Senior External Syllabus

Visual Art

Syllabus for the Senior External Examination

2006
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1. Rationale

“The Arts are fundamental resources through which the world is viewed, meaning is created, and the mind is developed.”

Elliot W. Eisner, Professor of Education and Art, Stanford University, 1997.

The world’s communication technologies are expanding. Visual information that is published, internet-transmitted, and digitised is increasing. To be a critical consumer and/or producer of arts works it is essential to know and understand how meanings are formed and “read”. This applies in various contexts — in leisure and in work.

Visual art is a powerful means by which candidates aesthetically make and communicate meaning from informed perspectives, through making, appraising, resolving and displaying artworks. This allows candidates to understand and acknowledge the role of visual art from diverse sociocultural and historical contexts.

Creativity, inventiveness and critical analysis are fundamental to the core learning. Visual art engages candidates in concept and enquiry-based learning. It encourages personal exploration while developing skills in the use of media and emerging technologies — encouraging divergent thinking and individual responses. Visual literacy contributes to creating “new” knowledges, to communicating meanings, and to forming connections between candidates’ lives and what influences them. Candidates actively solve complex problems and engage in higher-order thinking to make and express personal responses.

The processes of researching, developing and resolving in the objectives Making and Appraising focus on knowledge and understanding as being actively constructed by learners.

In Making artworks, candidates define and solve visual problems by using visual language and contexts. Making processes involve selecting, exploring, manipulating and exploiting materials, techniques and processes, in specific media areas to communicate meanings. Candidates resolve ideas by actively constructing meanings in imaginative, analytical and reflective ways, thus providing spiritual, intuitive, emotional and intellectual responses. These responses reveal idiosyncratic understandings and interpretations of sensory information and reflect candidates’ personal and cultural identities. The formal and informal display of artworks is inherent in the purpose of making artworks for an audience.

In Appraising artworks, candidates constantly investigate images and objects through synthesising information, evaluating meanings and justifying positions. This strengthens their understanding of the purpose and role of visual artworks in various cultures and societies. It develops candidates’ capacity to reflect critically on and challenge representations and perspectives of cultural values, beliefs and customs and to make informed judgments when ascribing aesthetic value to visual artworks.
2. Global aims

A subject developed from this syllabus aims to promote critical, cultural and aesthetic understandings through participation in the processes involved in the whole visual art experience.

Candidates of Visual Art should:

- make, appraise and display artworks, with confidence and individuality
- define and solve problems with the flexibility to negotiate and consider a variety of solutions and processes
- select, explore, manipulate and exploit the potential of materials, techniques, processes and technologies
- develop a personal aesthetic
- examine personal perspectives relating to historical, social, community, cultural, economic, political, environmental and vocational contexts
- make informed judgments and justify positions when critically analysing the aesthetic value of artworks
- acquire research skills
- demonstrate linguistic and non-linguistic responses
- value and develop an interest in diverse philosophies and methodologies
- understand the diverse role of arts workers and creative industries in cultures past, present and future
- be inclusive and appreciate multiple perspectives of artworks including Indigenous Australian and international references
- develop social and personal skills that promote confidence, and an informed lifelong engagement and enjoyment of visual art.
3. General objectives

3.1 Introduction

The objectives of the syllabus are in three categories, namely: Making, Appraising and Affective.

These objectives relate to the creative thinking and problem-solving processes involved in producing and appreciating artworks, the knowledge to be acquired, and the attitudes, values and feelings the syllabus aims to foster. The Making and Appraising objectives are linked to the exit criteria in section 6.2. Achievement of Affective objectives is not assessed in the external examination.

Processes involved in Making and Appraising

The interrelated processes of researching, developing and resolving are central to this syllabus and are used in Making and Appraising. The three processes are viewed as non-hierarchical and non-sequential and are expressed in Figure 1.

Figure 1: Relationships between researching, developing and resolving
3.2 Making

Making is the production of artworks that communicate thoughts, feelings, ideas, experiences and observations through sensory modes. The effects of past and present social and cultural contexts on the meanings and aesthetic values of artworks are considered. In Visual Art, the formulation of ideas, and the creating and thinking processes are at least as significant as the final product. Candidates should be able to demonstrate this objective through Visual literacy and Application.

Visual literacy involves communicating meanings through:
- researching, developing and resolving artworks to reflect a personalised aesthetic
- defining and solving problems relevant to a concept
- using visual language and contexts.

Application involves communicating meanings through applying knowledge and understanding when selecting, exploring and manipulating materials, techniques and processes through researching, developing and resolving.

3.3 Appraising

Appraising is the appreciation of artworks from past and present social and cultural contexts. Candidates consider artworks through a range of researching, developing and resolving experiences and should critically reflect on ideas about the various meanings, approaches and aesthetics of visual art. Candidates should be able to demonstrate this objective.

Appraising involves determining and communicating meanings through:
- demonstrating knowledge and understanding of artworks in contexts relating to concept and media
- analysing, evaluating, synthesising and justifying sensory information
- using suitable terminology, language and referencing conventions.

3.4 Affective

Affective objectives are concerned with attitudes, values and feelings. Candidates should demonstrate willingness to:
- value and be confident in, their own creative ability
- demonstrate a critical and sensitive awareness of expressive, functional and aesthetic qualities of the visual environment
- value the contribution of visual art workers
- value the diversity of forms of visual art in different cultures and contexts.
4. Organisation

4.1 Structure of the subject

4.1.1 Time allocation

Time allocation depends on the method of study. For teaching centres preparing candidates for the external examination, approximately 130 hours of contact time including formative assessment is recommended. Candidates who elect to study without systematic tuition must organise their time according to syllabus requirements and individual circumstances. The time allocation suggested for teaching centres provides a guide for effectively planning learning experiences.

