Senior Syllabus

Visual Art

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Visual Art

*This syllabus is approved for general implementation until 2014, unless otherwise stated.*

*To be used for the first time with Year 11 students in 2008.*

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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.

Visual Art is a powerful and pervasive means which students use to make images and objects, communicating aesthetic meaning and understanding from informed perspectives. In a world of increasing communication technologies, knowledge and understanding of how meanings are constructed and “read” is fundamental to becoming a critical consumer and/or producer of artworks.

Visual Art prepares young people for a future in the workforce by requiring them to seek creative solutions to complex design problems, think divergently and use higher order learning skills to articulate an informed and individualised aesthetic (style/expression). At a time when creativity is sought by industry, visual art significantly contributes to the design and manufacture of images and objects needed for living. Artists, designers and craftspeople reflect identity and document culture through persuasive and inventive ideas.

It is through Visual Art that “new” visual knowledges are created; meanings are communicated and the significance of these meanings is connected to the present lives of young people. On their personal journey of exploration and expression, Visual Art students engage with a range of concepts and related learning experiences. Students also develop linguistic and non-linguistic skills and knowledges through using diverse media and current/emerging technologies.

According to the UK body, National Advisory Committee on Creative and Cultural Education (NACCCE):

… young people now live in a complex web of interacting cultures and sub-cultures: of families, gender, peer groups, ideological convictions, political communities and of ethnic and local traditions. They also live in a global culture that is driven by the interplay of commercial interests, the creative energies of young people themselves, and the enveloping influence of information technologies.1

Visual communication is the most dominant mode in a mediatised world, and young people need to make sense of it and be discriminating.

Visual Art uses an inquiry learning model, enabling multimodal thinking and individual responses through researching, developing, resolving and reflecting. Through making and appraising, resolution and display of artworks, students understand and acknowledge the role of visual art and the contributions of visual artists, designers and craftspeople.

In making artworks, students define and solve visual problems by using visual language and expression, experimenting and applying media to communicate thoughts, feelings, ideas, experiences and observations. In appraising artworks, students investigate artistic expression and critically analyse artworks within diverse contexts.

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Visual Art provides opportunities for the development of the seven key competencies\(^2\). In a course of study based on this syllabus, students are primarily involved in communicating ideas and information. In *making*, this involves planning and organising activities, as well as collecting, analysing and organising information to solve visual problems. Students, either as individuals or working collaboratively, use various technologies and, to a lesser extent, mathematical ideas and techniques when exploring media areas. In *appraising*, communication of ideas and information about artworks involves planning, collecting, organising and analysing information.

\(^2\) The key competencies are: KC1: collecting, analysing and organising information; KC2: communicating ideas and information; KC3: planning and organising activities; KC4: working with others and in teams; KC5: using mathematical ideas and techniques; KC6: solving problems; KC7: using technology.
2. Global aims

A course of study developed from this syllabus aims to promote critical, cultural and aesthetic understandings through participation in the processes of the visual art experience. Visual Art encourages students to:

- make, appraise and display artworks, with confidence and individuality
- recognise and respect the personal aesthetic of others
- affirm and value the contributions of visual artists, designers and craftspeople, and engage with Australian art including Indigenous Australian, Asian and international references
- define and solve problems with the flexibility to negotiate and creatively consider a variety of solutions and processes
- examine and affirm personal and community perspectives relating to past and present, social, cultural, spiritual, economic, political, environmental and vocational contexts
- be inclusive and appreciative of multiple perspectives and philosophies and the meanings of artworks
- explore, appreciate and embrace contemporary visual arts practices and emerging technologies
- develop social and personal skills that promote confidence, working independently and with others in groups and communities
- create informed, active and sustained engagement with, and enjoyment of, the visual arts.
3. General objectives

The general objectives of Visual Art relate to the creative thinking, critical analysis and problem-solving processes involved in producing, displaying and appreciating artworks. This syllabus fosters the acquisition of knowledge, the development of positive attitudes and the exploration of values, experiences and feelings.

The categories of general objectives of the syllabus are making, appraising and affective. The general objectives of making and appraising are related and interconnected.

In Visual Art, formulation of ideas and the creating and thinking processes are as significant as the resolved artworks. The development and application of these will be helped by using the inquiry learning model for the syllabus (see Section 4). The inquiry learning model also allows students to challenge and critically reflect on ideas by investigating the purpose, practices and approaches of visual arts and artists.

3.1 Making

Making requires students to solve problems when creating and displaying artworks that communicate thoughts, feelings, ideas, experiences and observations through cognitive and sensory modes. The formal and informal display of artworks is part of the making process, depending on the context, media area and expressive response adopted. The effects of diverse contexts on the meanings and aesthetic values of artworks are considered.

Making is demonstrated through its two dimensions of visual literacy and application.

3.1.1 Visual literacy

Visual literacy is about communicating meaning through visual forms. It involves reading images, perceiving images, thinking with images, recording images, communicating images, processing images … constructing images, manipulating, classifying, recalling, discriminating, selecting, arranging … whether images stem from ideas, concepts, focuses, contexts, trains of thought, memories or insights.

By the conclusion of a course of study, students should be able to:
- define visual problems and communicate solutions related to relevant concepts, focuses, contexts and media
- create and communicate meanings through the use of visual language and expression
- research, develop, resolve and reflect to demonstrate a personal aesthetic (style/expression).

3.1.2 Application

Application is the use of materials, techniques, technologies and art processes to construct and communicate meaning. Students manipulate and exploit materials, techniques, technologies and art processes to articulate their ideas, feelings and experiences challenging accepted practice, experimenting with ways of creating and viewing meaning, and being innovative.

By the conclusion of a course of study, students should be able to:
- construct and communicate meaning through the knowledge and understanding of materials, techniques, technologies and art processes
• select, explore and exploit materials, technologies, techniques and art processes informed by researching, developing, resolving and reflecting.

3.2 Appraising

Appraising is critical analysis of artworks in diverse contexts, investigating artistic language and expression, directly related to selected concepts, focuses and media areas. Students consider the production and display of artworks and make informed judgments when ascribing aesthetic value, challenging ideas, investigating meanings, purposes, practices and approaches. They respond to and synthesise researched information to inform concepts and their focuses.

By the conclusion of a course of study, students should be able to:
• analyse, interpret, evaluate and synthesise information about visual language, expression and meanings in artworks, relevant to concepts, focuses, contexts and media
• justify a viewpoint through researching, developing, resolving and reflecting
• use appropriate visual art terminology, referencing and language conventions.

3.3 Affective

Affective objectives are related to attitudes, values and feelings. They are embedded through the making and appraising objectives and are therefore not summatively assessed.

By the conclusion of a course of study, students should be able 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 arts workers (artists, designers, craftspeople) and creative industries
• value the diversity of forms of visual art in different cultures and contexts
• value and be confident in the use of current technologies to produce artworks
• be discerning producers and consumers of visual communication.
4. Inquiry learning model

4.1 Purpose

Inquiry learning is fundamental to Visual Art. It emphasises the process of investigation as well as the production of an image or object. An inquiry learning model develops students’ investigative and thinking skills and contributes to their ability to participate in aesthetic processes. It encourages students to move beyond acquisition of facts to metacognition and developing understandings about concepts and focuses. It can also contribute to enhancing self-esteem by encouraging students to take responsibility for their own learning. The inquiry learning model for Visual Art is illustrated in figure 1 below.

Figure 1: Inquiry learning model for Visual Art
4.2 Processes

In Visual Art, the inquiry learning model includes four processes: researching, developing, resolving and reflecting. The processes are interrelated, non-hierarchical and non-sequential. Starting with prior knowledge and experience of students, inquiry learning can include:

- framing and focusing questions through concepts/focuses
- researching, locating, organising and analysing evidence
- developing, evaluating, synthesising and documenting conclusions
- resolving images and objects and/or appraising
- reflecting on and reconsidering consequences and outcomes of each of the above phases.

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

4.3 General objectives and the inquiry learning model

Visual communication and meaning is explored and resolved through the general objectives of making and appraising. The inquiry learning model — researching, developing, resolving, reflecting — is central to this syllabus and is used to structure teaching and learning in making and appraising. Through the inquiry learning model, students are required to solve visual design problems related to concepts/focuses, using visual language and expression with selected media and contexts. The relationship between the general objectives of the syllabus and the inquiry learning model is shown below in figure 2.

Figure 2: The relationship between general objectives and the inquiry learning model in Visual Art
5. Course organisation

5.1 Time allocation

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

5.2 Framework for a course of study

In Visual Art, a course of study integrates the course components (see Section 5.3) of concepts, focuses, contexts, media areas and visual language and expression — which leads to development and resolution of bodies of work (see Section 5.4). The general objectives of making and appraising are achieved through these bodies of work and are supported by the inquiry learning model — researching, developing, resolving and reflecting (see Section 4). The course components and the learning experiences (see Section 8) integrate making and appraising strategies related to the selected concepts, focuses, contexts and media.

The sequence of a course of study (see Section 5.5) should provide students with opportunities to progress along a learning continuum that develops from diversification in Year 11 to specialisation in Year 12.

5.3 Course components

5.3.1 Concepts

Concepts are broad organisers that direct student learning and integrate making and appraising. Teachers present a concept to engage students in learning experiences that allow them to develop their own focuses. Examples of concepts are included in the sample course overviews in appendix 1.

- Focuses are individual student pathways that define interpretations and responses to the concepts. Over the two-year course, the teacher will structure units of work emphasising a progression from teacher-directed focus, through teacher-student negotiated focus, to the students’ selecting and interpreting their own focus to resolve work. Examples of focuses are included in the sample course overviews in appendix 1.

5.3.2 Contexts

Contexts are frames of reference that inform the concepts and focuses, allowing intended and suggested meaning to evolve. These contexts include, but are not restricted to, historical, geographical, sociocultural, technological, philosophical, spiritual, political and personal perspectives.
5.3.3 Media areas

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

Media areas are described in detail in Section 6.

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

| 2-D media       | • drawing      | • photographic |
|                 | • painting     | • printmaking  |
| 3-D objects     | • sculpture    | • performance art |
|                 | • ceramics     | • fibre art    |
|                 | • installation | • wearable art & body adornment |
| Design          | • costume, make-up and stage | • product |
|                 | • built environment and public space | • curatorial |
|                 | • graphic / illustration | • cross-arts projects/events |
| Time-based media| • electronic imaging | • television |
|                 | • sound art    | • film and animation |

5.3.4 Visual language and expression

Visual language and expression is where the discourse of the subject is used to interpret or communicate meaning about a concept or focus in an individualised style or art form. Students engage with various visual representations and meanings through the suggested learning experiences, integrating ideas about the concept, focus, context and media area. Students gain knowledge and understanding of related artworks from a range of contexts that reflect the concept and their selected focus.

5.4 Body of work

A body of work consists of individual student responses to making and appraising tasks. It shows a student’s progress through the inquiry learning model (researching, developing, resolving, reflecting), as he/she integrates the components of the course (concept, focus, context, media area(s) and visual language and expression). In creating a body of work, students develop their ideas over time, exploring and experimenting with concept, focus, contexts and media area/s. The body of work comes to represent a coherent journey which may attempt divergent paths but eventually moves towards resolution.

See Section 7 for details and further information about bodies of work.

5.5 Progression within a course of study

During a course of study in Visual Art, students should make increasingly independent selections of focuses, contexts and media areas, progressing along a continuum from diversification to specialisation.

Table 1 provides information about structuring a two-year course of study to allow progression.
5.5.1 Year 11 Diversification

Year 11 is the foundation year for further study in Year 12. The course of study focuses on diversification and teachers are encouraged to provide a variety of learning experiences that explore the breadth of the course components. Diversification of experiences allows students to encounter different options for responding in making and appraising.

Year 11 is a developmental year where students engage with teacher-directed concepts, selected focuses, and a variety of media areas and contexts. Learning experiences are scaffolded to demonstrate visual literacy, application and appraising by applying the inquiry learning model. The course becomes less teacher-directed as students become more confident in their expression.

By the end of Year 11, students should have experienced a diverse range of approaches for demonstrating solutions to visual problems. While Year 11 students are not required to produce a “body of work” they should be given the opportunity to discover and develop an individualised expression.

In appraising, students should be given the opportunity to respond in a variety of forms demonstrating increasing higher order critical analysis and thinking.

5.5.2 Year 12 Specialisation

In Year 12 the course focuses on specialisation, and teachers are encouraged to provide a framework to guide students as they decide on their own path and select or narrow their options for expression.

By the end of the course, students resolve two bodies of work that are significantly different in terms of either concept and/or focus, for example:

- 1 concept and 2 focuses
- 2 concepts and 1 focus
- 2 concepts and 2 focuses.

While teachers are encouraged to allow students to select and develop their own focus for exploration in the bodies of work, courses of study should still include supportive learning experiences that can scaffold students to realise their individual expression.

Sample course overviews, showing how components of the course may be developed, are included in appendix 1.
Table 1: The sequence of a two-year course of study

<table>
<thead>
<tr>
<th>Course components</th>
<th>Features of Year 11 (diversification)</th>
<th>Features of Year 12 (specialisation)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Concepts</strong></td>
<td>Initially the work undertaken will tend to be teacher-directed, allowing opportunities for student resolution and moving towards greater student independence in the selection and use of materials and processes.</td>
<td>Exploring new concepts and/or building on concepts, techniques, media and approaches from Year 11, students undertake bodies of work that encourage student-directed investigation and independence in the selection and use of materials and processes.</td>
</tr>
<tr>
<td><strong>Focuses</strong></td>
<td>Initially based on specific interpretations of the concepts provided, the teacher could provide structured frameworks for student interpretation and exploration of selected focuses.</td>
<td>Students interpret the concepts through which their focus or focuses are researched, developed, resolved and reflected.</td>
</tr>
<tr>
<td><strong>Contexts</strong></td>
<td>Teachers lead students through explorations of a diverse range of artworks, visual art styles and philosophies relating to the concepts.</td>
<td>Teachers and students explore a diverse range of artworks, visual art styles and philosophies relating to the concepts.</td>
</tr>
<tr>
<td><strong>Media Areas (see also Section 6)</strong></td>
<td>These explorations involve closed and open-ended making and appraising learning experiences that integrate the processes of researching, developing, resolving and reflecting. Students should be led through a diverse range of media areas, visual language and expression that allows them to create images and objects.</td>
<td>Teachers may nominate, or students may select, the media area(s) when researching, developing, resolving and reflecting on their bodies of work that explore the focus(es).</td>
</tr>
<tr>
<td><strong>Visual language and expression</strong></td>
<td>Teacher-directed experiences that provide options for individual expression and the exploration of visual language.</td>
<td>Students develop a “body of work” that provides evidence of their own expression, exploiting visual language to create and communicate meaning.</td>
</tr>
</tbody>
</table>
5.6 Developing a course of study

When planning and developing a course of study, teachers should consider the sequence, content and interrelatedness of learning experiences (see also Section 7). The learning experiences should build upon each other to present a depth and breadth of knowledge and understanding. This is to ensure that students engage in, and reflect on, arts practices, philosophies and approaches that will challenge, motivate, and lead to an increasing independence in the making and appraising of artworks.

