited to:		
<ul style="list-style-type: none"> • animations • artist's books • assemblages • ceramic pieces • collages • costume and stage designs • decorative craft items, e.g. metal work • design folios • designs for built, public and environmental projects • digital image manipulation • drawings 	<ul style="list-style-type: none"> • etchings • fashion craft items, e.g. jewellery • films • functional craft products, e.g. woodwork • graphic designs • illustrations • installations • lino prints • merchandising portfolios • mixed media works • mono prints 	<ul style="list-style-type: none"> • multimedia works • murals • paintings • paper craft objects, e.g. papier-mâché • photographs • product designs • screen-prints • sculptures • stencil art • textile craft artefacts, e.g. weavings • wearable art pieces.
Supporting evidence		
<p>For moderation processes, it is not logistically appropriate or desirable to submit artworks. As the grade is based on the product itself, supporting evidence must be submitted. Product/s must be supported by photographic evidence of the realised artwork. The process of art-making may also include other evidence, for example:</p> <ul style="list-style-type: none"> • visual diary • folio • photographic evidence of the process. 		
Assessment conditions	Units 1–2	Units 3–4
	<p>Variable conditions</p> <p>Schools should consider the complexity of producing the product/artwork and should guide students accordingly. The number of products/artworks required should reflect the available time and resources, including cost. In most instances a single realised artwork would be appropriate.</p>	

3.2.3 Extended response

Purpose

This technique assesses the interpretation, analysis/examination and/or evaluation of ideas and information in provided stimulus materials. While students may undertake some research in the writing of the extended response it is not the focus of this technique.

Dimensions to be assessed

This assessment technique is to be used to determine student achievement in objectives from all of the following dimensions:

- Knowing and understanding
- Applying and analysing
- Creating and evaluating.

Not every objective from each dimension needs to be assessed.

Types of extended response

An extended response occurs over a set period of time. Students may use class time and their own time to develop a response. Students respond to a question or statement about the provided stimulus materials.

Stimulus material could include:

- art literature, including articles and magazines
- artist statements
- artworks
- community events
- community proposals
- digital spaces and forums
- environments, e.g. local, national or global natural or manmade spaces
- exhibitions
- gallery spaces
- installations
- movies
- public art project
- quotations from artists/philosophers/poets/composers/commentators
- written texts.

Written response

This response requires students to use written language to communicate ideas and information to readers for a particular purpose. A written response may be supported by references or, where appropriate, data, tables, flowcharts or diagrams.

Examples include:

- articles for magazines or journals
- essays, e.g. analytical, persuasive/argumentative, informative
- reviews, e.g. film, exhibition
- proposal, e.g. design proposal, curatorial proposal, public art proposal.

Spoken response

This response requires students to use spoken language to communicate ideas and information to a live or virtual audience (i.e. through the use of technology) for a particular purpose.

Examples include:

- oral presentations
- interviews
- podcasts
- seminars.

Multimodal response

This response requires students to use a combination of at least two modes **delivered at the same time** to communicate ideas and information to a live or virtual audience for a particular purpose. The selected modes are integrated to allow both modes to contribute significantly to the multimodal response. Modes include:

- written
- spoken/signed
- nonverbal, e.g. physical, visual.

The multimodal response can be a presentation or non-presentation. Examples of presentations include delivery of a slide show, short video clip or webinar. An example of a non-presentation is a webpage with embedded media (graphics, images, audio or video).

A variety of technologies may be used in the creation or presentation of the response. Replication of a written document into an electronic or digital format does not constitute a multimodal response.

Assessment conditions	Units 1–2	Units 3–4
Written	500–800 words	600–1000 words
Spoken	2–4 minutes	3–4 minutes
Multimodal <ul style="list-style-type: none">• non-presentation• presentation	8 A4 pages max (or equivalent) 3–5 minutes	10 A4 pages max (or equivalent) 4–7 minutes

Further guidance

- Establish a clear and unambiguous stimulus. Ensure that the assessment can be completed effectively within the stipulated conditions. The required length of student responses should be considered in the context of the tasks — longer is not necessarily better.
- Allow class time for students to effectively undertake each part of the assessment. Independent student time will be required to complete the task.
- Implement strategies to promote the authenticity of student work. Strategies may include note-taking, visual diaries, drafting, referencing and/or teacher observation sheets.
- Allow class time for students to effectively undertake each part of the project. Independent student time will be required to complete the task.
- The required student responses should be considered in the context of the tasks — longer responses or a greater number of products are not necessarily better.
- Implement strategies to support any literacy requirements of the assessment including:
 - providing scaffolding that supports students development of the requisite knowledge, understanding and skills integral to completing the assessment
 - modelling a response
 - sharing a range of previous student responses and discussing why a particular grade was awarded
 - breaking the assessment into smaller parts, allowing students to compose sections before recombining it into a whole
 - providing students with learning experiences in the use of appropriate communication strategies, including any generic requirements, e.g. referencing conventions.
- Indicate on the assessment the dimensions and objectives that will be assessed, and explain the instrument-specific standards matrix and how assessment decisions will be made.