4.1.2 Framework for study

Candidates’ understanding of the general objectives of Making and Appraising is developed through units of work and is supported by the essential processes of researching, developing and resolving.

A subject developed from the Visual Art External syllabus, is structured around units with learning experiences framed by the concept, focuses and media areas.

The concept is the organiser that directs candidate learning and integrates Making and Appraising. The concept, nominated by the chief examiner, is interpreted by candidates who engage in learning experiences that allow them to develop their own focuses for artworks with an understanding of related artworks from a range of social, cultural and historical contexts. The concept will be provided by the chief examiner and will include possible focuses in the annual Senior External Examination Handbook (available on the QSA website).

Focuses are candidate choices and ideas that define their interpretation/s and response/s to the concept. During the study candidates should progress through learning experiences that have specifically directed focuses, through to learning experiences selected and interpreted by candidates who then resolve works using their own focus/es.

Media areas are 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. Candidates should have the opportunity to Make and Appraise images and objects from a range of media areas. Media areas undertaken under examination conditions should be primarily two-dimensional and must meet the examination’s size conditions. Those media areas that are more useful for resolving artworks under examination conditions are indicated *.
Media areas

- ceramics
- costume and stage design*
- drawing*
- electronic imaging
- environmental design
- fibre arts
- graphic design*
- Installation
- painting*
- performance art
- photographic arts*
- printmaking
- product design*
- sculpture
- video and film.

Suggested strategies of study are summarised in table 1. The sequencing of learning experiences should ensure that candidates make increasingly independent selections of focuses and media areas.

Self-guided candidates should refer to section 5 for assistance in devising learning experiences.

Table 1: Suggested strategies for study

<table>
<thead>
<tr>
<th>Study in the subject is comprised of:</th>
<th>Early in the subject:</th>
<th>Later in the subject:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>the concept:</strong></td>
<td>Initially, candidates follow specifically directed activities that allow candidates opportunities for resolution. Later, candidates move towards greater independence in selecting and using materials and processes.</td>
<td>Candidates direct the processes of researching, developing and resolving when art making.</td>
</tr>
<tr>
<td>The concept is used when developing learning experiences that engage candidates in a range of visual art-making approaches and when critiquing related artworks from a variety of social, cultural and historical contexts.</td>
<td>Candidates explore a diverse range of artworks, visual art styles and philosophies relating to the concept.</td>
<td>Candidates find and study artworks that reflect diverse interpretations of the concept and justify this with reference to the works’ contexts and visual language.</td>
</tr>
<tr>
<td><strong>Focuses:</strong></td>
<td>Initially based on specific interpretations of the concept, strict frameworks are followed for candidate interpretation and exploration of selected focuses.</td>
<td>Candidates interpret the concept through which their focus or focuses are researched, developed and resolved.</td>
</tr>
<tr>
<td>Candidates interpret and explore these from the concept.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>media areas:</strong></td>
<td>These explorations involve closed and open-ended Making and Appraising learning experiences that reflect the processes of researching, developing and resolving. Candidates should use a diverse range of media areas and approaches that allow them to resolve artworks.</td>
<td>Candidates may use nominated media area/s or select the media area/s when researching, developing and resolving artworks that explore the focus/es.</td>
</tr>
<tr>
<td>Media areas and approaches to Making and Appraising visual art may be specifically nominated and undertaken by the candidate in response to the concept.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
4.1.3  Considerations for studying visual art

Consideration should be given to the sequencing, content and interrelatedness of information for study. Information should build to present a depth and breadth of cohesive experiences. This is to ensure that candidates engage in, and reflect on, philosophies and approaches that will challenge, motivate, and lead to increasing independence in the Making and Appraising of artworks.

This information should:

• take into account:
  − candidates’ aptitudes and interests
  − available facilities and resources
  − examination conditions

• introduce the concept and possible focus/es to candidates through a diverse range of:
  − artworks
  − art-making approaches
  − related philosophies

• provide opportunities for candidates to engage in:
  − learning experiences that interrelate Making and Appraising
  − perceptual and/or conceptual approaches
  − a variety of focuses that challenge understandings of what visual art is through interpretations of the concept
  − making independent decisions based on their own research about media areas that link the concept to focus/es
  − increasing depth of exploration of selected media and techniques
  − problem identification and solution
  − visual, spoken and written responses that develop critical awareness of their own and others’ artworks
  − exploration of multiple contexts, e.g. social, cultural, historical, environmental
  − a range of assessment instruments
  − ways of interpreting and applying their focus/es in practice examination situations.
5. Learning experiences

A learning experience is an activity designed to foster candidates’ learning and development. The interrelated processes of researching, developing and resolving underpin the learning experiences described in this section. They have been designed to develop a dynamic learning environment. Candidates are encouraged to experiment, to be innovative, imaginative and original to develop confidence in visual art Making and Appraising.

Sections 5.1, 5.2 and 5.3 provide possible ways to enhance candidates’ achievement of the general objectives.

Preparation for the examination

Strategies should be identified so candidates may efficiently use the time allocated for the examination. This is particularly important for Paper One.