Teachers should take into account:
- school context and philosophy
- community context
- students’ aptitudes and interests
- available human, physical and financial resources
- teacher expertise
- principles of productive pedagogy
- technology and web access
- artist-in-schools programs
- arts networks
- industry and community partnerships.

Students should be introduced to concepts through a diverse range of:
- artworks (images and objects) and artists’ bodies of work
- related visual art contexts, philosophies and perspectives (including Indigenous Australian, Asian and multi-cultural)
- making, appraising and displaying skills, techniques and processes
- visual language, expressions and styles
- attitudes and values for making, appraising and displaying.

Opportunities should be provided for students to engage in:
- learning experiences that interrelate making, appraising and displaying
- perceptual and conceptual representations
- a variety of concepts, focuses and contexts that challenge understandings of visual art making, appraising and displaying
- independent decisions with discernment based on their own experimentation and investigations with media areas that link concept, focus and context
- increasing depth of exploration of selected media, techniques, expressions and languages
- contemporary visual arts practices, technologies and new media
- problem identification and solution through the inquiry learning model
- linguistic and non-linguistic responses that develop critical awareness of their own and others’ artworks
- exploration of multiple contexts, for example, social, cultural, historical and environmental
- development of skills, techniques and processes in making, appraising and displaying
- understanding the evolution of a body of work.
5.7 Copyright

Teachers of Visual Art must be aware of legislation that protects the original author(s), artist(s), designer(s) and craftsperson(s) from copyright infringement for texts, images, objects, music/sound and digital compositions, among other forms.

Visual Art teachers are responsible for informing students about legislation that protects original authors, artists, designers and craftspeople’s work from being arbitrarily copied and used without their permission. Information about copyright for schools may be obtained from the Australian Copyright Council: www.copyright.org.au/

Additional information is also available on Education Queensland’s website: http://education.qld.gov.au/information/service/libraries/resource/guidelines/copyright.html

5.7.1 Moral rights

Australian moral rights legislation protects individual creators of literary, dramatic, musical and artistic works and makers of films. These include painters and other visual artists, architects, illustrators, photographers, writers, screenwriters, set designers, film makers (e.g. scriptwriters, producers and directors) and map makers. Moral rights are not attached to sound recordings.

It offers a right of attribution (essentially a requirement that the creator be identified when a work is published, broadcast or exhibited) and a right of integrity, which is defined according to categories of art form such as sculpture, literature and film.

Further information about moral rights may be obtained from the Australian Copyright Council: www.copyright.org.au/

Teachers of Visual Art should ensure they maintain up-to-date information on copyright and moral rights.

5.8 Composite classes

In some schools, it may be necessary to combine students into a composite Year 11 and 12 class. This syllabus provides teachers with an opportunity to develop a course of study that caters for a variety of circumstances such as combined Year 11 and 12 classes, combined campuses, or modes of delivery involving periods of student-directed study.

The multilevel nature of such classes can prove advantageous to teaching and learning because it provides opportunities to:

- use peer teaching
- maximise the flexibility of the syllabus
- mix multilevel group work, with independent work on appropriate occasions
- structure learning experiences and assessment to allow both Year 11 and Year 12 students to consider the key concepts and ideas at the level appropriate to their needs.

A sample two-year course overview for organising a composite class in Visual Art is provided in appendix 2.

5.9 Work program requirements

A work program is the school’s plan for how the course will be delivered and assessed based on the school’s interpretation of the syllabus. It allows for the special characteristics of the individual school and its students.
The school’s work program must meet all syllabus requirements and must demonstrate that there will be sufficient scope and depth of student learning to meet the general objectives and the exit standards.

The requirements for work program approval can be accessed on the Queensland Studies Authority website, www.qsa.qld.edu.au This information should be consulted before writing a work program. Updates of the requirements for work program approval may occur periodically.
6. Media areas

Media areas are a component of a course in Visual Art (see Section 5.3). Media areas may include but are not limited to:

**Two-dimensional media**

<table>
<thead>
<tr>
<th>Media</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Drawing</strong></td>
<td>Drawing uses and exploits 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. Individual or collaborative approaches to drawing include two-dimensional or three-dimensional, subjective, objective, non-objective, informational, schematic and pictorial. Responses in drawing could include sketches, cartoons, illustrations, designs, plans, maps, collage, montage, frottage, body decoration, installation, essays, critiques and reviews.</td>
</tr>
<tr>
<td><strong>Painting</strong></td>
<td>Painting considers use and exploitation of 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. Individual or collaborative approaches to painting include two-dimensional and three-dimensional, subjective, objective, non-objective, informational, schematic, pictorial and conceptual. Responses in painting could include paintings, sketches, cartoons, illustrations, designs, murals, artists’ books, visual art in public spaces, collage, body decoration, installation, essays, critiques and reviews.</td>
</tr>
<tr>
<td><strong>Printmaking</strong></td>
<td>Printmaking considers 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. Individual or collaborative approaches to printmaking include 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 and litho print. Responses in printmaking could include mono prints, print editions inked or embossed, fabric prints, clothing designs, sculptures, installations, corporate image design, posters, bill boards, essays, critiques and reviews.</td>
</tr>
<tr>
<td><strong>Photographic art</strong></td>
<td>Photography promotes images and products obtained from light-sensitive materials such as photographic paper, emulsion, film, digital technology and orthofilm, to capture and manipulate photographic images on conventional and unconventional surfaces and objects. Individual or collaborative approaches to photography could be two-dimensional, three-dimensional and ephemeral, and could include photographs, photographs, developing, printing, manipulating, enhancing, colouring, fashion, journalistic, landscape, portraiture, still life, documentation, representation and symbolism. Responses in photographic art could include advertising and promotion, illustration, photographic essay, photographs for publication, performance, installation, sculpture, body-wearable visual art, essays, critiques and reviews.</td>
</tr>
</tbody>
</table>
### Three-dimensional objects

| **Ceramics** | In ceramics, students consider the intrinsic qualities of clay, glazes-slips, firing cycles and construction techniques.  
Individual or collaborative approaches to ceramics could be utilitarian, expressive, sculptural, decorative or ephemeral and include techniques such as modelling, casting, assembling, throwing, carving and surface manipulation such as glazing, carving, burnishing, sgraffito and slip.  
Responses in ceramics could include utilitarian ware, sculpture, murals, body-wearable visual art, jewellery, visual art in public spaces, essays, critiques and reviews. |
| --- | --- |
| **Fibre art** | Fibre art considers 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.  
Individual or collaborative approaches to fibre art include printing, dyeing, weaving, constructing, assembling, moulding and casting.  
Responses in fibre art could include utilitarian products, sculpture, body-wearable visual art, murals, visual art in public spaces, installations, essays, critiques and reviews. |
| **Installation** | Installation is interdisciplinary. Students select and create ideas for constructing and 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.  
Individual or collaborative approaches to installation involve construction or alteration of spaces or environments which may be site-specific, transient etc.  
Responses in installation could include 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. |
| **Performance art** | Performance art considers the interdisciplinary nature of performance in the context of using the body and other data in participatory projects which involve the audience.  
Individual or collaborative approaches to performance art include cross-disciplinary investigations which broaden interpretations, challenge boundaries and make links in the arts — visual, literary, dramatic, dance, movement, music, sound, ephemeral, electronic, etc.  
Responses in performance art may be site-specific or transient works such as body art, ritual, political or technological performances using the body and, for example, voice, words, sounds, smells, tastes, actions, movement, sets, props, costumes, essays, critiques and reviews. |
| **Sculpture** | Sculpture involves the conventional and unconventional use and exploitation of media such as wood, glass, metal, stone, clay, fibre, wire, paper, found objects, food, plastics, water and concrete.  
Individual or collaborative approaches to sculpture could be static, kinetic or ephemeral, including the procedures and techniques of modelling, casting, carving, construction, assemblage, installation and performance.  
Responses in sculpture could include freestanding, glyptic, relief sculptures, environmental sculptures (earthworks, interiors), murals, furniture, packaging, artists’ books, visual art in public spaces, essays, critiques and reviews. |
| **Wearable art and body adornment** | Wearable art and body adornment involves the conventional and unconventional use and exploitation of media such as fabric, fibre, skin, metals, plastics, rubber, inks, dyes, clay, natural and found materials (e.g. feathers, ochre) and other sculptural and tactile materials.  
Individual or collaborative approaches to wearable art and body adornment could be static, kinetic or ephemeral, such as the procedures and techniques of fabric/ire construction and jewellery making.  
Responses in wearable art and body adornment could include body-wearable visual art, fashion, jewellery, essays, critiques and reviews. |
# Design

**Built, public and environment design**

Built, public and environmental design involves the construction and manipulation of space and materials through emotional, sensory and qualitative terms as a means of developing a sense of concern for private and public realms and peoples’ relationships to their surroundings.

Individual or collaborative approaches to environmental design include experiencing the perceptual, expressive, ecological, historical and cultural domains of the human environment; analysing, designing and modifying environments; architectural design, interior design; art built-in; public art; landscape design; and town planning.

Responses in environmental design could include sketches, drawings, plans, mental or cognitive maps, sculpture, murals, town planning, analytical/evaluative/comparative drawings, slide/film/video programs, essays, critiques and reviews.

**Costume and stage design**

Costume and stage design uses and exploits 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 (e.g. live flowers, soap bubbles, body paint).

Individual or collaborative approaches to costume and stage design could be two-dimensional or three-dimensional and include understanding performance and performance spaces, sketches, drawings, designs, plans, image creation, construction, modification, assemblage, computer and photocopy images, and multimedia explorations.

Responses in costume and stage design could include stage design plans, stage models, set construction, lighting design plans, costumes, body art, props, marketing and promotional sketches, materials and posters for publication, essays, critiques, reviews, etc.

**Curatorial design**

Curatorial design is directly related to the conceptual and physical development and exhibition of artworks. It involves the construction and use of space, lighting, surface, text and other environmental elements to provide deeper meaning to the exhibition and to evoke a reaction from the audience.

Individual or collaborative approaches to curatorial design may include formal and informal display of two-dimensional and three-dimensional elements, electronic media, sound, movement, light, and ephemera, constructed in spaces or environments, which may be site-specific or transient.

Responses in curatorial design could include public art, children’s collections, historical trails, sociocultural documentation, public gallery displays, film/DVD, website, archaeological displays, critiques, reviews, catalogues, essays, etc.

**Graphic design and illustration**

Graphic design and illustration uses and exploits conventional and unconventional media such as graphite, pastel, pen and ink, watercolour, gouache, felt-tip markers, collage, air brush, montage, photocopying, digital images, printmaking, vinyl, plastics etc.

Individual or collaborative approaches to graphic design and illustration can be two-dimensional or three-dimensional, including freehand drawing, rendering, pictorial, orthographic, appropriation, image transfer, photocopying, electronic imaging and image processing, construction and modelling.

Responses in graphic design and illustration could include animation, film and video, information design, advertising design and layout, display and presentation, exhibition design, packaging, posters, billboards, magazines, signs, typography, essays, critiques and reviews.

**Product design**

Product design considers 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.

Individual or collaborative approaches to product design could be two- 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 and market research.

Responses in product design could include digital design, simulations, studies of manufacturing technology, product evaluation, models, mock-ups, small-scale prototypes, essays, critiques and reviews.

**Cross-arts events**

Cross-arts events incorporate the conceptualisation, development, planning, resourcing, management and coordination of an arts event, festival, celebration or exhibition/display involving at least three arts forms (dance, drama, media, music, visual arts).

Individual or collaborative approaches to cross-arts events could focus on the contexts for events and festivals, the audience, the impact of the event on cultural capital, or the synergy between the arts forms to produce a coherent conceptual and physical response to a community need.

Responses to cross-arts events could include a school production, community festival, children’s street theatre, historical celebration, fete/fair, rock/music recital, essays, critiques, reviews, etc.
**Time-based media**

| Electronic imaging | Electronic imaging considers the technical characteristics of electronic media such as digital/computer imaging, lasers, CD/DVD, web-imaging, telecommunications, photocopiers and facsimile. Students can use past, current or emerging technologies.  
Individual or collaborative approaches to digital/computer imaging include image enhancement, creation, modification, manipulation, animation, scanning, digitisation, photocopying, documenting, narrating, multimedia exploration, appropriation, web, virtual reality and interactive TV.  
Responses in electronic imaging could include drawings, product and graphic design plans, films and videos, website, pod casting, photocopies, facsimiles, electronic mail, sound and light, desktop publishing, essays, critiques, reviews etc. |
|---|---|
| Film, animation and television | In film, animation and television, students construct and manipulate filmic images in an experimental visual art context, using and exploiting technologies such as video/film, digital imaging, computer animation and broadcast quality images.  
Individual or collaborative approaches to film, animation and television include script development, filming, editing, soundtracks, documentation, representation, illusion, symbolism, animation, narration, dramatisation, designing titles, electronic image creation, enhancement processing etc.  
Responses in film, animation and television could include photographs, performance art, computer-generated stills, film, video, installation, animated video, essays, critiques and reviews. |
| Sound art | Sound art involves “sculpting” sound in space and time, reacting to environments and reshaping them, and framing ambient “found” sound, altering our concepts of space, time, music, and noise. Sound art exists on the fringes of the often-unconscious aural experience of a world dominated by the visual. It is not strictly music, or noise, or speech, or any sound found in nature, but often includes, combines, and transforms elements of all of these.  
Individual or collaborative approaches to sound art include capturing, morphing, manipulating and inventing sound environments from sonic, personal, iconoclastic, industrial, spiritual and natural sources.  
Responses to sound art are personal interpretations that record and construct “new” sound meaning, shifting the limits of perception to transcendentental listening, open to sensory and spiritual expansion. Evidence could be documented in recordings, installations, film and television, animation, computer generated and synthesised compositions, essays, critiques and reviews. |
7. **Body of work**

A course of study in Visual Art leads to the development and resolution of **bodies of work**. The *body of work* builds on the existing practice of folio work. Year 11 students may begin a formative body of work in Semester 2; while Year 12 students complete two bodies of work, evidence of which must be supplied at verification (see Section 9.8).