3.2.4 Investigation

Purpose

This technique assesses investigative practices and the outcomes of applying these practices. Investigation includes locating and using information beyond students' own knowledge and the data they have been given. In Visual Arts in Practice, investigations involve research and follow an inquiry approach. Investigations provide opportunity for assessment to be authentic and set in lifelike contexts.

Dimensions to be assessed

This assessment technique is to be used to determine student achievement in objectives from all of the following dimensions:

- Knowing and understanding
- Applying and analysing
- Creating and evaluating.

Not every objective from each dimension needs to be assessed.

Types of investigations and responses

An investigation occurs over a set period of time. Students may use class time and their own time to develop a response. In this assessment technique, students investigate or research a specific question or hypothesis through collection, analysis and synthesis of primary and/or secondary data obtained through research.

Examples of investigations in Visual Arts in Practice include:

- investigation of the appropriateness of a particular medium for its use in the chosen art-making context (spoken)
- investigation and evaluation of artworks for inclusion in a catalogue for an upcoming themed exhibition (written)
- investigation of the work of a particular artist including an analysis and evaluation of their art-making techniques and processes (multimodal).

Written response

This response requires students to use written language to communicate ideas and information to readers for a particular purpose. A written response may be supported by references or, where appropriate, data, tables, flowcharts or diagrams.

Examples include:

- articles for magazines or journals
- essays, e.g. analytical, persuasive/argumentative, informative
- reports, which will normally be presented with section headings, and may include tables, graphs and/or diagrams, and analysis of data supported by references.

Spoken response

This response requires students to use spoken language to communicate ideas and information to a live or virtual audience (i.e. through the use of technology) for a particular purpose.

Examples include:

- oral presentations
- interviews
- podcasts
- seminars.

Multimodal response

This response requires students to use a combination of at least two modes **delivered at the same time** to communicate ideas and information to a live or virtual audience for a particular purpose. The selected modes are integrated to allow both modes to contribute significantly to the multimodal response. Modes include:

- written
- spoken/signed
- nonverbal, e.g. physical, visual.

The multimodal response can be a presentation or non-presentation. Examples of presentations include delivery of a slide show, short video clip or webinar. An example of a non-presentation is a webpage with embedded media (graphics, images, audio or video).

A variety of technologies may be used in the creation or presentation of the response. Replication of a written document into an electronic or digital format does not constitute a multimodal response.

Assessment conditions	Units 1–2	Units 3–4
Written	500–800 words	600–1000 words
Spoken	2–4 minutes	3–4 minutes
Multimodal <ul style="list-style-type: none">• non-presentation• presentation	8 A4 pages max (or equivalent) 3–5 minutes	10 A4 pages max (or equivalent) 4–7 minutes

Further guidance

- Establish a focus for the investigation, or work with the students to develop a focus.
- Allow class time for the students to effectively undertake each part of the investigation. Independent student time will be required to complete the task.
- The required length of student responses should be considered in the context of the tasks — longer is not necessarily better.
- Implement strategies to promote the authenticity of student work. Strategies may include note-taking, visual diaries, drafting, referencing and/or teacher observation sheets.
- Implement strategies to support any literacy requirements of the assessment including:
 - providing scaffolding that supports student development of the requisite knowledge, understanding and skills integral to completing the assessment
 - modelling a response
 - sharing a range of previous student responses and discussing why a particular grade was awarded
 - breaking the assessment into smaller parts, allowing students to compose sections before recombining it into a whole. This is especially useful if constructing a report.
 - providing students with learning experiences in the use of appropriate communication strategies, including any generic requirements, e.g. referencing conventions.
- Indicate on the assessment the dimensions and objectives that will be assessed, and explain the instrument-specific standards matrix and how assessment decisions will be made.

3.3 Exiting a course of study

3.3.1 Folio requirements

A folio is a collection of one student's responses to the assessment instruments on which exit results are based. The folio is updated when earlier assessment responses are replaced with later evidence that is more representative of student achievement.