Possible strategies include:

- working in media areas that meet examination conditions
- considering ways of translating ideas or approaches explored in three-dimensional media areas into two-dimensional approaches
- completing practice examinations so candidates develop efficient art-making approaches that allow their artworks to be resolved within time constraints
- identifying aspects of previous work that could be used as the basis of artworks completed under examination conditions
- considering how existing ideas, approaches, or artworks could be adapted to meet various concept-related stimuli
- identifying materials that would be relevant for Paper One in the resource container (see section 6).
5.1 **Learning experiences in Making**

Table 2: *Making* learning experiences in which candidates could participate

<table>
<thead>
<tr>
<th>Early in the subject</th>
<th>Later in the subject</th>
</tr>
</thead>
<tbody>
<tr>
<td>Observing, collecting, compiling and recording visual, verbal and sensory information and ideas from a variety of sources and contexts.</td>
<td>Continuing to observe, collect, compile and record visual, verbal and sensory information and ideas from specific sources and contexts.</td>
</tr>
<tr>
<td>Being exposed to personal, community and global concerns as a basis for the development of ideas and artworks.</td>
<td>Using personal perceptions, feelings and expressions to explore such issues as personal, community and global concerns as a basis for the development of ideas.</td>
</tr>
<tr>
<td>Exploring and experimenting with two- and three-dimensional and ephemeral media to give form to ideas, images, or symbols.</td>
<td>Continuing to explore and experiment with and exploit media to give form to ideas, images or symbols of special significance.</td>
</tr>
<tr>
<td>Exploring such visual elements as colour, line, texture, mass, light, etc. when transforming media.</td>
<td>Manipulating the visual elements when transforming media.</td>
</tr>
<tr>
<td>Translating ideas through media manipulation.</td>
<td>Translating and interpreting ideas through media manipulation to invent images and objects, developing understandings of style that become increasingly personal and selective when composing images and objects.</td>
</tr>
<tr>
<td>Using skills and techniques to explore and manipulate a diversity of materials.</td>
<td>Using skills and techniques to explore, manipulate and control selected materials.</td>
</tr>
<tr>
<td>Working with a variety of materials, media and technologies as well as experimenting to discover and explore their intrinsic qualities.</td>
<td>Working to the limitations of selected materials, media and technologies as well as experimenting to exploit their intrinsic qualities.</td>
</tr>
<tr>
<td>Using personal ideas to present artworks appropriate to a variety of contexts.</td>
<td>Using personal ideas, feelings and expressions to present artworks suitable for a variety of contexts.</td>
</tr>
<tr>
<td>Documenting working processes to record, analyse and evaluate the development and resolution of artworks.</td>
<td>Documenting working processes to record, analyse and justify the development and resolution of artworks.</td>
</tr>
</tbody>
</table>

At times, learning experiences relating to visual art-making and displaying may require candidates to develop and apply numerical and mathematical concepts and skills. These could include:

- comprehending basic concepts and terms underpinning number, space, volume, quantity, measurement
- calculating and applying basic mathematical procedures
- using computers
- using skills or applying quantitative concepts when presented with visual/structural/curatorial problems.
### 5.2 Learning experiences in Appraising

Table 3: Appraising learning experiences in which candidates could participate

<table>
<thead>
<tr>
<th>Early in the subject</th>
<th>Later in the subject</th>
</tr>
</thead>
<tbody>
<tr>
<td>Observing, collecting, compiling and recording visual, verbal and sensory information and ideas from a variety of sources and contexts.</td>
<td>Observing, collecting, compiling and recording visual, verbal and sensory information and ideas from a variety of sources and contexts.</td>
</tr>
<tr>
<td>Documenting ideas, media, techniques and processes to assist in describing, analysing and interpreting visual artworks.</td>
<td>Reflecting on ideas, media and techniques, processes etc. when describing, analysing, interpreting and judging visual artworks.</td>
</tr>
<tr>
<td>Discussing the arts and learning skills necessary for appraising the styles, subject matter, composition and purpose of artworks.</td>
<td>Participating in critical discourse about the arts when appraising the styles, subject matter, composition, context, artists' intentions and purposes of artworks.</td>
</tr>
<tr>
<td>Making judgments and expressing personal opinions when ascribing value to visual art.</td>
<td>Making informed judgments and justifying personal opinions when ascribing value to visual art.</td>
</tr>
<tr>
<td>Developing appropriate language and terminology when responding to sensory information such as the visual, tactile, spatial, aesthetic and kinaesthetic qualities of artworks.</td>
<td>Using suitable language and terminology when responding to sensory information such as the visual, tactile, spatial, aesthetic, kinaesthetic qualities of artworks.</td>
</tr>
<tr>
<td>Exploring the meanings that can be communicated through visual symbols, objects and imagery.</td>
<td>Critically appraising the meanings that can be communicated through visual symbols, objects and imagery.</td>
</tr>
<tr>
<td>Investigating, analysing and interpreting the visual art of different cultures and societies.</td>
<td>Investigating, analysing, interpreting and evaluating visual art in relation to the personal, social, cultural and historical contexts of production.</td>
</tr>
<tr>
<td>Examining the meanings and values of visual art in different cultures and societies.</td>
<td>Understanding the meanings and values of visual art in different cultures and societies.</td>
</tr>
<tr>
<td>Considering the roles of artists and critics and the purpose and intent of artworks in societies.</td>
<td>Considering the roles of artists and critics and the purpose and intent of artworks in societies and discussing reasons for changing values.</td>
</tr>
<tr>
<td>Understanding how artists can challenge or reinforce values through making and presenting artworks.</td>
<td>Understanding how artists can challenge, reinforce or invent values through making and presenting artworks.</td>
</tr>
<tr>
<td>Exploring the links between visual art, other art forms and other areas of the curriculum.</td>
<td>Visiting galleries, artist-run spaces, studios, artist collectives, offices of visual art organisations, urban and rural environments.</td>
</tr>
</tbody>
</table>

Language is a means by which meaning is constructed, shared and communicated. Visual Art discourse is the language that is used when listening, speaking, reading and writing about visual art. Exploring and challenging representations and stereotypes embodied in other discourses, e.g. gender, race, religion and politics, are intrinsic to the appreciation of artworks.

Candidates should:
- use suitable and effective language (visual, written, oral) for different audiences
- select and sequence information
- use specialised vocabulary and terminology
- use the conventions of grammar, spelling, punctuation and layout
• use recognised referencing conventions, e.g. Harvard, Oxford
• be familiar with both the format and the language of assessment instruments.