**IMPORTANT NOTE:** A *body of work* differs from a folio, which is seen as a number of tasks that do not necessarily show a connected sequence or cohesion of ideas and explorations.

A *body of work* consists of individual student responses to *making* and *appraising* tasks. It shows a student’s progress through the inquiry learning model (researching, developing, resolving, reflecting), as he/she integrates the components of the course (concept, focus, context, media area(s) and visual language and expression). In creating a *body of work*, students develop their ideas over time, exploring and experimenting with concept, focus, contexts and media area(s). The *body of work* comes to represent a coherent journey which may attempt divergent paths but eventually moves towards resolution.

Creating a *body of work* involves students in broad and innovative explorations within a nominated focus. The *body of work* represents thinking and working practices as they develop over time, exploring and experimenting with concept, focus, media area(s) and visual language and expression. Students may investigate visual art styles, materials, imagery and culture, society and philosophies through reflecting and making judgments. These explorations and experimentations contribute to and constitute the student’s *body of work*, showing a student’s evolving developmental process in forming a personal aesthetic. The *body of work* may lead to a single or “major” work, or a collection of works, related to each other in some way, with each one being as important as the other. The *body of work* provides evidence of a student’s aesthetic and purpose, and sustained engagement with *making* and *appraising*.

A *body of work* may have a number of starting points and multiple “solutions”. Starting points might involve:

- experimental exploration of media and materials
- investigation into the qualities of art form(s) and/or media
- exploration of concepts through a variety of approaches.

Through the evolution of this *body of work*, the student should communicate conceptual meaning and represent ideas and critical reflections. The *body of work* represents and expresses points of view in relation to the conceptual strength and meaning of works produced.

In Year 12, a *body of work* includes:

- making and appraising tasks (see Section 9.5.1)
- use of the inquiry learning model (research, development, resolution and reflection)
- developmental ideas, analysis, stimulus, documentation
- formal and informal explorations and experimentations with media
- evidence of an evolving personal aesthetic and the discerning choices made
- resolved work(s)
- formal and informal display options.
8. Learning experiences

A learning experience is an activity to foster student learning and development. Not all learning experiences need to be formally assessed. The interrelated processes of the inquiry learning model (Section 4) underpin the learning experiences described in this section. They have been designed to help teachers develop a dynamic learning environment. Students should be encouraged to experiment, to be innovative, imaginative and creative to develop confidence in visual art making and appraising.

Teachers are encouraged to adopt the four principles of productive pedagogy:

- intellectual quality
- supportive classroom environment
- recognition and valuing of difference
- connectedness.

8.1 Learning experiences in making

Table 2 provides suggested learning experiences for making, demonstrating diversification in Year 11, and specialisation in Year 12 (see also Section 5).

Aspects of making tasks should include:

- inquiry learning: researching, developing, resolving, reflecting
- intellectual rigour and challenge for students to extend themselves
- suggestions for ways of creatively interpreting concepts, selected focuses, contexts and media
- various models and strategies for students to use and apply visual language and expression
- opportunity for individualised response(s) for a body of work to be developed
- adopting linguistic and non-linguistic modes of expression
- opportunities for innovative explorations of media, ideas, technologies, processes and techniques
- examples of related artists and artworks (including Indigenous Australian, Asian and multicultural) across a range of historical, sociocultural, technological and philosophical contexts
- an Indigenous perspective
- stimulus material, such as literary/film/music references, quotes, definitions, prompting questions
- authentic procedures and strategies to assist the student when responding
- supporting students with ideas, options and opportunities for display
- evidence of linking making with appraising.
Table 2: Suggested learning experiences for making, which reflect the inquiry learning model

<table>
<thead>
<tr>
<th>Year 11 (diversification)</th>
<th>Year 12 (specialisation)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research by observing, collecting, compiling and recording visual, verbal and sensory information and ideas from a variety of sources and contexts.</td>
<td>Research through continuing to observe, collect, compile and record visual, verbal and sensory information, selecting ideas from specific sources and contexts with purpose.</td>
</tr>
<tr>
<td>Exposure to personal, community and philosophical 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 philosophical concerns as a basis for generating ideas.</td>
</tr>
<tr>
<td>Using personal ideas to present artworks in a variety of contexts and purposes.</td>
<td>Using personal ideas, experiences and expressions to present artworks for a variety of contexts and purposes.</td>
</tr>
<tr>
<td>Exploring and experimenting with two- and three-dimensional media and display options to give form to ideas, images and objects.</td>
<td>Applying knowledge and understanding when experimenting and exploiting media and display options to give form and meaning to ideas, images and objects.</td>
</tr>
<tr>
<td>Exploring concepts through teacher- or student-directed focuses to create and communicate individual responses and expression.</td>
<td>Communicating ideas and meanings by resolving artworks about a concept through a student-directed focus to represent their personal aesthetic.</td>
</tr>
<tr>
<td>Developing and reflecting their understanding of an aesthetic.</td>
<td>Developing an understanding of an aesthetic that becomes increasingly personal and selective.</td>
</tr>
<tr>
<td>Documenting and reflecting on their working processes to record, analyse and evaluate the development and resolution of artworks.</td>
<td>Evidencing within their bodies of work developed processes to research, develop, resolve and reflect the evolution and resolution of artworks.</td>
</tr>
<tr>
<td>Translating ideas through diverse media and media manipulation.</td>
<td>Translating and interpreting ideas through media manipulation to create images and objects.</td>
</tr>
<tr>
<td>Constructing display environments to enhance meaning and purpose.</td>
<td>Investigating, designing and selecting options for display and exhibition of works contained in their bodies of work.</td>
</tr>
<tr>
<td>Using skills, techniques and processes to explore and manipulate a diversity of materials, techniques, technologies and processes.</td>
<td>Using skills, techniques, technologies and processes 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>Reflecting on their experimentation with media to support their choices in resolving ideas and artworks.</td>
<td>Selecting and manipulating appropriate media and techniques to explore and resolve their bodies of work.</td>
</tr>
<tr>
<td>Exploring diverse resolved responses to intended focuses.</td>
<td>Creatively demonstrating multiple solutions to individually selected focuses.</td>
</tr>
<tr>
<td>Making judgments that reflect and evaluate ideas evidenced in their work.</td>
<td>Interpreting and evaluating the meaning of artworks, deconstructing and reconstructing their intent for a different context and purpose.</td>
</tr>
</tbody>
</table>

8.2 Learning experiences in appraising

Table 3 provides suggested learning experiences for appraising, demonstrating diversification in Year 11, and specialisation in Year 12 (see also Section 5).
Learning experiences in appraising involve visual art discourse, which 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. When appraising, students 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 format
- use recognised referencing conventions, for example, Harvard, Oxford.

### Table 3: Suggested learning experiences for appraising which reflect the inquiry learning model

<table>
<thead>
<tr>
<th>Year 11 (diversification)</th>
<th>Year 12 (specialisation)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research by observing, collecting, compiling and recording visual, verbal and sensory information and ideas from a variety of sources and contexts.</td>
<td>Research through continuing to observe, collect, compile and record visual, verbal and sensory information and ideas from a variety of sources and contexts.</td>
</tr>
<tr>
<td>Documenting and reflecting ideas, media, techniques and processes to assist in describing, analysing and interpreting visual artworks and expression.</td>
<td>Reflecting and evaluating ideas, media and techniques, processes etc. when describing, analysing, interpreting and justifying their position about visual artworks and expression.</td>
</tr>
<tr>
<td>Engaging in discourses relevant to the concepts, learning skills and techniques necessary for appraising meaning, representations, subject matter, composition and purposes of artworks.</td>
<td>Participating in critical visual arts discourse to reveal the intention of the focus.</td>
</tr>
<tr>
<td>Making judgments and expressing informed personal opinions when discussing meaning in images and objects.</td>
<td>Making informed judgments and justifying a position when evaluating an artist’s body of work.</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>Expanding the meaningful use of language and terminology when responding to linguistic and non-linguistic information (visual, tactile, spatial, aesthetic, kinaesthetic) relating to artworks.</td>
</tr>
<tr>
<td>Exploring and analysing meanings and expression that can be communicated through visual objects and imagery.</td>
<td>Critically appraising, evaluating and justifying the meanings of concepts that can be communicated through visual objects, imagery and expression.</td>
</tr>
<tr>
<td>Investigating and analysing how different sociocultural contexts can influence the meanings of artworks.</td>
<td>Investigating, analysing, interpreting and making judgments about the meaning of artworks from personal, social, cultural and historical contexts.</td>
</tr>
<tr>
<td>Being exposed to the meanings and values of visual arts from a range of sociocultural contexts.</td>
<td>Analysing and reflecting on the meanings and values of visual art from personal, social, cultural and historical contexts.</td>
</tr>
<tr>
<td>Considering the roles of artists and critics, and their purpose from a range of sociocultural contexts.</td>
<td>Synthesising information to provide an understanding of the roles of artists and critics and their function within a range of sociocultural contexts.</td>
</tr>
<tr>
<td>Understanding how artists can challenge or reinforce values through making and displaying artworks.</td>
<td>Evaluating how artists can challenge, reinforce or manipulate ideas, beliefs and meaning through making and displaying artworks.</td>
</tr>
<tr>
<td>Exploring the links between visual art, other arts forms and other areas of the community.</td>
<td>Participating in excursions and visits to galleries, artist-run spaces, studios, artist collectives, offices of visual art organisations, and urban and rural environments to understand the contribution of artists and the arts industry.</td>
</tr>
</tbody>
</table>
9. Assessment

The purposes of assessment are to provide feedback to students and parents about learning that has occurred, to provide feedback to teachers about the teaching and learning processes, and to provide information on which to base judgments about how well students meet the general objectives of the course. In designing an assessment program, it is important that the assessment tasks, conditions and criteria are compatible with the general objectives and the learning experiences. Assessment then is an integral aspect of a course of study. It can be formative or summative. The distinction between formative and summative assessment lies in the purpose for which that assessment is used.

Formative assessment is used to provide feedback to students, parents, and teachers about achievement over the course of study. This enables students and teachers to identify the students’ strengths and weaknesses so students may improve their achievement and better manage their own learning. The formative techniques used should be similar to summative assessment techniques, which students will meet later in the course. This provides students with experience in responding to particular types of tasks, under appropriate conditions. Feedback on any early assessment tasks may be used in a formative sense to assist students’ preparation for later assessment tasks.

Summative assessment, while also providing feedback to students, parents and teachers, provides cumulative information on which levels of achievement are determined at exit from the course of study. It follows, therefore, that it is necessary to plan the range of assessment techniques and instruments/tasks to be used, when they will be administered, and how they contribute to the determination of exit levels of achievement. Students’ achievements are matched to the standards of exit criteria, which are derived from the general objectives of the course. Thus, summative assessment provides the information for certification at the end of the course.

9.1 Underlying principles of exit assessment

The Authority’s policy on exit assessment requires consideration to be given to the following principles when devising an assessment program for the two-year course of study:

- Information is gathered through a process of continuous assessment.
- Balance of assessments is a balance over the course of study and not necessarily a balance over a semester or between semesters.
- Exit achievement levels are devised from student achievement in all areas identified in the syllabus as being mandatory.
- Assessment of a student’s achievement is in the significant aspects of the course of study identified in the syllabus and the school’s work program.
- Selective updating of a student’s profile of achievement is undertaken over the course of study.
- Exit assessment is devised to provide the fullest and latest information on a student’s achievement in the course of study.

These principles are to be considered together and not individually in the development of an assessment program. Exit assessment must satisfy concurrently the six principles associated with it.
Continuous assessment

The major operating principle is “continuous assessment”. The process of continuous assessment provides the framework in which all the other five principles of balance, mandatory aspects of the syllabus, significant aspects of the course, selective updating, and fullest and latest information exist and operate.

This is the means by which assessment instruments are administered at suitable intervals and by which information on student achievement is collected. It involves a continuous gathering of information and the making of judgments in terms of the stated criteria and standards throughout a two-year course of study.

Decisions about levels of achievement are based on information gathered, through the process of continuous assessment, at points in the course of study appropriate to the organisation of the learning experiences. Levels of achievement must not be based on students’ responses to a single assessment task at the end of a course or instruments set at arbitrary intervals that are unrelated to the developmental course of study.

Balance

Balance of assessments is a balance over the course of study and not necessarily a balance within a semester or between semesters.

Within the two-year course for Visual Art it is necessary to establish a suitable balance in the general objectives, assessment techniques and instruments/tasks, conditions and across the criteria. The exit criteria are to have equal emphasis across the range of summative assessment. The exit assessment program must ensure an appropriate balance over the course of study as a whole.

Mandatory aspects of the syllabus

Judgment of student achievement at exit from a two-year course of study must be derived from information gathered about student achievement in those aspects stated in the syllabus as being mandatory, namely:

- the general objectives of making and appraising and
- the bodies of work which include the components of the course described in Section 4.