3.3.2 Exit folios

The exit folio is the collection of evidence of student work from Units 3 and 4 that is used to determine the student's exit result. Each folio must include:

- four assessment instruments, and the student responses
- evidence of student work from Units 3 and 4 only
- at least two projects, with at least one arising from community connections
- at least one product (separate to an assessable component of a project)
- a student profile completed to date.

3.3.3 Exit standards

Exit standards are used to make judgments about students' exit result from a course of study. The standards are described in the same dimensions as the objectives of the syllabus. The standards describe how well students have achieved the objectives and are stated in the standards matrix.

The following dimensions must be used:

- Dimension 1: Knowing and understanding
- Dimension 2: Applying and analysing
- Dimension 3: Creating and evaluating.

Each dimension must be assessed in each unit, and each dimension is to make an equal contribution to the determination of an exit result.

3.3.4 Determining an exit result

When students exit the course of study, the school is required to award each student an A–E exit result.

Exit results are summative judgments made when students exit the course of study. For most students, this will be after four units. For these students, judgments are based on exit folios providing evidence of achievement in relation to all objectives of the syllabus and standards.

For students who exit before completing four units, judgments are made based on the evidence of achievement to that stage of the course of study.

Determining a standard

The standard awarded is an on-balance judgment about how the qualities of the student's responses match the standards descriptors in each dimension. This means that it is not necessary for the student's responses to have been matched to every descriptor for a particular standard in each dimension.

Awarding an exit result

When standards have been determined in each of the dimensions for this subject, Table 3 below is used to award an exit result, where A represents the highest standard and E the lowest. The table indicates the minimum combination of standards across the dimensions for each result.

Table 3: Awarding an exit result

Exit result	Minimum combination of standards
A	Standard A in any two dimensions and no less than a B in the remaining dimension
B	Standard B in any two dimensions and no less than a C in the remaining dimension
C	Standard C in any two dimensions and no less than a D in the remaining dimension
D	At least Standard D in any two dimensions and an E in the remaining dimension
E	Standard E in the three dimensions

Further guidance can be found in the QCE and QCIA policy and procedures handbook.

3.3.5 Standards matrix

	Standard A	Standard B	Standard C	Standard D	Standard E
Knowing and understanding	<p>The student work has the following characteristics:</p> <ul style="list-style-type: none"> comprehensive recollection of terminology and comprehensive explanation of art-making processes perceptive interpretation of information about concepts and ideas for a purpose proficient demonstration of art-making processes required for visual artworks. 	<p>The student work has the following characteristics:</p> <ul style="list-style-type: none"> thorough recollection of terminology and effective explanation of art-making processes thoughtful interpretation of information about concepts and ideas for a purpose effective demonstration of art-making processes required for visual artworks. 	<p>The student work has the following characteristics:</p> <ul style="list-style-type: none"> recollection of appropriate terminology and explanation of art-making processes interpretation of information about concepts and ideas for a purpose demonstration of art-making processes required for visual artworks. 	<p>The student work has the following characteristics:</p> <ul style="list-style-type: none"> variable recollection of terminology and variable explanation of art-making processes partial interpretation of information about concepts and ideas for a purpose partial demonstration of art-making processes required for visual artworks. 	<p>The student work has the following characteristics:</p> <ul style="list-style-type: none"> inconsistent recollection of terminology and inconsistent and superficial explanation of art-making processes superficial interpretation of information minimal demonstration of art-making processes.
	Applying and analysing	<p>The student work has the following characteristics:</p> <ul style="list-style-type: none"> purposeful and skilful application of art-making processes, concepts and ideas discerning analysis of visual art-making processes for particular purposes discerning use of language conventions and features to achieve particular purposes. 	<p>The student work has the following characteristics:</p> <ul style="list-style-type: none"> effective application of art-making processes, concepts and ideas effective analysis of visual art-making processes for particular purposes effective use of language conventions and features to achieve particular purposes. 	<p>The student work has the following characteristics:</p> <ul style="list-style-type: none"> application of art-making processes, concepts and ideas analysis of visual art-making processes for particular purposes use of language conventions and features to achieve particular purposes. 	<p>The student work has the following characteristics:</p> <ul style="list-style-type: none"> partial application of art making-processes, concepts and ideas partial analysis of visual art-making processes for particular purposes variable use of language conventions and features to achieve purposes.