Table 4: Suggestions for developing facility with language

| Drawing upon sources of information, such as: |
| observations, demonstrations, experiments, discussions, lectures, interviews, galleries, exhibitions, books, catalogues, computer software, journal articles, magazines, newspapers, broadcast media, advertisements, videos or films, world wide web. |

| Using language for the purposes of, for example: |
| developing an idea, expressing a personal aesthetic, devising symbolism, embellishing own and others’ images, designing a product, describing a process, interpreting and analysing images/objects, explaining a relationship, narrating a visual story, evaluating an argument, synthesising information, justifying a position, researching concepts/focuses, reporting results, formulating a hypothesis, giving instructions, arguing a proposition, proposing action, interpreting a theory, persuading. |

| Presenting information in ways such as: |
| sketches, photographs, commentary on resolved images/objects, artist’s statement of intent, extended writing, short responses, letters, reviews, oral presentations, seminars, demonstrations, web pages, CD-ROM, interviews, visual journal notes, critiques. |

5.3 Learning experiences in the media areas

Each of the following media areas are overviews of knowledge, skills, techniques and processes and are not to be viewed as distinct visual art disciplines. Each area has flexible boundaries and therefore this syllabus fosters inter-media techniques, approaches and applications.

Candidates should make and appraise within, across and through media areas that will include and enrich their personal cultures and philosophies. Inclusion of past and present contexts and a diversity of cultures are essential.

Consideration of three dimensional artworks for the examination

Candidates should be aware at the outset that some of the media areas are relevant to undertake while studying but not as resolved artworks in an examination situation. Candidates are welcome to resolve three-dimensional artworks during study. If they decide to make such artworks, they should consider how three-dimensional artworks could be translated into two-dimensional artworks or low relief if relevant under examination conditions. The media areas that follow mention specific ways of considering how three-dimensional artworks completed during study can be used in responding in the examination.
Ceramics
Learning experiences may involve candidates in research, development and resolution of ideas related to ceramics. For example, candidates could consider the intrinsic qualities of clay, glazes/slips, firing cycles and construction techniques.
Approaches to ceramics could be utilitarian, expressive, sculptural, decorative or ephemeral and could include such techniques as modelling, casting, assembling, throwing, carving, surface manipulation as glazing, carving, burnishing, sgraffito, slip and essays, critiques and reviews.
Responses developed from this media area in the examination could be:
• manipulation/presentation of photographs of three-dimensional work
• use of small tiles, embossed, low relief, as a mould
• rubbings
• digital photos manipulated digitally
• still life.

Costume and stage design
Learning experiences may involve candidates in research, development and resolution of ideas related to costume and stage design. Candidates could, for example, consider conventional and unconventional media such as pen, pencil, felt-tip markers, air brush, paint, ink, electronic imaging, photography, fabrics, timber, cardboard, plastic, found objects and ephemera (such as live flowers, soap bubbles, body paint).
Approaches to costume and stage design could be two-dimensional or three-dimensional, and could include understanding performance and performance spaces, sketches, drawings, designs, plans, image creation, construction, modification, assemblage, computer and photocopy images, multimedia explorations, essays, critiques and reviews.
Responses developed from this media area in the examination could be:
• fashion sketches, costume ideas, swatches, props
• details of accessories
• finished fashion drawings
• design of a stage set
• two-dimensional collage piece using fabrics and materials previously worked with
• lighting and design plans incorporated into art work
• story-boards
• art work based on materials used in class in related themed work
• marketing and promotional sketches
• materials and posters for publication.

Drawing
Learning experiences may involve candidates in research, development and resolution of ideas related to drawing. Candidates could consider the qualities of conventional and unconventional media such as graphite, pastel, felt-tip markers, air brush, collage, found objects, montage, charcoal, ink, watercolour, fibres, light, electronic imaging, paint, wax and wire.
Approaches to drawing could be two-dimensional or three-dimensional, subjective, objective, non-objective, informational, schematic, pictorial, essays, critiques or reviews.

Responses developed from this media area in the examination could be:

- sketches
- cartoons
- illustrations
- designs
- plans
- maps
- collage
- montage
- frottage.

**Electronic imaging**

Learning experiences may involve candidates in research, development and resolution of ideas related to electronic imaging. Candidates could consider the technical characteristics of electronic media such as computer imaging, lasers, telecommunications, photocopiers, facsimile, etc.

Approaches to electronic imaging could include image enhancement, creation, modification, manipulation, animation, scanning, digitisation, photocopying, documenting, narrating, multimedia exploration, appropriation, virtual reality, interactive TV etc., essays, critiques and reviews.

Responses developed from this media area in the examination could be:

- drawings
- product and graphic design plans
- photocopies, facsimiles, electronic mail manipulations
- collage reconstruction.

**Environmental design**

Learning experiences in environmental design may involve candidates in research, development and resolution of ideas related to the natural and built environment. Candidates could consider their environment in emotional, sensory and qualitative terms as a means of developing a sense of concern for both private and public realms, natural and built environments and the relationships of humans to their surroundings.

Approaches to environmental design could include experiencing the perceptual, expressive, ecological, historical and cultural domains of the human environment; analysing, designing and modifying environments, architectural design, interior design, landscapes design, town planning, essays, critiques and reviews.

Responses developed from this media area in the examination could be:

- sketches
- drawings
- plans
- mental or cognitive maps
- analytical/evaluative/comparative drawings
- slide/film/video programs.
**Fibre art**

Learning experiences may involve candidates in research, development and resolution of ideas related to fibre art. Candidates could consider the surface and tactile qualities of conventional and unconventional media such as fibres, textiles and mixed media such as paper, cotton, silk, wool, metal, wood, wire, paint, dye, wax, plastic and synthetics.