The exit criteria and standards stated in Section 9.9 must be used to make the judgment of student achievement at exit from a two-year course of study.

Significant aspects of the course of study

Significant aspects refer to those areas in the school’s course of study selected from the choices permitted by the syllabus. Significant aspects can complement mandatory aspects or be in addition to them. They will be determined by the context of the school and the needs of students at that school to provide choice of learning experiences appropriate to the location of the school, the local environment and the resources available.

The significant aspects must be consistent with the general objectives of the syllabus and complement the developmental nature of learning in the course over two years.

Selective updating

In conjunction with the principle of fullest and latest information, information on student achievement should be selectively updated throughout the course.
Selective updating is related to the developmental nature of the course of study and operates within the context of continuous assessment. As subject matter is treated at increasing levels of complexity, assessment information gathered at earlier stages of the course may no longer be representative of student achievement. The information therefore should be selectively and continually updated (not averaged) to accurately reflect student achievement.

The following conceptions of the principle of selective updating apply:

- a systemic whole subject-group approach in which considerations about the whole group of students are made according to the developmental nature of the course and, in turn, the assessment program. In this conception, developmental aspects of the course are revisited so that later summative assessment replaces earlier formative information.

- an act of decision-making about individual students — deciding from a set of assessment results the subset which meets syllabus requirements and typically represents a student’s achievements, thus forming the basis for a decision about a level of achievement. In the application of decisions about individual students, the set of assessment results does not have to be the same for all students. However, the subset which represents the typical achievement of a student must conform to the parameters outlined in the school’s work program.

Selective updating must not involve students reworking and resubmitting previously graded assessment tasks. Opportunities may be provided for students to complete and submit additional tasks. Such tasks may provide information for making judgments where achievement on an earlier task was unrepresentative or atypical, or there was insufficient information upon which to base a judgment.

**Fullest and latest information**

Judgments about student achievement made at exit from a school course of study must be based on the fullest and latest information available. This information is recorded on a student profile.

“Fullest” refers to information about student achievement gathered across the range of general objectives. “Latest” refers to information about student achievement gathered from the most recent period in which the general objectives are assessed. As the assessment program in Visual Art is developmental, fullest and latest information will most likely come from Year 12.

Information recorded on a student profile will consist of the latest assessment data on mandatory and significant aspects of the course, which includes the data gathered in the summative assessment program that is not superseded.

### 9.2 Planning an assessment program

At the end of Year 12, judgments are made about how students have achieved in relation to the standards stated in the syllabus for each of the criteria. These summative judgments are based on achievement in each of the general objectives.

When planning an assessment program, schools must consider:

- general objectives (see Section 3)
- the learning experiences (see Section 8)
- the underlying principles of assessment (see Section 9.1)
- a variety of assessment tasks over the two-year course (see Section 9.5)
- conditions under which the assessment is implemented
- the exit criteria and standards (see Section 9.9)
• verification folio requirements, especially the number and the nature of student responses to assessment tasks to be included (see Section 9.8)
• minimum assessment necessary to reach a valid judgment of the student’s standard of achievement.

Students should be conversant with the assessment techniques and have knowledge of the criteria to be used in assessment instruments.

When planning assessment, teachers of Visual Art should also consider:
• aligning making and appraising assessment tasks with the descriptions and processes of the general objectives
• ensuring students are familiar with the language conventions and terminology used to scaffold assessment tasks
• using the discourse of the subject to reinforce student knowledge and understanding, by integrating references to artists, artworks, concepts, focus, media, processes, techniques and styles that support both making and appraising assessment
• identifying and incorporating students’ prior experiences in visual art into the overall assessment plan
• how assessment tasks fit into the development of the course, their relationship to learning experiences, and contributions to the exit folio.

9.3 Special consideration

Guidance about the nature and appropriateness of special consideration and special arrangements for particular students may be found in the Authority’s Policy on Special Consideration in School-based Assessments in Senior Certification (2006), available from www.qsa.qld.edu.au/yourqsa/policy/special-c/docs/spec-con.pdf This statement also provides guidance on responsibilities, principles and strategies that schools may need to consider in their school settings.

To enable special consideration to be effective for students so identified, it is important that schools plan and implement strategies in the early stages of an assessment program and not at the point of deciding levels of achievement. The special consideration might involve alternative teaching approaches, assessment plans and learning experiences.

9.4 Authentication of student work

It is essential that judgments of student achievement are made on accurate and authentic student assessment information. Teachers should find ways to ensure that students’ work is their own, particularly where students have access to electronic resources and when they are preparing collaborative tasks.

The QSA information statement “Strategies for authenticating student work for learning and assessment” is available from www.qsa.qld.edu.au/memos/05/047-05.pdf This statement provides information about various methods teachers can use to monitor students’ work to ensure authentic tasks. Particular methods outlined include:
• teachers seeing plans and drafts of student work
• student production and maintenance of documentation about the development of responses
• student acknowledgment of resources used.

Teachers must ensure students use consistent accepted conventions of in-text citations and referencing where appropriate.
### 9.5 Suggested assessment techniques

Assessment tasks used in Visual Art may include:

- making a folio, including research, development and resolved artworks
- experimental folio, including research, development and exploratory artworks
- short and extended writing such as:
  - reports
  - essays
  - tests
  - catalogues
  - reviews
  - critiques
- orals
- seminar presentations
- debates
- interviews with artists, artworkers and craftspeople
- transformative dialogue
- podcasts
- blogs
- websites
- exhibitions
- monologues
- grant applications.

#### 9.5.1 Making and appraising tasks

Assessment in Visual Art consists of making tasks and appraising tasks. These tasks may form a body of work. See Section 7 for details regarding bodies of work. Year 11 students may begin a formative body of work in Semester 2; while Year 12 students complete two bodies of work, evidence of which must be supplied at verification (see Section 9.8).

A task is assessment work undertaken by a student and is described in a task sheet. The standard of the response is judged using the criteria of visual literacy, application and appraising (see Section 9.6).

In describing assessment tasks to students, teachers need to ensure that they:

- provide a clear description of the task, which is logically sequenced and easily understood by students
- provide scaffolding or guidelines that meet the needs of the students at that time in the course
- identify conditions involved, for example, time allowed and level of teacher direction
- include task-specific information about standards applying to the task in each criterion.

Teachers have an ethical responsibility to ensure that, in responding to making or appraising tasks, students avoid uninformed and insensitive treatment of subject matter and issues.

**Making tasks**

Making tasks assess students’ achievement of the two dimensions of the general objective making — visual literacy and application.
Making tasks involve students in solving problems in relation to concepts, focuses, contexts, media areas and visual language and expression. Students create and display artworks that communicate thoughts, feelings, ideas, experiences and observations through cognitive and sensory modes and diverse contexts.

Stimulus material for making tasks may include literary/film/music references, quotes, definitions or prompting question about social, political, philosophical or historical issues.

Appraising tasks
Appraising tasks assess students’ achievement of the general objective appraising.

Appraising tasks involve students in critical analysis of artworks in diverse contexts, investigating artistic language and expression in direct relation to selected concepts, focuses and media areas. Students apply the inquiry learning model to critically reflect on and challenge meanings, purposes, practices and approaches of artworks and artists. In appraising tasks, students undertake research and synthesis of information.

9.5.2 Resolving
Resolving in a body of work is the point where communication of meaning and understanding is clearly evident, as required by a task. It demonstrates synthesis of ideas as a result of researching, developing and reflecting.

Table 4: Characteristics of resolved work in making and appraising

<table>
<thead>
<tr>
<th>Year 11</th>
<th>Year 12</th>
</tr>
</thead>
<tbody>
<tr>
<td>• evidence of research, development and reflection</td>
<td>• evidence of depth of research, development and critical reflection</td>
</tr>
<tr>
<td>• emerging personal aesthetic</td>
<td>• own personal aesthetic is communicated</td>
</tr>
<tr>
<td>• emphasis is not on “finish” but on developing knowledge and skills</td>
<td>• a degree of “finish” showing knowledge, understanding and skills</td>
</tr>
<tr>
<td>• some end-point is reached</td>
<td>• end-points are reached</td>
</tr>
<tr>
<td>• concepts, focuses, contexts and media areas are used to solve problems of visual language and expression</td>
<td>• concepts, focuses, contexts and media areas are used to solve complex problems of visual language and expression</td>
</tr>
</tbody>
</table>

9.5.3 Appropriation of images
Appropriation is the borrowing of an idea or image and re-contextualising it to give it another meaning. When teachers are determining the validity of appropriated images in student artwork, they are advised to consider the context in which the image is being used. Borrowed images are acceptable when they are:

- placed in a new context, whether altered or not
- not culturally sensitive (refer to the Section “Educational equity”)
- acknowledging the original artist and artwork.

Copying images is a valid approach when developing particular media processes and techniques.
9.6 Exit criteria

The following exit criteria must be used in making judgments about a student’s level of achievement at exit from a course in Visual Art. The exit criteria are derived from the general objectives described in Section 3.

**Criterion 1: Visual literacy**

This criterion refers to the student’s ability to:

- define visual problems and communicate solutions with relevant concepts, focuses, contexts and media
- create and communicate meanings through the use of visual language and expression
- research, develop, resolve and reflect to demonstrate a personal aesthetic (style/expression).

**Criterion 2: Application**

This criterion refers to the student’s ability to:

- construct meaning using knowledge and understanding of materials, techniques, technologies and art processes
- select, explore and exploit materials, technologies, techniques and art processes, informed by researching, developing, resolving and reflecting.

**Criterion 3: Appraising**

This criterion refers to the student’s ability to:

- analyse, interpret, evaluate and synthesise information about visual language, expression and meanings in artworks, relevant to concepts, focuses, contexts and media
- justify a viewpoint through researching, developing, resolving and reflecting
- use visual art terminology, referencing and language conventions.

9.7 Determining exit levels of achievement

On completion of the course of study, the school is required to award each student an exit 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 school must award an exit standard for each of the criteria *Visual literacy, Application and Appraising* based on the principles of assessment described in this syllabus. 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 the matrix in Section 9.9. When teachers are determining a standard for each criterion, it is not always necessary for the student to have met each descriptor for a particular standard; the standard awarded should be informed by how the qualities of the work match the descriptors overall.

For Year 11, particular standards descriptors may be selected from the matrix and/or adapted to suit the task. These standards are used to inform the teaching and learning process. For Year 12 tasks, students should be provided with opportunities to understand and become familiar with
the expectations for exit. The exit standards are applied to the summative body of work selected for exit.

The seven key competencies* referred to in the rationale are embedded in the descriptors in the standards matrix.

When standards have been determined in each of the criteria of Visual literacy, Application and Appraising, the following table is used to award exit levels of achievement, where $A$ represents the highest standard and $E$ the lowest. The table indicates the minimum combination of standards across the criteria for each level.

**Awarding exit levels of achievement**

<table>
<thead>
<tr>
<th>VHA</th>
<th>Standard $A$ in any two criteria and no less than a $B$ in the remaining criterion</th>
</tr>
</thead>
<tbody>
<tr>
<td>HA</td>
<td>Standard $B$ in any two criteria and no less than a $C$ in the remaining criterion</td>
</tr>
<tr>
<td>SA</td>
<td>Standard $C$ in any two criteria and no less than a $D$ in the remaining criterion</td>
</tr>
<tr>
<td>LA</td>
<td>At least Standard $D$ in any two criteria</td>
</tr>
<tr>
<td>VLA</td>
<td>Standard $E$ in the three criteria</td>
</tr>
</tbody>
</table>

**9.8 Requirements for verification folio**

A verification folio is a collection of a student’s responses to assessment instruments on which the level of achievement is based. Each folio should contain a variety of assessment techniques demonstrating achievement in the criteria visual literacy, application and appraising. The variety of assessment techniques is necessary to provide a range of opportunities from which students may demonstrate achievement.


Students’ verification folios for Visual Art must contain:

- evidence of each criteria being assessed summatively at least twice in Year 12 before verification
- evidence of two resolved bodies of work (as detailed in Section 7). The evidence will show:
  - significant difference in concepts or focuses of the two bodies of work (e.g. one concept through two focuses or two concepts through two focuses, one for each concept, or two concepts through one focus)
  - relevant inquiry learning (research, development, resolution and reflection) in relation to the concepts, focuses, contexts and media explored, for example, extracts or sections of originals, and/or photocopies/scans of information, ideas and working processes
  - a depth of study
  - consolidation of ideas, media, techniques, technologies and processes
  - defining and solving of visual problems relevant to the concept, focus and context
  - two appraising tasks (one for each body of work), one of which is to be extended writing of 800–1200 words.

* KC1: collecting, analysing and organising information; KC2: communicating ideas and information; KC3: planning and organising activities; KC4: working with others and in teams; KC5: using mathematical ideas and techniques; KC6: solving problems; KC7: using technology
The following should be included in the verification folio regarding bodies of work:

- photographic or digital images of non-portable or fragile artworks in place of originals, including close-up and details of each artwork (include a measurement/scale indicator and identify medium)
- explanation of the installation, performance or design media and a visual image of the context or placement for the artwork
- if oral appraising responses are submitted, they must be accompanied by a 200–300 word summary outlining key aspects of the response, with preparatory materials such as scripts and visuals
- evidence of the student’s conceptual intention through their selected focus (may be informal).

### 9.8.1 Post-verification assessment

In addition to the contents of the verification folio, there must be subsequent summative assessment in the exit folio. In Visual Art, this should consist of one other making or appraising opportunity that contributes to one of the verification bodies of work. Work resolved at verification cannot be reworked as post-verification assessment for exit.