	Standard A	Standard B	Standard C	Standard D	Standard E
Creating and evaluating	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:
	<ul style="list-style-type: none"> discerning evaluation of art-making processes, concepts and ideas generation of thoughtful plans and ideas with discerning decisions made creation of thoughtful communications that proficiently convey meaning for particular purposes. 	<ul style="list-style-type: none"> effective evaluation of art-making processes, concepts and ideas generation of effective plans and ideas with decisions made creation of effective communications that convey meaning for particular purposes. 	<ul style="list-style-type: none"> evaluation of art-making processes, concepts and ideas generation of plans and ideas with decisions made creation of communications that convey meaning for particular purposes. 	<ul style="list-style-type: none"> partial evaluation of art-making processes, concepts and ideas generation of partial plans, simplistic ideas and decisions creation of variable communications that convey meaning for purposes. 	<ul style="list-style-type: none"> superficial evaluation of art-making processes sporadic generation of superficial ideas creation of superficial communications.

4 Glossary

Term	Explanation
A	
aesthetic	specific artistic awareness, or a deep appreciation of the meaning of an artistic experience through intellectual, emotional and sensual response to a work of art; in Visual Arts, it refers to the philosophical theory or set of principles governing the idea of beauty at a given time and place
appropriate	fitting, suitable to the context
artist's statement	a verbal or written statement that is an explanation or often a reason or justification for the production of the artwork. It may also include acknowledgements and information about mediums and techniques. It may have references to other works, exhibitions, places or times. It may also explain how this work is a realisation or response to the artist's aesthetic.
C	
communications	whole written, visual, physical, digital or integrated texts that exploit language and/or art-making processes in its creation
comprehensive	detailed and thorough, including all that is relevant; of large content or scope
considered	formed after careful (deliberate) thought
D	
discerning	intellectual perception, showing good judgment to make thoughtful and astute choices, selected for value or relevance
E	
effective	meeting the assigned purpose
I	
inconsistent	not in keeping; not in accordance; incompatible, incongruous
M	
minimal	small, the least amount; negligible
module of work	<p>a module of work provides effective teaching strategies and learning experiences that facilitate students' demonstration of the dimensions and objectives as described in the syllabus</p> <p>A module of work:</p> <ul style="list-style-type: none"> • draws from relevant aspects of the underpinning factors • identifies relevant concepts and ideas, and associated subject matter from the core topics • provides an alignment between core subject matter, learning experiences and assessment.
multimodal	an assessment mode that uses a combination of at least two modes, delivered at the same time, to communicate ideas and information to a live or virtual audience, for a particular purpose; the selected modes are integrated to allow both modes to contribute significantly to the multimodal response

Term	Explanation
P	
partial	attempted, with evidence provided, but incomplete
perceptive	having or showing insight (and the ability to perceive or understand); discerning
processes	the systematic series of actions, operations or functions performed in order to produce something or to bring about a result; processes in Visual Arts include aesthetic, artistic, cognitive and creative processes
proficient	skilled and adept
purpose	the reason for engaging in art-making processes; the stimulus for the production of the artwork. The purpose is set within a visual arts study area and a particular context. The purpose establishes assessment requirements and the audience for which the artwork is produced.
R	
relevant	applicable and pertinent; has direct bearing on
S	
simplistic	characterised by extreme simplification, especially if misleading; oversimplified.
skilful	having practical ability; possessing skill; expert, dexterous, clever
skills	the abilities and capacities arising from knowledge, training or practice that are required in order to carry out activities or functions
sporadic	appearing, happening now and again or at intervals; irregular or occasional
successful	achieving or having achieved success or the assigned purpose
superficial	apparent and sometimes trivial
synthesis	assembling constituent parts into a coherent, unique and or complex entity
T	
technique/s	a way of carrying out a particular task, especially the execution or performance of an artistic work; the manner and ability with which an artist, employs the technical skills of their particular art or field of endeavour; the body of specialised procedures and methods used in any specific field
thoughtful	exhibiting or characterised by careful thought; done or made after careful thinking
thorough	carried out through or applied to the whole of something
U	
unit	a unit is 55 hours of timetabled school time, including assessment. A course of study will usually be completed over four units (220 hours).

Term	Explanation
V	
variable	liable or apt to vary or change; (readily) susceptible or capable of variation; mutable, changeable, fluctuating, uncertain
visual diaries	a collection of visual, written and collected materials with annotations that explicate an idea, focus, direction and/or decision

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Queensland Curriculum & Assessment Authority

PO Box 307 Spring Hill QLD 4004 Australia

Level 7, 154 Melbourne Street, South Brisbane

Phone: +61 7 3864 0299

Email: office@qcaa.qld.edu.au

Website: www.qcaa.qld.edu.au