Approaches to fibre art could include printing, dyeing, weaving, constructing, assembling, moulding and casting, sculpture, body-wearable visual art, murals, visual art in public spaces, installations, essays, critiques and reviews.

Responses developed from this media area in the examination could include:

- constructing
- assembling
- reassembling paper designs
- two-dimensional weaving.

**Graphic design**

Learning experiences may involve candidates in research, development and resolution of ideas related to graphic design. Candidates could consider conventional and unconventional media such as graphite, pastel, pen and ink, watercolour, gouache, felt-tip markers, collage, airbrush, montage, photocopying, computer images, printmaking, vinyl and plastics.

Approaches to graphic design can be two-dimensional or three-dimensional, and could include freehand drawing, rendering, pictorial, orthographic, appropriation, image transfer, photocopying, electronic imaging and image processing, construction, modelling etc. essays, critiques and reviews.

Responses developed from this media area in the examination could be:

- illustration
- animation studies
- information design
- advertising design and layout
- display and presentation
- exhibition design
- packaging
- posters
- billboards
- magazines
- signs
- typography.
Installation

Learning experiences may involve candidates in research, development and resolution of ideas. Candidates could consider the interdisciplinary potential of installation, selecting, constructing, assembling, combining conventional and unconventional media and visual art forms such as drawing, painting, video, film, sculpture, found objects, electronic media, sound, movement, light and ephemera.

Approaches to installation could involve construction or alteration of spaces or environments that may be site-specific, transient, working in private or public realms such as personal environments, conventional and unconventional “gallery” spaces, interiors and exteriors of buildings, corporate foyers, shopping centres, parks, streets, suburbs, schools, classrooms, essays, critiques and reviews.

Responses developed from this media area in the examination could be:
- manipulation of photos to infer installation
- reworking of photos
- drawings
- collage
- montage.

Painting

Learning experiences may involve candidates in research, development and resolution of ideas related to painting. Candidates could consider conventional and unconventional media such as water-based and oil-based paints, inks, substances of varying viscosity, fluidity and plasticity on grounds and supports such as canvas, paper, wood, masonite, metal, glass, plastic, leather, plaster, gesso and glue.

Approaches to painting could be two-dimensional and three-dimensional, subjective, objective, non-objective, informational, schematic, pictorial, conceptual, essays, critiques and reviews.

Responses developed from this media area in the examination could be:
- paintings
- sketches
- cartoons
- illustrations
- designs
- murals
- artists’ books
- collage.
Performance art

Learning experiences should involve candidates in research, development and resolution of ideas related to performance art. Candidates could consider the interdisciplinary nature of performance in this context using the body and other data in participatory projects that involve the audience.

Approaches to performance art could include cross-disciplinary investigations which broaden interpretations, challenge boundaries and make links in the arts; visual, literary, dramatic, dance, movement, music, sound, ephemeral, electronic, essays, critiques, reviews. They could be site-specific or transient works such as body art, ritual, political, technological performances using the body and, for example, voice, words, sounds, smells, tastes, actions, movement, sets, props and costumes.

Responses developed from this media area in the examination could be:

- drawings
- paintings
- collage
- montage.

Photographic art

Learning experiences may involve candidates in research, development and resolution of ideas related to photography as visual art. Candidates could consider, for example, the qualities of such light-sensitive materials as photographic paper, emulsion, film, orthofilm, to capture and manipulate photographic images on conventional and unconventional surfaces and objects.

Approaches to photography could be two-dimensional, three-dimensional and ephemeral, and could include photograms, photographs, developing, printing, manipulating, enhancing, colouring, fashion, journalistic, landscape, portraiture, still life, documentation, representation and symbolism.

Responses developed from this media area in the examination could be:

- advertising and promotion sketches
- illustrations of technical approaches
- photographic essay
- montage
- collage.

Printmaking

Learning experiences may involve candidates in research, development and resolution of ideas related to printmaking. Candidates could consider the characteristics of image replication through conventional and unconventional media such as stone, wood, lino, masonite, metals, plastic, clay, inks, paints, air brush, emulsions, photocopying and electronic imaging.

Approaches to printmaking could be two-dimensional or three-dimensional, utilitarian, expressive, decorative, sculptural or ephemeral and could include mono printing, embossing, screen printing, relief, intaglio, lithograph, electronic imaging, and such techniques as paper,
lacquer stencils, light-sensitive emulsions, woodcut, masonite cut, linocut, collograph, dry point, mezzotint, etching, aluminium, paper, stone, litho print, essays, critiques and reviews.

Responses developed from this media area in the examination could be:

- mono prints
- print editions inked or embossed
- fabric prints
- clothing designs
- corporate image design
- posters
- billboards.

**Product design**

Learning experiences may involve candidates in research, development and resolution of ideas related to product design. Candidates could consider product exploration from a complex thematic base rather than an object focus and the needs and desires for products through customer focus and the consumer in the marketplace.

Approaches to product design could be two-dimensional or three-dimensional, and could include a history of industrial design, human environment design, ergonomic studies, computer-aided industrial design, design construction, graphic presentation, product research, market research, essays, critiques and reviews.

Responses developed from this media area in the examination could be:

- product evaluation
- models
- mock-ups
- small-scale prototypes.

**Sculpture**

Learning experiences may involve candidates in research, development and resolution of ideas related to sculpture. Candidates could consider conventional and unconventional media such as wood, glass, metal, stone, clay, fibre, wire, paper, found objects, plastics, water and concrete.

Approaches to sculpture could be static, kinetic or ephemeral, and could include modelling, casting, carving, construction, assemblage, installation, performance, essays, critiques and reviews.