### 9.8.2 Sample student profile

The sample student profiles shown in appendix 1 illustrate ways of recording student achievement. Schools may use the profile template in the appendix, or design their own (providing key elements are shown). Key elements shown on the profile include:

- concepts of work
- tasks in each semester
- standards achieved in each criterion for each task
- verification bodies of work
- interim level of achievement for monitoring and verification.
## 9.9 Standards associated with exit criteria

<table>
<thead>
<tr>
<th>Criterion</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Visual Literacy</strong></td>
<td>The student work has the following characteristics:</td>
<td>The student work has the following characteristics:</td>
<td>The student work has the following characteristics:</td>
<td>The student work has the following characteristics:</td>
<td>The student work has the following characteristics:</td>
</tr>
<tr>
<td></td>
<td>• astute defining and creative resolution of visual problems</td>
<td>• defining and effective resolution of visual problems</td>
<td>• defining and resolution of visual problems relevant to concepts,</td>
<td>• some defining of visual problems and attempting of resolution</td>
<td>• attempted resolution of visual problems using media</td>
</tr>
<tr>
<td></td>
<td>that expressively and innovatively address the concepts, chosen</td>
<td>with sustained and consistent relevance to concepts, chosen</td>
<td>chosen focus, contexts and media</td>
<td>relevant to concepts and suggested media</td>
<td>• use of images and/or objects</td>
</tr>
<tr>
<td></td>
<td>focuses, contexts and media</td>
<td>focus, contexts and media</td>
<td>• communication of meanings through use of visual language and</td>
<td>• replication and communication of meanings using visual language</td>
<td>• copied ideas and information</td>
</tr>
<tr>
<td></td>
<td>• effective and deliberate communication of intended and explicit</td>
<td>• considered communication of intended and explicit meanings,</td>
<td>expression, reflective of aesthetic choices</td>
<td>and expression</td>
<td></td>
</tr>
<tr>
<td></td>
<td>meanings, demonstrating aesthetic choices through manipulation</td>
<td>demonstrating aesthetic choices through application of visual</td>
<td>• research, development, resolution and reflection which shows a</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>and control of visual language and expression</td>
<td>language and expression</td>
<td>personal aesthetic.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• research, development, resolution and reflection which</td>
<td>• research, development, resolution and reflection which</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>consistently shows a creative, informed personal aesthetic.</td>
<td>consistently shows an informed personal aesthetic.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Application</strong></td>
<td>The student work has the following characteristics:</td>
<td>The student work has the following characteristics:</td>
<td>The student work has the following characteristics:</td>
<td>The student work has the following characteristics:</td>
<td>The student work has the following characteristics:</td>
</tr>
<tr>
<td></td>
<td>• effective construction and clear communication of intended</td>
<td>• credible construction and clear communication of intended</td>
<td>• construction and communication of meaning using knowledge and</td>
<td>• reproduction of meaning using some knowledge of materials,</td>
<td>• use of materials, technologies and techniques.</td>
</tr>
<tr>
<td></td>
<td>and explicit meaning applying deep knowledge and critical</td>
<td>meaning using and applying knowledge and understanding of</td>
<td>understanding of materials, technologies, techniques and</td>
<td>technologies, techniques and processes</td>
<td></td>
</tr>
<tr>
<td></td>
<td>understanding of materials, technologies, techniques and processes</td>
<td>materials, technologies, techniques and processes</td>
<td>processes</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• purposeful and considered selection, manipulation and</td>
<td>• selection, experimentation and manipulation of materials,</td>
<td>• selection, exploration and use of materials, technologies,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>exploitation of materials, technologies, techniques and</td>
<td>technologies, techniques and processes informed by relevant</td>
<td>technologies and processes informed by research, development,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>processes informed by discerning research, development,</td>
<td>research, development, resolution and reflection.</td>
<td>resolution and reflection.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>resolution and reflection.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Criterion</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
</tr>
<tr>
<td>-----------</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
</tbody>
</table>
| Appraising | The student work has the following characteristics:  
- critical analysis, interpretation, evaluation and effective synthesis of information about visual language, expression and meanings in artworks, emphasising the interrelationship between the chosen focuses, contexts and media relevant to concepts  
- an independent and informed viewpoint substantiated by comprehensive and insightful research, development, resolution and reflection  
- consistently accurate and skilful use of relevant visual art terminology, referencing and language conventions. | The student work has the following characteristics:  
- critical analysis, interpretation and evaluation of information about visual language, expression and meanings in artworks, relevant to concepts, focuses, contexts and media  
- a considered viewpoint justified by effective research, development, resolution and reflection  
- skilful use of relevant visual art terminology, referencing and language conventions. | The student work has the following characteristics:  
- analysis and interpretation of information about visual language, expression and meanings in artworks, relevant to concepts, focuses, contexts and media  
- a viewpoint justified by adequate research, development, resolution and reflection  
- use of relevant visual art terminology, referencing and language conventions. | The student work has the following characteristics:  
- consideration of information about meanings in artworks relevant to concepts, focuses and media  
- an opinion based on some research, development, resolution and reflection  
- occasional use of suitable visual art terminology and language conventions. | The student work has the following characteristics:  
- description and classification of artworks related to concepts and media  
- some research to identify artworks  
- use of some language conventions. |
10. Language education

Teachers of Senior English have a special responsibility for language education. However, it is the responsibility of all teachers to develop and monitor students’ abilities to use the forms of language appropriate to their own subject areas. Their responsibility entails developing the following skills:

- ability to select and sequence information required in the various forms (such as reports, essays, interviews and seminar presentations)
- use of technical terms and their definitions
- use of correct grammar, spelling, punctuation and layout.

Assessment in all subjects needs to take into consideration appropriate use of language.

In Visual Art, students use linguistic and non-linguistic tools to articulate visual literacy. They consider the meaning(s) in their own and other’s artworks and how meaning is constructed and communicated in various 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 … manipulating, classifying, recalling, discriminating, selecting, arranging, constructing images … whether they stem from ideas, concepts, focuses, contexts, trains of thought, memories or insights.

Table 4: Suggested ways of developing students’ facility with language in Visual Art

<table>
<thead>
<tr>
<th>Drawing upon sources of information, such as:</th>
</tr>
</thead>
<tbody>
<tr>
<td>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, DVDs, sound-scapes.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Using language for the purposes of, for example:</th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Presenting information in ways such as:</th>
</tr>
</thead>
<tbody>
<tr>
<td>sketches, photographs, commentary on resolved images/objects, artist’s statement of intent, extended writing, short responses, letters, reviews, oral presentations, seminars, demonstrations, Websites, CD-ROMs, DVDs, ipods, Web streams, interviews, visual journal notes, critiques.</td>
</tr>
</tbody>
</table>
11. Quantitative concepts and skills

Success in dealing with issues and situations in life and work depends on the development and integration of a range of abilities, such as being able to:

- comprehend basic concepts and terms underpinning the areas of number, space, probability and statistics, measurement and algebra
- extract, convert or translate information given in numerical or algebraic forms, diagrams, maps, graphs or tables
- calculate, apply algebraic procedures, implement algorithms
- make use of calculators and computers
- use skills or apply concepts from one problem or one subject domain to another.

Some subjects focus on the development and application of numerical and other mathematical concepts and skills. These subjects may provide a basis for the general development of such quantitative skills or have a distinct aim, such as to prepare students to cope with the quantitative demands of their personal lives or to participate in a specific workplace environment.

Nevertheless, in all subjects students are to be encouraged to develop their understanding and to learn through the incorporation — to varying degrees — of mathematical strategies and approaches to tasks. Similarly, students should be presented with experiences that stimulate their mathematical interest and hone those quantitative skills that contribute to operating successfully within each of their subject domains.

The distinctive nature of a subject may require that new mathematical concepts be introduced and new skills developed. In many cases, however, it will be a matter for teachers, in the context of their own subjects to encourage the use of previously developed quantitative skills and understandings. Within appropriate learning contexts and experiences in the subject, opportunities are to be provided for the revision, maintenance and extension of such skills and understandings.

In Visual Art, learning experiences related to making and appraising require students to develop and apply various numerical and mathematical skills. These can include:

- using basic concepts and terms underpinning number, space, volume, quantity, sequence, pattern and measurement
- calculating quantities and applying basic mathematical procedures
- using information and digital technologies
- using skills and applying quantitative concepts when presented with visual/structural/curatorial problems and tasks involving design (e.g. costume, stage, environment).
12. Educational equity

Equity means fair treatment of all. In developing work programs from this syllabus, schools should incorporate the following concepts of equity.

All young people in Queensland have a right to gain an education that meets their needs, and prepares them for active participation in creating a socially just, equitable and democratic global society. Schools need to provide opportunities for all students to demonstrate what they know and can do. All students, therefore, should have equitable access to educational programs and human and physical resources. Teachers should ensure that particular needs of the following groups of students are met: female students; male students; Aboriginal students; Torres Strait Islander students; students from non–English-speaking backgrounds; students with disabilities; students with gifts and talents; geographically isolated students; and students from low socioeconomic backgrounds.

Subject matter chosen should include, whenever possible, the contributions and experiences of all groups of people. Learning contexts and community needs and aspirations should also be considered. In choosing appropriate learning experiences teachers can introduce and reinforce non-racist, non-sexist, culturally sensitive and unprejudiced attitudes and behaviour. Learning experiences should encourage the participation of students with disabilities and accommodate different learning styles.

Resource materials used should recognise and value the contributions of both females and males to society and include social experiences of both genders. Resource materials should also reflect cultural diversity within the community and draw from the experiences of the range of cultural groups in the community.

To allow students to demonstrate achievement, barriers to equal opportunity need to be identified, investigated and removed. This may involve being proactive in finding the best ways to meet the diverse range of learning and assessment needs of students. The variety of assessment techniques in the work program should allow students of all backgrounds to demonstrate their knowledge and skills related to the criteria and standards stated in this syllabus. The syllabus criteria and standards should be applied in the same way to all students.

Teachers should consider equity policies of individual schools and schooling authorities, and may find the following resources useful for devising an inclusive work program:

13. Resources

Text and reference books
A wide variety of textbooks and resource materials that could be used as sources of information about Visual Art are available. Book suppliers provide information regarding current publications.

World Wide Web
Many interactive and static websites include useful resources and can be used to enhance a course in Visual Art. Many museums, galleries and universities have websites which can be accessed through a range of search engines. Some other particularly useful sites for Visual Art include:
- www.artsinfo.net.au/ Australian government arts information portal
- www.nga.gov.au National Gallery of Australia
- www.artlex.com/ Visual Arts dictionary
- www.artcyclopedia.com/ Search engine for Art information

Newspaper reports
Many newspapers carry regular pages, columns and features about Visual Art. Local newspapers can also be a source of useful data. The compilation of news files on particular topics can broaden students’ knowledge base and provide a valuable source of material for developing assessment instruments.

Periodicals
Journals and periodicals provide current, relevant information. Journals and periodicals relevant to Visual Art may include:
- Art and Australia
- Art Asia Pacific
- Art Monthly Australia
- Art Link
- Artonview
- Australian Art Education
- Contemporary Visual Arts
- Craft Australia
- International Journal of Education through Art
- Isabout

School librarians should be able to provide assistance with identifying and locating other useful periodicals.
Electronic media and learning technology

A wide range of videos, DVDs and television recordings are available on a variety of topics related to Visual Art. A variety of computer software programs and CD-ROMs may be useful for a course in Visual Art, both to access information presented in a variety of forms and to assist students in gaining ICT skills. Educational program distributors are able to supply updated resource lists.

Organisations and community resources

A variety of government and community organisations provide personnel, advice, resources and information to assist in constructing and implementing a course in Visual Art. Some of these include:

Aboriginal and Torres Strait Islander Cultures Centre

Access Arts www.accessarts.org.au/

Art Education Australia www.aiae.org.au/

Arts Queensland www.arts.qld.gov.au/


National Association of Visual Arts Inc. www.visualarts.net.au/

International Society for Education through Art www.insea.org/

Queensland University of Technology, Creative Industries www.creativeindustries.qut.edu.au/

Queensland Art Teachers’ Association www.qata.qld.edu.au/

Youth Arts Queensland www.yaq.org.au/
14. Glossary

Aesthetic considerations within the visual arts are usually associated with the sense of vision. An art image or object is perceived spatially by recognised associations with form and context. The form of the work can be subject to an aesthetic as much as the content.

- Personal aesthetic is where the artist develops a particular style or expression that is individual and inventive. Students take ownership of their own approaches and style even if these approaches or styles have been appropriated from or have seeds in other artists’ work.
- In a body of work, a personal aesthetic should be determined by looking across many responses by the student involving process and resolution.
- It is about students taking ownership of their own approaches and style even if these approaches or styles have been appropriated from or have seeds in other artists’ work.
- Aesthetic meaning: relates to how the artist communicates what they are saying through the imaginative manipulation of art and design elements, media and techniques.
- Aesthetic values are based on the perception and appreciation of art and design. Aesthetic values are underpinned by personal beliefs, perceived reality and cultural identity.

Analyse is to examine the details of an artwork by dissecting it into its constituent parts or elements (line, shape, colour, texture) to see how it has been visually organised (balance, movement, contrast).

Appropriation is where an artist borrows an idea or image and reconceptualises it to give new meaning.

Arts practices relate to the techniques, skills and procedures that artists develop to create their artwork and to work in the arts industry.

Body of work consists of individual student responses to making and appraising tasks. It should demonstrate a student’s evolving and developmental process integrating concept, focus, context and media area(s). It may lead to a single work or a collection of works, related to each other in some way, with each one being as important as the other.

Complex problems require students to follow a problem-solving process where they clearly define their own relevant personal starting point in relation to a concept and then work through a cycle of researching, developing and resolving their personal idea or starting point.

Concepts are the unit organisers that direct student learning and integrate making and appraising. Teachers present a concept to engage students in learning experiences that allow them to develop their own focuses for artworks with an understanding of related artworks from a range of social, cultural and historical contexts.

Contexts are frames of reference that inform the concepts and focuses, allowing intended and suggested meaning to evolve. These contexts include historical, geographical, social, cultural, technological, philosophical, spiritual, political and personal perspectives.

Creative industries are those arts industries that underpin the creation and development of new and hybrid industries e.g. multimedia industries, fashion and leisure, contemporary music industry.

Culture is the diverse knowledge, beliefs, values and perspectives that members of a group share and embody in their rituals, roles, relationships and customs.
**Curator** is a person who is responsible for the concept design, selection of work and design of an exhibition/display of artworks.