Responses developed from this media area in the examination could be:

- manipulation/presentation of photographs of three-dimensional work
- use of small tiles, embossed, low relief, as a mould
- rubbings.
**Video and film**

Learning experiences may involve candidates in research, development and resolution of ideas related to video and film as visual art. Candidates could consider the construction and manipulation of filmic images in an experimental visual art context and such technologies as super-8, video and electronic imaging.

Approaches to video and film could include script development, filming, editing, soundtracks, documentation, representation, illusion, symbolism, animation, narration, dramatisation, designing titles, electronic image creation, enhancement processing, essays, critiques and reviews.

Responses developed from this media area in the examination could be:

- photographic manipulations
- photographic montage
- negative deconstruction/reconstruction.
6. Assessment

6.1 Summative assessment

6.1.1 Format of the external examination

The examination consists of two papers:

- Paper One, of up to four hours, where candidates produce an artwork
- Paper Two, of up to two hours, where candidates respond in written form, to questions.

For each paper, ten minutes will be allowed for perusal.

Computers are not allowed in this examination.

Each year, the chief examiner will confirm the length of each examination paper and provide advice to candidates about additional conditions or equipment, materials, required readings, or the like, that will be required for the examination.

6.1.2 Structure and requirements of each paper

PAPER ONE: 10 minutes perusal, up to 4 hours working time

Format

Paper One is a practical examination that will require the creation of an artwork in response to a concept. Candidates and teaching centres will be advised of the particular concept in the annual Senior External Examination Handbook. The candidate, in response to this concept, is to collect a variety of resources. These resources are to be brought to the examination room in a resource container.

Candidates who have nominated for the Visual Art external examination will be sent the resource container by mid-September of the year of their examination. The size of the container determines the quantity and type of resources, for example: collections of actual objects as well as clippings, comments, drawings, maps, photocopies, photographs, plans, prints, reflections on art and life, sketches, working documentations. The resources may serve as stimuli or be included in the artwork itself.

In addition to the resource container candidates may take into the examination room a separate container of art media which should be relevant for the resolution of two-dimensional responses.

On the day of the examination, candidates will have an opportunity to respond to questions and visual stimuli relating to the concept. The artwork is to be created using the candidate’s resources and art media.

Candidates may use one artwork booklet and/or A2-size art paper to present the resolved artwork/s. Working ideas must be submitted in the artwork booklet.

The artwork/s can be in the form of:

(a) an artwork in the booklet that may incorporate selected resources
OR

(b) a two-dimensional (i.e. flat) artwork that may incorporate two-dimensional resources, using the A2 art paper. Working ideas must be done in the artwork booklet.

OR

(c) both (a) and (b)

Candidates may include a rationale for their interpretation of the concept. This rationale should be included in the artwork booklet that will be packaged into the resource container. The two-dimensional A2 artwork (if applicable) will be packaged separately. Candidates can keep their unused resources.

Media specifications:

• Candidates must work within the confines of a flat working surface approximately 1.5 sq m. Candidates should note that the working surface could consist of two or more desks pushed together.
• Materials used by candidates cannot be of a type that would distract other candidates.
• Techniques used must not produce a noise level higher than is acceptable in general examination conditions.
• Candidates should consider the drying time of glues and paints to prevent damage to work when packaged and transported.
• No dangerous or perishable items are to be included.

PAPER TWO: 10 minutes perusal, 2 hours working

Format: Part A

• Short answer responses to a range of visual stimuli and questions. These questions may take the form of multiple-choice questions, matching/classification, sentence completion and definition of terms.

Format: Part B

• A written response (400–600 words) to a question selected from several questions relating to a predetermined concept. The concept will be outlined for candidates in the annual Handbook for the Senior External Examination.
6.2 Exit criteria

In Visual Art, judgments made about candidate achievement in the general objectives of Making and Appraising contribute to the level of achievement. The exit criteria are derived from the general objectives of the course.

The criteria for the Making objective are Visual literacy and Application.

• Visual literacy involves communicating meanings through:
  − developing and resolving artworks to reflect a personalised aesthetic
  − defining and solving problems relevant to the concept
  − using visual language and contexts.

• Application involves communicating meanings through applying knowledge and understanding when selecting, exploring and manipulating materials, techniques and processes through developing and resolving.

The criterion for the Appraising objective is Appraising:

• Appraising involves determining and communicating meanings through:
  − demonstrating knowledge and understanding of artworks in contexts relating to the concept and media
  − analysing, evaluating, synthesising and justifying sensory information
  − using suitable terminology, language and referencing conventions.

Thus, derived from the general objectives of Making and Appraising, there are three criteria:

• Visual literacy
• Application
• Appraising.

6.3 Special consideration

Under certain circumstances, special arrangements or consideration may be available to candidates for the Senior External Examination. The special consideration provisions are detailed in the annual Handbook for the Senior External Examination, available on the QSA website at www.qsa.qld.edu.au/testing/extern-exams/handbook.html.

Missing an examination for any reason cannot be the basis for an application for special consideration.
6.4 Awarding levels of achievement

The chief examiner will award each candidate who sits the examination a level of achievement from one of the five categories:

- Very High Achievement (VHA)
- High Achievement (HA)
- Sound Achievement (SA)
- Limited Achievement (LA)
- Very Limited Achievement (VLA).

The process of arriving at a judgment about a candidate’s responses to examination questions is essentially a process of matching the candidate’s responses against the syllabus standards associated with exit criteria. A level of achievement that best describes the pattern of performance in each criterion across the examination as a whole is then awarded.

Information about how scripts are assessed is provided in the annual Handbook for the Senior External Examination, available on the QSA website www.qsa.qld.edu.au/testing/extern-exams/.

The level of achievement will be based on the exit standard for each of the three criteria Making: Visual literacy, Making: Application, and Appraising. The criteria are derived from the general objectives and are described in section 3. The standards associated with the three exit criteria are described in Table 6.

When standards have been determined for each of the three criteria, the following table is used to determine the level of achievement, where $A$ represents the highest standard and $E$ the lowest.

<table>
<thead>
<tr>
<th></th>
<th>The candidate must achieve a Standard $A$ in any two exit criteria and no less than a Standard $B$ in the remaining criterion</th>
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<tbody>
<tr>
<td>VHA</td>
<td>The candidate must achieve a Standard $A$ in any two exit criteria and no less than a Standard $B$ in the remaining criterion</td>
</tr>
<tr>
<td>HA</td>
<td>The candidate must achieve a Standard $B$ in any two exit criteria and no less than a Standard $C$ in the remaining criterion</td>
</tr>
<tr>
<td>SA</td>
<td>The candidate must achieve a Standard $C$ in any two exit criteria and no less than a Standard $D$ in the remaining criterion</td>
</tr>
<tr>
<td>LA</td>
<td>The candidate must achieve a Standard $D$ in any two exit criteria</td>
</tr>
<tr>
<td>VLA</td>
<td>The candidate must achieve a Standard $E$ in at least two criteria</td>
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Table 6  Standards associated with exit criteria

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<tr>
<td><strong>Making: Visual literacy</strong></td>
<td>The candidate: • develops and resolves individualised artworks, reflecting a developed personalised aesthetic • defines and solves complex problems relevant to the concept • uses visual language and contexts to construct and effectively communicate intended meanings.</td>
<td>The candidate: • develops and resolves individualised artworks, reflecting a personalised aesthetic • defines and solves problems relevant to the concept • uses visual language and contexts to construct and communicate intended meanings.</td>
<td>The candidate: • develops and resolves individualised artworks • defines and solves problems relevant to the concept • uses visual language and contexts to reproduce meanings.</td>
<td>The candidate: • develops artworks • solves problems relevant to the concept • uses images and/or objects and contexts.</td>
<td>The candidate: • copies ideas and information • explores simple problems • uses images and/or objects.</td>
</tr>
<tr>
<td><strong>Making: Application</strong></td>
<td>The candidate: • applies knowledge and understanding when selecting, exploring, manipulating and exploiting materials, techniques and processes.</td>
<td>The candidate: • applies knowledge and understanding when selecting, exploring and manipulating materials, techniques and processes.</td>
<td>The candidate: • applies knowledge when selecting and using materials, techniques and processes.</td>
<td>The candidate: • selects materials and uses techniques and processes.</td>
<td>The candidate: • uses materials and techniques.</td>
</tr>
<tr>
<td><strong>Appraising: Appraising</strong></td>
<td>The candidate: • demonstrates a depth of knowledge and understanding of artworks in contexts, related to the concept and media used • synthesises information effectively through analysis and interpretation to evaluate meanings when justifying positions • uses and applies relevant terminology, and language conventions consistently and accurately.</td>
<td>The candidate: • demonstrates relevant knowledge and understanding of artworks in contexts, related to the concept and media used • synthesises information through analysis and interpretation to evaluate meanings when justifying positions • uses and applies relevant terminology, and language conventions consistently.</td>
<td>The candidate: • demonstrates relevant knowledge and some understanding of artworks including the media used • describes and interprets meaning and gives an opinion • uses relevant terminology, and language conventions.</td>
<td>The candidate: • can identify the media used in the artworks • describes and classifies artworks • occasionally uses relevant terminology and language conventions.</td>
<td>The candidate: • can identify artworks • describes artworks • uses some language conventions.</td>
</tr>
</tbody>
</table>
7. Resources

7.1 QSA website

The QSA website provides essential resources for all candidates for the Senior External Examination. The website address is www.qsa.qld.edu.au/testing/extern-exams/index.html or go to www.qsa.qld.edu.au > Testing > Senior External Examination.

The following information (current at time of printing) is available:

Senior External Examination Handbook:

- the handbook gives information about
  - how to nominate to sit the examinations
  - teaching centres that provide tuition for the subjects
  - examination timetable
  - important dates relating to the Senior External Examination.

Subject resources

The syllabus and examination papers for the previous three years are available.

Notices to candidates

Information is provided by chief examiners to help candidates prepare for the examination.

Notices to teaching centres

Information is provided by chief examiners to help tutors and candidates prepare for the examination.

7.2 Bookshops

American Book Store, 173 Elizabeth Street, Brisbane, 4000.
  Telephone (07) 3229 4677. Fax 3221 2171

Folio Books, 80 Albert Street, Brisbane, 4000.
  Telephone (07) 3221 1368. Fax 3220 0098

McGills’ Technical Books, 161–163 Elizabeth Street, Brisbane, 4000.
  Telephone (07) 3221 9939. Fax 3236 2446

Queensland Art Gallery Bookshop, PO Box 3686, South Brisbane 4101.
  Telephone (07) 3840 7290. Fax 3844 8865.
7.3 General texts


Aesthetics and Art Criticism: The role of emotion in art, Hoffert, B. 1997, Addison Wesley Longman Australia Pty Ltd. ISBN 0582807875


Angels, Archangels, and All the Company of Heaven, Knapp, G. 2000, Prestel from Peribo Pty Ltd, Mount Kuring-Gai, NSW. ISBN 3791322311


Art in Diversity, Hoffert, B., Wingate, J., Bak, H. & Modesti, A. 1995, Addison Wesley Longman Australia Pty Ltd. ISBN 0582803624


The Art of Modernism: Art, culture and society from Goya to the present day, Bocola, S. 2000, Prestel from Peribo Pty Ltd, Mount Kuring-Gai, NSW. ISBN 3791321463


Australian Perspectives on Art: An issues-based approach, Mancini, A. 1995, Addison Wesley Longman Australia Pty Ltd. ISBN 0582804388


Contemporary Art in Asia, Asia Society Galleries 1996, G+B Arts International, distributed by Craftsman House, Level 1, 20 Barcoo Street, Roseville, NSW 2069. ISBN 0878480838


History of Indian and Indonesian Art, Coomaraswamy, A. 1985, Dover, New York.