**Current/emerging technologies** involve technologies, particularly electronic technologies that are currently available and in general use, plus those technologies that are being invented but not yet at the consumer level.

**Deconstruct** is the dissection of imagery or text physically or metaphorically to make meaning.

**Discourse** is the language of the art form; sharing thoughts, discussion and conversation between artist and audience.

**Display of artworks (formal and informal)** involves presenting art images and objects through public exhibition or personal display. Display is an important part of providing inherent meaning in the work and is an intrinsic process in the making dimensions.

**Diversification** provides a variety of learning experiences that explore the breadth of the subject or content.

**Evaluating** is the act of considering or examining something in order to judge its value, quality, importance, extent or condition through a spoken or written statement.

**Exploitation** involves using, developing or recreating materials and ideas in order to gain a benefit through taking risks or being daring. It involves:

- using traditional materials/techniques/processes in a **predetermined** way to maximise or **exploit** their inherent qualities
- using non-traditional materials/techniques/processes in highly experimental ways, including the **exploitation** of accidental or unexpected results
- **strategically** manipulating materials/techniques/processes to communicate their intended meaning effectively.

**Effective communication** involves predetermining or stating intended meaning. The student demonstrates the controlled use of the elements and principles of visual language and expression to construct meaning.

**Expressive content** is the conceptual/expressive visual focus. It involves revealing the artist’s inner emotions and feelings. The representation of these feelings may take many forms, including distortion, unreal colours to heighten emotional effect.

**Focuses** are individual student pathways that define interpretations and responses to the concepts. Over the two-year course, the teacher will structure units of work emphasising a progression from teacher-directed focus, through teacher-student negotiated focus, to the students’ selecting and interpreting their own focus to resolve work. Examples of focuses are included in the sample course overviews in Appendix 1.

**Iconography** is a set of symbols or images used in art forms that are recognised by other people as having a particular meaning.

**Imagination** is the artist’s ability to form images, objects and ideas in their mind. The mental construct is realised in the planning and execution of an artwork.

**Inquiry learning** emphasises the process of investigation as well as the production of an image or object. It moves away from the acquisition of facts to the development of understandings about concepts/focuses.

**Interpreting** is to establish or explain the meaning or significance of something and to convey particular ideas or feelings about it.

**Justifying** is to give a reason or explanation why something was done or thought.
**Linguistic** relates to spoken or written language.

**Materials** are physical resources, equipment and information.

**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. Over the two-year course, students should have the opportunity to *make* and *appraise* images and objects from a range of media areas and a diversity of past and present contexts and cultures. Media areas are not separate and multi/cross-media presentations should be encouraged.

- Ephemeral media: lasting for only a short period of time.
- Multimedia: the use of more than one media. Multimedia refers predominantly to computer-based artworks that may incorporate and combine images, sounds, videos and interactive components.

**Metacognition** refers to higher order thinking which involves active control over the cognitive processes engaged in learning. Activities such as planning how to approach a given learning task, monitoring comprehension, and evaluating progress toward the completion of a task are metacognitive in nature. Because metacognition plays a critical role in successful learning, it is important to study metacognitive activity and development to determine how students can be taught to better apply their cognitive resources through metacognitive control.

**Multiple readings** is the clarity of conceptual/expressive focus. The artwork incorporates imagery in a manner that allows viewers to engage with the intentions of the artist while still being able to interpret the artwork from his/her perspective.

**Non-linguistic** is the aural, visual and sensory communication of meaning.

**Original** is an idea or artwork that has not existed before.

**Principles of productive pedagogy** involve four main attributes for good teaching practice:

- intellectual quality
- supportive classroom environment
- recognition and valuing difference
- connectedness.

**Process** is a systematic series of actions directed to the production of an artwork.

**Reconstruct** is where the imagery or text is re-formed to create a different meaning, modifying or parodying the original.

**Re-contextualisation** is where an image, object or idea is taken from one context and placed in another, together with its associated meaning(s).

**Representation** is a visual depiction of somebody or something.

**Resolved** means the consolidation and communication of the student’s intent through a synthesis of their ideas and application of media to express meaning. Resolved may refer to both making and appraising.

**Semiotics** is the study of signs and symbols concerned with interpretation of meanings by individuals, groups, cultures etc.

**Sequencing** involves arranging items, such as learning experiences, in a particular order or connected in some way to build the complexity of an idea or concept.
**Specialisation** is where students determine their own path and select or narrow their options for expression.

**Synthesis** brings together disassociated ideas, images, forms and/or materials. It is a new, unified whole resulting from the combination of different ideas, influences or objects.

**Techniques** are procedures or skills used in a task.

**Transformative dialogue** is any form of interchange that succeeds in transforming a relationship between those committed to otherwise separate beliefs to one in which there are common beliefs and meanings.

**Two-dimensional** is used to describe works of art such as paintings and drawings that exist on a flat surface, as opposed to **Three-dimensional** art forms such as sculpture that also have depth.

**Visual art discourse** is the language that is used when listening, speaking, reading and writing about visual art.

**Visual language and expression** is where the discourse of the subject is used to interpret or communicate meaning about a concept or focus in an individualised style or art form.

**Visual literacy** is about communicating meaning through visual forms. It involves reading images, perceiving images, thinking with images, recording images, communicating images, processing images … manipulating, classifying, recalling, discriminating, selecting, arranging constructing images … whether they stem from ideas, concepts, focuses, contexts, trains of thought, memories or insights.

**Virtual reality** is something that is created in cyberspace, therefore, not tangible.
Appendix 1: Sample courses of study

The three sample overviews should be read in conjunction with table 1, Section 4.2, “Framework for a course of study”.

In each sample overview, visual language and expression embeds teaching and learning approaches integrating ideas about focus, contexts and media areas to explore the concept. Year 11 relies on teacher-directed investigations through an inquiry model. Year 12 requires students to adopt the inquiry learning model applying it to their own body of work. In Year 12, teachers encourage students to develop an individual approach but also support the student’s decision making and visual problem solving with options about focus, context and media.

Teachers should note that these samples are provided as a guide for teachers’ planning only. See www.qsa.qld.edu.au for work program requirements.

Sample course overview one
Sample one comprises three concepts with six focuses across the two-year course. Two concepts are explored in Year 11 and one concept in Year 12.

Accompanying this overview is an example of one of the units developed in some detail, plus an assessment overview and two sample student profiles.

Sample course overview two
Sample two comprises two concepts with six focuses across the two-year course. One concept is explored in Year 11 and one concept in Year 12.

Sample course overview three
Sample two comprises four concepts with four focuses across the two-year course. Two concepts are explored in Year 11 and two concepts in Year 12.
# Sample one: Course overview

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Diversification</strong></td>
<td><strong>Specialisation</strong></td>
<td><strong>Concept</strong></td>
<td><strong>Focus</strong></td>
</tr>
<tr>
<td><strong>Time</strong></td>
<td><strong>Essence of form</strong></td>
<td><strong>Social comment</strong></td>
<td><strong>The artist’s condition</strong></td>
</tr>
<tr>
<td>9 weeks</td>
<td>Through the focus <strong>Altering reality</strong>, students communicate their intended meaning, exploring the essence of form through abstraction.</td>
<td>Through the focus <strong>Vital elements</strong>, students explore a range of representations. The essence of a form is the selection of the subject’s vital elements to convey the intended meaning of the artist.</td>
<td>Students determine their own focus, exploring the nature and meaning of the artist’s condition through: • time • place • space.</td>
</tr>
<tr>
<td>9 weeks</td>
<td>Through the focus <strong>non-representational or the conceptual</strong>, students explore a range of styles and visual expressions related to essence of form.</td>
<td>Through the focus <strong>Reaction</strong>, students explore the social realist artworks that express an artist’s opinion, in visual form, as a reaction to social issues and events.</td>
<td>Students determine their own focus, exploring the nature and meaning of the artist’s condition through: • attitudes &amp; values • personal &amp; communal.</td>
</tr>
<tr>
<td><strong>Contexts</strong></td>
<td>Exploration of representations of reality within a variety of <strong>historical and sociocultural contexts</strong> using comparative analysis of art movements, artworks and individual artists.</td>
<td>Exploration of representations of the essentials of reality within a variety of <strong>spiritual, cultural and geographical contexts</strong> that may reflect past and/or present art, artworks and art movements.</td>
<td>Students select their own contextual references.</td>
</tr>
<tr>
<td><strong>Media areas</strong></td>
<td>In response to the concept and focuses, students explore and experiment with materials, techniques, technologies and processes related to: • 2-D media • ceramics • photography.</td>
<td>In response to the concept and focuses, students explore and experiment with materials, techniques, technologies and processes related to: • painting • photography • 3-D media • electronic media.</td>
<td>Students select their own contextual references.</td>
</tr>
<tr>
<td><strong>Media areas</strong></td>
<td>In response to the concept and focuses, students explore and experiment with materials, techniques, technologies and processes related to: • 2-D media • ceramics • photography.</td>
<td>In response to the concept and focuses, students explore and experiment with materials, techniques, technologies and processes related to: • sculpture • body adornment • painting • printmaking.</td>
<td>Students select their own contextual references.</td>
</tr>
<tr>
<td><strong>Media areas</strong></td>
<td>In response to the concept and focuses, students explore and experiment with materials, techniques, technologies and processes related to: • 2-D media • ceramics • photography.</td>
<td>In response to the concept and focuses, students explore and experiment with materials, techniques, technologies and processes related to: • digital imaging • 2-D media • 3-D media.</td>
<td>Students select their own contextual references.</td>
</tr>
<tr>
<td><strong>Media areas</strong></td>
<td>In response to the concept and focuses, students explore and experiment with materials, techniques, technologies and processes related to: • 2-D media • ceramics • photography.</td>
<td><strong>Student Choice</strong> Media is negotiable with the teacher but could include: • digital imaging • 2-D media • 3-D media.</td>
<td><strong>Student Choice</strong> Media is negotiable with the teacher but could include: • 2-D media • 3-D media • public art</td>
</tr>
</tbody>
</table>

**Student Choice**

Media is negotiable with the teacher but could include:

- digital imaging
- 2-D media
- 3-D media
- public art
### VISUAL ART

#### SENIOR SYLLABUS

Making and Appraising tasks applying the inquiry learning model to explore:
- elements of Art
- principles of design, especially distortion and stylisation
- mark making with media
- What is form in visual art? How is it represented in 2-D and 3-D?

"Abstract art depends upon the assumption that aesthetic value resides in form, shape, line and colour and are entirely independent of the subject of the painting or sculpture".

Students should research artists, artworks and art movements such as:
- Realism, Post-Impressionism, Cubism, Dada, Abstract expressionism and artists such as Picasso, Braque, Matisse, Cezanne, van Gogh, Duchamp, Archipenko, Miro, Balla, Boccioni, Margaret Preston, Warhol, Margaret Olley, Yasumasa Morimura, Jeffery Smart, Donald Friend, Judy Watson, Jenny Orchard, Alan Peascod and Brigiat Maltese.

#### Making and Appraising

Making and Appraising tasks applying the inquiry learning model to explore:
- representations of spiritual meanings from different cultural contexts
- symbolism and metaphor
- deconstructing and reconstructing meaning in images and objects
- appropriation
- the icon, the shrine and the idol.

Students should research artists, artworks and art movements such as:

Making and Appraising tasks applying the inquiry learning model to explore:
- images and objects produced for social and political change
- satire and irony in visual form
- message and impact through concept and text
- revolution: changing what people think and accept
- the shock of the new!

Students should research artists, artworks and art movements such as:
- Early & 21st century painters, including prehistoric artworks, Egyptian artists, medieval manuscripts, Baroque painters, Rousseau, Brett Whiteley, Rosalie Gascoigne, Aboriginal artists, Ken Thayday and Robinson.


20th & 21st century photographers & electronic media, including contemporary Australian photographers and Horst, Man Ray, Edward Weston, Donald Judd, Bill Viola, Fiona Hall and Nam Jun Paik.

Making and Appraising tasks applying the inquiry learning model to explore:
- time: past, present and future, micro and macro concepts
- place: physical, intellectual, spiritual, cultural, emotional
- space: size, shape, surface, temperature, sound, sense
- contemporary artists have drawn upon prior artists' representations to inform their own perspective.

Students should research artists, artworks and art movements such as:
- Counihan, Koffritz, Banksy, Picasso, Duane Hanson, Robert Capa, Damien Hurst, Jeff Koons, Beckmann, Les Kossatz, Lin Onus, Goya, Jenny Holzer, Barbara Kruger, Albert Tucker, Gordon Bennett, Tracey Moffat, Reg Mombassa, Jill Orr, the Angry Penguins, the Guerrilla girls, Gleeson, Rivera, Kahlo, Sherman and Arhol Moore.

Making and Appraising tasks applying the inquiry learning model to explore their selected focus with reference to:
- attitudes: accepting, reflecting, opposing, changing, transitional, challenging, bias
- values: beliefs, customs, traditions, ethics, positive and negative behaviours
- personal: private, confidential
- shared
- place: physical, intellectual, spiritual, cultural, emotional
- space: size, shape, surface, temperature, sound, sense
- contemporary artists

Students should research artists, artworks and art movements such as:
- Counihan, Kollwitz, Banksy, Picasso, Duane Hanson, Robert Capa, Damien Hurst, Jeff Koons, Beckmann, Les Kossatz, Lin Onus, Goya, Jenny Holzer, Barbara Kruger, Albert Tucker, Gordon Bennett, Tracey Moffat, Reg Mombassa, Jill Orr, the Angry Penguins, the Guerrilla girls, Gleeson, Rivera, Kahlo, Sherman and Arhol Moore.

Making and Appraising tasks applying the inquiry learning model to explore their selected focus with reference to:
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<table>
<thead>
<tr>
<th>Making and appraising responses</th>
<th>Formative</th>
<th>Summative</th>
</tr>
</thead>
<tbody>
<tr>
<td>Experimental folio Initial appraising experiences focus on a student's understanding of visual language and expression of artworks.</td>
<td>Experimental folio Oral Appraising experiences focusing on a student's understanding of communication of artists' intent and justifying judgment through their critique. Appraising instruments evolving from a folio of appraising learning experiences based on seen works.</td>
<td>Body of work 1, inclusive of: Making: Inquiry of the concept/focus Appraising: Response to unseen works.</td>
</tr>
<tr>
<td>Critique methodologies Speaking and writing skills Appraising instruments evolving from a folio of appraising learning experiences based on seen works.</td>
<td>Experimental folio Exhibition critique Appraising experiences focusing on a student's understanding of communication of artists' intent and justifying judgment through their critique. Appraising instruments evolving from a folio of appraising learning experiences based on seen works.</td>
<td>Body of work 2, inclusive of: Making: Inquiry of the concept/focus Appraising: Research assignment, extended written (800–1200 words).</td>
</tr>
</tbody>
</table>
### Sample one: Assessment overview

<table>
<thead>
<tr>
<th>Year</th>
<th>Concept</th>
<th>Focus</th>
<th>Instrument</th>
<th>Time</th>
<th>Conditions</th>
<th>Criteria</th>
<th>Formative/summative</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>Essence of form</td>
<td>Unit 1: Altering Reality 9 weeks</td>
<td>Experimental folio</td>
<td>9 weeks</td>
<td>Teacher-directed</td>
<td>Visual literacy Application</td>
<td>Formative</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Essay</td>
<td>5 weeks</td>
<td>600 words</td>
<td>Appraising</td>
<td>Formative</td>
</tr>
<tr>
<td>11</td>
<td>Essence of form</td>
<td>Unit 2: Non-representational or the conceptual 9 weeks</td>
<td>Experimental folio</td>
<td>9 weeks</td>
<td>Teacher-directed</td>
<td>Visual literacy Application</td>
<td>Formative</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Oral</td>
<td>4 weeks</td>
<td>4–5 minutes with notes and visuals</td>
<td>Appraising</td>
<td>Formative</td>
</tr>
<tr>
<td>11</td>
<td>Essence of form</td>
<td>Unit 3: Vital Elements 9 weeks</td>
<td>Experimental folio</td>
<td>10 weeks</td>
<td>Teacher–student negotiated</td>
<td>Visual literacy Application</td>
<td>Formative</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Critique</td>
<td>5 weeks</td>
<td>600–800 words</td>
<td>Appraising</td>
<td>Formative</td>
</tr>
<tr>
<td>11</td>
<td>Social comment</td>
<td>Unit 4: Reaction 8 weeks</td>
<td>Body of work — making</td>
<td>10 weeks</td>
<td>Teacher–student negotiated</td>
<td>Visual literacy Application</td>
<td>Formative</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Body of work — research assignment</td>
<td>6 weeks</td>
<td>800–1000 words</td>
<td>Appraising</td>
<td>Formative</td>
</tr>
<tr>
<td>12</td>
<td>The artist's condition</td>
<td>Student-determined focus 36 weeks</td>
<td>Body of work 1 — making</td>
<td>15 weeks</td>
<td>Student-initiated</td>
<td>Visual literacy Application</td>
<td>Summative</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Body of work 1 — exam</td>
<td>6 weeks</td>
<td>Extended writing: 800–1000 words</td>
<td>Appraising</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Body of work 2 — making</td>
<td>15 weeks</td>
<td>Student-initiated</td>
<td>Visual literacy Application</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Body of work 2 — research assignment</td>
<td>6 weeks</td>
<td>800–1200 words</td>
<td>Appraising</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Continue to work in body of work 1 or 2 — making</td>
<td>6 weeks</td>
<td>Student-initiated</td>
<td>Visual literacy Application</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Body of work 1 or 2 — oral</td>
<td>4 weeks</td>
<td>10 minutes with notes and visuals</td>
<td>Appraising</td>
<td></td>
</tr>
</tbody>
</table>
Sample one: Unit plan

Year: 12  Time: 15 weeks

<table>
<thead>
<tr>
<th>Concept</th>
<th>Focus</th>
</tr>
</thead>
<tbody>
<tr>
<td>The artist’s condition</td>
<td>Time, place, space</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Context:</th>
<th>Media:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Historical</td>
<td>2-D media</td>
</tr>
<tr>
<td>Sociocultural</td>
<td>Digital imaging</td>
</tr>
<tr>
<td>Geographical</td>
<td>3-D installation</td>
</tr>
</tbody>
</table>

### Learning experiences

- Explore and discuss the concept in respect to the optional focuses:
  - time: past, present and future, micro and macro concepts
  - place: physical, intellectual, spiritual, cultural, emotional
  - space: size, shape, surface, temperature, sound, sense.
- Research 2-D, 3-D and digital artworks from a wide range of artists that depict different aspects of time, place or space, particularly those whose work reflects the associated contexts. Students should identify what and how the artist reflects the focuses and the concept. In particular, research installation artists and contemporary artists who present a unique perspective.
  - Students should research artists, artworks and art movements such as Arp, Moore, Giacometti, Lipchitz, Boccioni, Archipenko, Maillol, Helmet Newton, Nam June Paik, Anthony Gormley, Magdalena Abakanovicz, Gaugain, Matisse, Mondigliani, Erro, Mona Ryder, Liz Williams, Anne Mac Donald, Brett Whiteley, Jill Orr, William Dobell, Rrap, Anthony Lister, traditional and contemporary Indigenous artists.
- Research the development of time-based images and how they reflect the concept and focus(s).
- Excursion to a significant “place” (beach, picnic area, bush, park) where students gather objects (found objects) from the environment and represent the different environment(s) in 2-D and 3-D designs. Particular attention is paid to the physical environment: patterns, times of the day, tides, weather conditions, clouds, surfaces, shades, shadows, etc.
- Develop alternative ideas and options for representation of time (passing time) and/or space (macro/micro).
- Discuss and experiment with options for place: physical, intellectual, spiritual, cultural, emotional, finding examples of artists’ works that express each of these contexts.
- Experiment with media (materials, processes, techniques and technologies) developing an exploration of the focuses and contexts.
- Develop formal and informal display options for an installation with sound and light.
- Resolve ideas to create explicit meaning for one of the focuses.
- Create a body of work that references how people interact with the environment, highlighting the concept, the artist’s condition.
- Reflect on problem-solving processes and outcomes. Compare and analyse the explicit meaning of the works created.
- Research images and objects relevant to selected artists.
- Expository essay looking at the theme spirit place (1000–1200 words).
- Archaeological website documenting an imaginary spirit place.

### Assessment tasks

- Visual diary/journal
- Media experimentations
- Photographic/digital documentation of figures in the landscape with recorded sound
- Temporal installation of found objects and wrappings focusing on shape, surface and size
- Student directed body of work applying the inquiry learning model for resolving the concept or focus.
- Appraising: Response to unseen works.
<table>
<thead>
<tr>
<th>Semester</th>
<th>Concepts</th>
<th>Assessment tasks</th>
<th>Visual literacy</th>
<th>Application</th>
<th>Appraising</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Essence of form</td>
<td>Altering reality — Experimental folio</td>
<td>C</td>
<td>C</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Altering reality — Essay</td>
<td></td>
<td>B</td>
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<tr>
<td></td>
<td></td>
<td>Non-representational — Experimental folio</td>
<td>C</td>
<td>C</td>
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<tr>
<td></td>
<td></td>
<td>Non-representational — Oral</td>
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<td>A</td>
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<td></td>
<td></td>
<td>Vital elements — Experimental folio</td>
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<td>B</td>
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<tr>
<td></td>
<td></td>
<td>Vital elements — Critique</td>
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<td>B</td>
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<tr>
<td>2</td>
<td>Social comment</td>
<td><strong>Body of work:</strong></td>
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<td></td>
<td></td>
<td>Making</td>
<td>B</td>
<td>B</td>
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<td></td>
<td></td>
<td>Extended writing — research assignment</td>
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<td>B</td>
<td></td>
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<tr>
<td></td>
<td>Proposed standard in each criteria at monitoring</td>
<td>B</td>
<td>B</td>
<td>B</td>
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<tr>
<td></td>
<td>Proposed LEVEL OF ACHIEVEMENT at monitoring</td>
<td>HA</td>
<td></td>
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<tr>
<td>3</td>
<td>The artist’s condition</td>
<td><strong>Body of work 1:</strong></td>
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<td></td>
<td>Making</td>
<td>B</td>
<td>C</td>
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<td></td>
<td>Extended writing — exam</td>
<td></td>
<td>A</td>
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<tr>
<td>4</td>
<td>Post-verification assessment</td>
<td><strong>Further development of Body of Work 2:</strong></td>
<td></td>
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<td>Resolved making work</td>
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<td>B</td>
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<td></td>
<td></td>
<td>Oral</td>
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<td>B</td>
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<td></td>
<td>Proposed standard in each criteria at verification</td>
<td>B</td>
<td>B</td>
<td>B</td>
<td></td>
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<tr>
<td></td>
<td>Proposed LEVEL OF ACHIEVEMENT at verification</td>
<td>HA</td>
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<td></td>
<td>Exit standard in each criterion</td>
<td>B</td>
<td>B</td>
<td>B</td>
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<td></td>
<td>EXIT LEVEL OF ACHIEVEMENT</td>
<td>HA</td>
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<tr>
<td>Concept</td>
<td>Visual literacy</td>
<td>Application</td>
<td>Appraising</td>
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<tr>
<td><strong>Year 11 (Formative)</strong></td>
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<tr>
<td><strong>Focus</strong></td>
<td>Making instrument</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
</tr>
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<td>Altering reality</td>
<td>Experimental folio</td>
<td>✓</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non-representational</td>
<td>Experimental folio</td>
<td>✓</td>
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<td></td>
</tr>
<tr>
<td>Vital elements</td>
<td>Experimental folio</td>
<td>✓</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reaction</td>
<td>Body of work — making</td>
<td>✓</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Social comment</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Proposed standard at monitoring</strong></td>
<td>B</td>
<td>B</td>
<td>B</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Year 12 (Summative)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Focus</strong></td>
<td>Making instrument</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
</tr>
<tr>
<td>Student-determined</td>
<td>Body of work 1 — making</td>
<td>✓</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student-determined</td>
<td>Body of work 2 — making</td>
<td>✓</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Further development of body of work 2</td>
<td>Resolved making work</td>
<td>✓</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Post-verification assessment</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Interim standard at verification</strong></td>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
<td></td>
</tr>
<tr>
<td><strong>Interim level of achievement at verification</strong></td>
<td>High Achievement</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Standard at exit</strong></td>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
<td></td>
</tr>
<tr>
<td><strong>Exit level of achievement</strong></td>
<td>High Achievement</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## Sample two: Course overview

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Diversification</strong></td>
<td><strong>Semester 1</strong></td>
<td><strong>Semester 2</strong></td>
<td><strong>Semester 3</strong></td>
</tr>
<tr>
<td><strong>Concept</strong></td>
<td><strong>The physical</strong></td>
<td><strong>The intellectual</strong></td>
<td><strong>Existence</strong></td>
</tr>
<tr>
<td><strong>Week</strong></td>
<td>8 weeks</td>
<td>11 weeks</td>
<td>19 weeks</td>
</tr>
</tbody>
</table>

### Focus

**Through the focus representation**, students explore visual reality of:
- objects
- collections
- bodies
- things.

**Through the focus environment**, students explore the nature of either:
- interior/exterior
- landscape & cityscape
- built environment
- ecology
- mindscape & dreamscape.

**Through the focus connections**, students explore the relationship of stimulus and response.
- Students explore the nature of one of:
  - parts and wholes or
  - continuity and division or
  - yours and mine.

**Students determine their own focus, exploring the nature and meaning of existence.**
- Students may explore the nature of one of:
  - race, genetics or
  - gender or
  - duality or
  - belief or
  - alchemy or
  - instinct.

**Students determine their own focus, exploring the nature and meaning of intrinsic being.**
- Students may explore the nature of one of:
  - sacred and profound or
  - invisible and untouchable or
  - ideology and idolatry or
  - expressive and emotive.

**Students resolve another making or appraising work that contributes to existence or the intrinsic body of work.**

### Media areas

**In response to the concept and focuses, students explore and experiment with materials, techniques, technologies and processes related to:**
- 2-D media
- 3-D media
- design media.

**In response to the concept and focuses, students explore and experiment with materials, techniques, technologies and processes related to:**
- drawing
- curatorial
- built environment
- public art.

**In response to the concept and focuses, students explore and experiment with materials, techniques, technologies and processes related to:**
- painting
- time-based media
- printmaking
- wearable art and body adornment.

**Student choice**

### Contexts

**Exploration of representations of physical reality within a variety of social and historical contexts — through comparative analysis of art movements, artworks and individual artists.**

**Exploration of representations of the physical environment within a range of social, political and economic contexts that may reflect issues, attitudes and values about the environment — past and/or present.**
- Students should research artworks, art movements and individual artists.

**Exploration of representations and expressions relating to intellectual connections within the contexts of philosophical, scientific and cultural that may reflect issues, attitudes and values about the environment — past and/or present.**
- Students should research artworks, art movements and individual artists.

**Students select their own contextual references**

**Exploration of representations and expressions within the spiritual and philosophical contexts that may reflect issues, attitudes and values about theories of existence past and/or present.**

**Students select their own contextual references**

**Exploration of representations and expressions within the psychological, spiritual and cultural contexts that may reflect issues, attitudes and values about the spiritual, emotional, personal and interpersonal.**

**Students select their own contextual references**
### Visual Language and Expression

**Making and appraising tasks** applying the inquiry learning model to explore:
- the elements and principles of art and design
- drawing techniques with diverse media that explore the physical
- collecting, cataloguing and classifying objects to explore reality
- representing the human figure in 2-D and 3-D
- perceptual observation and analysis of the environment.

Comparative analysis of art movements, artworks and individual artists, including Sarah Size, Robert Klippel, William Dobell, Brett Whiteley, William Robinson, Margaret Preston, Rosalie Gascoigne and Jenny Saville.