HSC Artexpress: A selection of outstanding works from the HSC Examination in Visual Art, Board of Studies, New South Wales, PO Box 460, North Sydney.


An Illustrated Encyclopaedia of Traditional Symbols, Cooper, J. 1978, Thames & Hudson, Ltd. Hampshire. ISBN 0500271259


Islands: Contemporary installations, National Gallery of Australia 1996, Thomas and Hudson (Australia) Pty Ltd, Port Melbourne. ISBN 0642130558


7.4 Journals

Australian Art Education, Journal of the Australian Institute of Art Education (AIAE), University of Wollongong. ISSN 10321942, published three times per year.

Art Asia Pacific, issued quarterly, G+B Arts International, Fine Arts Press, Tower A, Level 1, 112 Talavera Road, North Ryde, NSW 2113. ISSN 10393625

Art Monthly Australia, Canberra School of Art, GPO Box 804, Canberra, ACT 2601

Contemporary Visual Art, bimonthly from the UK, G+B Arts International, Fine Arts Press, Tower A, Level 1, 112 Talavera Road, North Ryde, NSW 2113. ISSN 09686711

Isabout, Journal of the professional art educator, Queensland Art Teachers’ Association (QATA), PO Box 5172 West End Qld 4101

Mythosphere: A journal for image, myth and symbol, four issues per volume edited by W. Doty, Craftsman House, G+B Arts International, Fine Arts Press, Tower A, Level 1, 112 Talavera Road, North Ryde, NSW 2113. ISSN (issue 3) 9057005670; (issue 4) 9057005689

Visual Art and Culture: An international journal of contemporary art, biannual, G+B Arts International, Fine Arts Press, Tower A, Level 1, 112 Talavera Road, North Ryde, NSW 2113. ISSN 10266402

YAQ Papers, a collection of essays investigating youth arts and cultural development, Youth Arts Queensland, GPO Box 2855, Brisbane, Qld 4001
7.5 Software

*Art Gallery* 1998, VEA, 111 Mitchell Street, Bendigo, Victoria, 3550.
Telephone 1800 034 282. Presents the art collection of the National Gallery in London and allows the user to witness techniques of the great artists.

*Moorditj: Australian Indigenous Cultural Expressions* 1998, (CD-ROM), VEA, 111 Mitchell Street, Bendigo, Victoria, 3550. Telephone 1800 034 282. Celebrates the work of 110 artists from around Australia, with their biographies and the issues that motivate them; includes more than 300 artworks.


7.6 Teaching and learning resources


*Writing About Art*, Hirsh, E. 1996, Addison Wesley Longman Australia Pty Ltd. ISBN 0582804132

7.7 Videos

*The Art of Place: An Asian–Australian art exchange* (26 minutes), Video Classroom, 572a St Kilda Road, Melbourne, 3004.

*From VEA, 111 Mitchell Street, Bendigo Victoria 3550*
Telephone 1800 034 282

*A Matter of Identity* (34 minutes) 1994. Four Aboriginal artists talk about their work as artists.

*Aboriginal Art: Yesterday and today* (27 minutes) 1996. Examines the work of four artists against the backdrop of their heritage and beliefs.

*Student Art: A case study* (17 minutes) 1996. Profiles student photographer Holly Cole, who won the Victorian Government’s 1994 Premier’s Award for studio art.

*Women’s Art and Feminism 1970–1994* (30 minutes) 1994. Traces the recent history of women’s art; considers the various attitudes towards feminism and the role of gender in art; features 10 women artists.

*Women Artists series* (108 minutes) 1982. Fifty artists — their lives, ideas and work plus a catalogue of their artwork are provided in this series.
Workbooks, Diaries and All That (20 minutes) 1996. Profiles three high-achieving student artists, each of whom keeps a journal and works with different media; illustrates how candidates use their journals to develop ideas from concept to completed work, explore alternatives, monitor progress and critique works.

From VC Media Pty Ltd, 572a St Kilda Road Melbourne 3004, Telephone (03) 9510 3600

Ghosts, Angels and Suburbia: four contemporary Australian Artists (25 minutes). The artists speak about their methods, motivations and influences and their exhibitions and studios are shown.


Creating an Australian Icon: The Rip Curl logo — A graphic communication case study (20 minutes). Traces the evolution of the company’s marketing imagery.

Logos and Labels: Australian textiles and design (20 minutes). Explores the growing demand for the design and wearing of “branded” clothing and the reasons young people wear them.

Master Photographers Series, six 35-minute programs from the BBC.

7.8 Websites

At the time of publication, these URLs (website addresses) were checked for accuracy and suitability of content. However, due to the transient nature of material placed on the web, their continuing accuracy cannot be verified. These sites are likely to be more long lasting than most, and are regularly updated. They were last accessed in July 2005.

Alphabetical listing of artists — http://www.artincontext.org/listings/artist/alpha/menu.htm


Art History Resources on the Web — http://witcombe.sbc.edu/


Art on the Net — http://www.art.net/


ArtsInfo — http://www.artsinfo.net.au/


Incredible Art Department — http://www.artswire.org/kenroat/

Metropolitan Museum of Art — http://www.metmuseum.org/


Photography, History — http://dir.yahoo.com/Arts/Visual_Arts/Photography/History/


Queensland Art Teachers’ Association — http://www.qata.qld.edu.au/
Queensland Arts Council — http://www.qac.org.au
Web Museum, Artists Index — http://metalab.unc.edu/wm/paint/auth/
Web Museum — http://metalab.unc.edu/wm/
World Wide Art Resources — http://wwar.com/