### Visual Analysis of Unseen Works

#### Experimental Folio
- **Formative body of work** inclusive of:
  - **making**: inquiry into the concept/focus
  - **appraising**: research assignment, extended written (800–1000 words) or Podcast &/or Blog.

#### Exhibition Catalogue
- **Body of work 1 inclusive of**:
  - **making**: inquiry into the concept/focus
  - **appraising**: research assignment, extended written (800–1000 words).

#### Body of work 2 inclusive of:
- **making**: inquiry into the concept/focus
- **appraising**: exhibition review.

### Making and Appraising Responses

#### Experimental Folio
- **Formative body of work** inclusive of:
  - **making**: inquiry into the concept/focus
  - **appraising**: research assignment, extended written (800–1000 words) or Podcast &/or Blog.

#### Exhibition Catalogue
- **Body of work 1 inclusive of**:
  - **making**: inquiry into the concept/focus
  - **appraising**: research assignment, extended written (800–1000 words).

#### Body of work 2 inclusive of:
- **making**: inquiry into the concept/focus
- **appraising**: exhibition review.

### Making and Appraising Responses

#### Experimental Folio
- **Formative body of work** inclusive of:
  - **making**: inquiry into the concept/focus
  - **appraising**: research assignment, extended written (800–1000 words) or Podcast &/or Blog.

#### Exhibition Catalogue
- **Body of work 1 inclusive of**:
  - **making**: inquiry into the concept/focus
  - **appraising**: research assignment, extended written (800–1000 words).

#### Body of work 2 inclusive of:
- **making**: inquiry into the concept/focus
- **appraising**: exhibition review.

### Making and Appraising Responses

#### Experimental Folio
- **Formative body of work** inclusive of:
  - **making**: inquiry into the concept/focus
  - **appraising**: research assignment, extended written (800–1000 words) or Podcast &/or Blog.

#### Exhibition Catalogue
- **Body of work 1 inclusive of**:
  - **making**: inquiry into the concept/focus
  - **appraising**: research assignment, extended written (800–1000 words).

#### Body of work 2 inclusive of:
- **making**: inquiry into the concept/focus
- **appraising**: exhibition review.

### Making and Appraising Responses

#### Experimental Folio
- **Formative body of work** inclusive of:
  - **making**: inquiry into the concept/focus
  - **appraising**: research assignment, extended written (800–1000 words) or Podcast &/or Blog.

#### Exhibition Catalogue
- **Body of work 1 inclusive of**:
  - **making**: inquiry into the concept/focus
  - **appraising**: research assignment, extended written (800–1000 words).

#### Body of work 2 inclusive of:
- **making**: inquiry into the concept/focus
- **appraising**: exhibition review.

### Making and Appraising Responses

#### Experimental Folio
- **Formative body of work** inclusive of:
  - **making**: inquiry into the concept/focus
  - **appraising**: research assignment, extended written (800–1000 words) or Podcast &/or Blog.

#### Exhibition Catalogue
- **Body of work 1 inclusive of**:
  - **making**: inquiry into the concept/focus
  - **appraising**: research assignment, extended written (800–1000 words).

#### Body of work 2 inclusive of:
- **making**: inquiry into the concept/focus
- **appraising**: exhibition review.

### Making and Appraising Responses

#### Experimental Folio
- **Formative body of work** inclusive of:
  - **making**: inquiry into the concept/focus
  - **appraising**: research assignment, extended written (800–1000 words) or Podcast &/or Blog.

#### Exhibition Catalogue
- **Body of work 1 inclusive of**:
  - **making**: inquiry into the concept/focus
  - **appraising**: research assignment, extended written (800–1000 words).

#### Body of work 2 inclusive of:
- **making**: inquiry into the concept/focus
- **appraising**: exhibition review.

### Making and Appraising Responses

#### Experimental Folio
- **Formative body of work** inclusive of:
  - **making**: inquiry into the concept/focus
  - **appraising**: research assignment, extended written (800–1000 words) or Podcast &/or Blog.

#### Exhibition Catalogue
- **Body of work 1 inclusive of**:
  - **making**: inquiry into the concept/focus
  - **appraising**: research assignment, extended written (800–1000 words).

#### Body of work 2 inclusive of:
- **making**: inquiry into the concept/focus
- **appraising**: exhibition review.

### Making and Appraising Responses

#### Experimental Folio
- **Formative body of work** inclusive of:
  - **making**: inquiry into the concept/focus
  - **appraising**: research assignment, extended written (800–1000 words) or Podcast &/or Blog.

#### Exhibition Catalogue
- **Body of work 1 inclusive of**:
  - **making**: inquiry into the concept/focus
  - **appraising**: research assignment, extended written (800–1000 words).

#### Body of work 2 inclusive of:
- **making**: inquiry into the concept/focus
- **appraising**: exhibition review.

### Making and Appraising Responses

#### Experimental Folio
- **Formative body of work** inclusive of:
  - **making**: inquiry into the concept/focus
  - **appraising**: research assignment, extended written (800–1000 words) or Podcast &/or Blog.

#### Exhibition Catalogue
- **Body of work 1 inclusive of**:
  - **making**: inquiry into the concept/focus
  - **appraising**: research assignment, extended written (800–1000 words).

#### Body of work 2 inclusive of:
- **making**: inquiry into the concept/focus
- **appraising**: exhibition review.

### Making and Appraising Responses

#### Experimental Folio
- **Formative body of work** inclusive of:
  - **making**: inquiry into the concept/focus
  - **appraising**: research assignment, extended written (800–1000 words) or Podcast &/or Blog.

#### Exhibition Catalogue
- **Body of work 1 inclusive of**:
  - **making**: inquiry into the concept/focus
  - **appraising**: research assignment, extended written (800–1000 words).

#### Body of work 2 inclusive of:
- **making**: inquiry into the concept/focus
- **appraising**: exhibition review.
### Sample three: Course overview

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3 and Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Time</strong></td>
<td>19 weeks</td>
<td>19 weeks</td>
</tr>
<tr>
<td><strong>Diversification</strong></td>
<td></td>
<td>18 weeks</td>
</tr>
<tr>
<td><strong>Specialisation</strong></td>
<td></td>
<td>18 weeks</td>
</tr>
<tr>
<td><strong>Concept</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Entering the labyrinth</td>
<td></td>
<td>Emerging the labyrinth</td>
</tr>
<tr>
<td>Palimpsest</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The unit focuses on an exploration of Palimpsests, first as historical objects revealing their past, then moving to a more contemporary and personalised usage, allowing students to make individualised responses and create new meanings using the visual language of art.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Synaesthesia — the layering of the senses — multimodal experience as art form</td>
<td></td>
<td></td>
</tr>
<tr>
<td>This unit grows from Palimpsest, and encourages the student to develop their own focus from a series of suggested ones. The unit explores the origin of the scientific/medical term describing the linking of the senses. As a metaphor, this concept will be used to explore the impact of proliferating new technologies on art making both as material and form, i.e. the synthesis of matter and concept.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alchemy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alchemy explores the idea that an artwork externalises the internal, using various media, techniques and historical and psychological contexts, providing opportunities for the student to articulate their personal aesthetic. Alchemy is a metaphor for seeing the process of making meaning from the perceived and experienced world in such a way that the process also “makes” the Self. As a metaphor for the art-making process, the “philosopher’s stone” equates to the artwork and sets up a triadic relationship between artist/object/viewer through which the process is continued over time, allowing the artist to see the artwork as part of a continuum within a body of work.</td>
<td></td>
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</tr>
<tr>
<td>Emergence</td>
<td></td>
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</tr>
<tr>
<td>Emergence signifies the student’s own emergence from the labyrinth. This unit encourages students to articulate and express their visual version of Emergence.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Focus</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Palimpsest as object</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The exploration and manipulation of surface and its potential to convey descriptive and expressive meaning.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Palimpsest as meaning</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Referencing the development of ideas and how they can be overlaid with new systems of meaning.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• The first Palimpsest — the Archimedes Palimpsest.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Object versus meaning, for example, Freud’s The Mystic Pad.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Monument as Palimpsest — archaeological remains, the Berlin Wall, contemporary graffiti.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• The skin and brain as Palimpsest: astronomical palimpsests</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• the fragment, lacunas.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A new kind of mind</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Erasure and essence</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Biology and gender</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• What’s real</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Layers of meaning</td>
<td></td>
<td></td>
</tr>
<tr>
<td>This unit is increasingly student-directed and is decided after an examination of the concept as presented in class discussions. Students are encouraged to examine the emergence of new media and the aesthetic behind ephemeral art forms to explore the relationship between the artist and their environment. Students look at the role of art in making meaning from the Renaissance into the 21st century, the emergence of new media in the late 20th century and the aesthetic behind ephemeral art forms and time-based expressive forms in the 21st century.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Students find a focus for the concept by exploring this metaphor and the relationship between art and alchemy. The concept encourages an exploration of the artwork as “vessel” embodying both creation and communication. Student work will be an exploration and embodiment of their understanding of the process.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The focus is student-directed. The aim of this unit is that students find a form for the confident expression of their personal aesthetic. In so doing, they may revisit a concept or focus explored in previous units of the senior course or determine their own, to demonstrate their independent creative position as an arts practitioner.</td>
<td></td>
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</tr>
</tbody>
</table>
## VISUAL ART

### Context

**Exploration of representations of reality within a variety of historical and sociocultural contexts.**

**Historical:** antiquity and Medieval Europe. Palaeography — the study of ancient texts and their transformation through time.


**Sociocultural:** the enfolding of past processes into contemporary ones. How new media can encourage new processes and altered meanings. Palimpsest as allegory; how life experience affects art practice, e.g., the Zhou Brothers.

**Exploration of representations of reality within a variety of historical, sociocultural and psychological contexts.**

- **Historical:** Renaissance to 21st century; the emergence of the “I”. The expressive Self and the role of the artist and new media.
- **Intention vs Reading**
- **Cultural / traditional Relativism to Postmodernism**
- **The war of symbols:** how things are represented/what can be read.

**Psychological and spiritual:** students explore the impact of psycho-analysis, Jungian approaches to the self and the making of self.

**Sociocultural:** humanism, the role of the artist, individual artists and their approach to Externalising the Internal, Artist Genius.

**Historical:** past and present. Students are encouraged to consider the factors which separate and unite artists working in the past and those working currently with the purpose of understanding the role of artists across time.

**Sociocultural:** cross-cultural focus on diverse art practice relevant to student making.

**Psychological and spiritual:** students explore the impact of psycho-analysis, Jungian approaches to the self and the making of self.

### Media

**Both teacher-directed and student-directed.**

In response to the concept and focuses, students explore and experiment with materials, techniques, technologies and processes related to:

- 2-D
- 3-D
- electronic media.

**Both teacher- and student-directed.**

In response to the concept and focuses, students explore and experiment with materials, techniques, technologies and processes related to traditional and ephemeral:

- time-based media
- 2-D & 3-D media
- performance art
- sound art.

### Making & appraising responses

- Experimental making folio
- Research assignment, extended written (800–1000 words)

**Making and appraising tasks applying the inquiry learning model to explore the constantly evolving process of human mark-making and surfaces.**

The tools of creation and manipulation; mark-making, erasure, deconstruction and reconstruction.

Artists include: Cy Twombly, Ann Hamilton, Val Britton, Antoni Tpies, Zhou Brothers, Robert Rauschenberg’s “Erased de Kooning Drawing” (1953)

**Making and appraising tasks applying the inquiry learning model to explore:**

- the "subjective frame"
- a psychological context — the exploration of visual art forms and their capacity to enable an examination of the students’ own process of forming a personal philosophy

Artists include: Bill Viola, Marion Drew.

**Making and appraising tasks applying the inquiry learning model to explore:**

- the concept/focus
- the "subjective frame"
- a psychological context — the exploration of visual art forms and their capacity to enable an examination of the students’ own process of forming a personal philosophy

Artists include: Bill Viola, Marion Drew.

**Making and appraising tasks applying the inquiry learning model to explore:**

- the concept/focus
- the "subjective frame"
- a psychological context — the exploration of visual art forms and their capacity to enable an examination of the students’ own process of forming a personal philosophy

Artists include: Bill Viola, Marion Drew.

### Visual language and expression

**Making and appraising tasks applying the inquiry learning model to explore:**

- the concept/focus
- the "subjective frame"
- a psychological context — the exploration of visual art forms and their capacity to enable an examination of the students’ own process of forming a personal philosophy

Artists include: Bill Viola, Marion Drew.

**Making and appraising tasks applying the inquiry learning model to explore:**

- the concept/focus
- the "subjective frame"
- a psychological context — the exploration of visual art forms and their capacity to enable an examination of the students’ own process of forming a personal philosophy

Artists include: Bill Viola, Marion Drew.

**Making and appraising tasks applying the inquiry learning model to explore:**

- the concept/focus
- the "subjective frame"
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Artists include: Bill Viola, Marion Drew.

**Making and appraising tasks applying the inquiry learning model to explore:**

- the concept/focus
- the "subjective frame"
- a psychological context — the exploration of visual art forms and their capacity to enable an examination of the students’ own process of forming a personal philosophy

Artists include: Bill Viola, Marion Drew.

### Making & appraising responses

- Experimental making folio
- Research assignment, extended written (800–1000 words)

**Formative body of work, inclusive of:**

- making: inquiry into the concept/focus
- appraising: a transformative dialogue

**Body of work 1, inclusive of:**

- making: inquiry of the concept/focus
- appraising: research assignment, extended written (800–1200 words)

**Body of work 2 — inclusive of:**

- making: Research, develop, resolve and reflect on the concept/focus
- appraising: oral response in the format of an interview exposition

**Making and appraising tasks applying the inquiry learning model to explore:**

- the concept/focus
- the "subjective frame"
- a psychological context — the exploration of visual art forms and their capacity to enable an examination of the students’ own process of forming a personal philosophy

Artists include: Bill Viola, Marion Drew.

**Making and appraising tasks applying the inquiry learning model to explore:**

- the concept/focus
- the "subjective frame"
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Artists include: Bill Viola, Marion Drew.

**Making and appraising tasks applying the inquiry learning model to explore:**

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Artists include: Bill Viola, Marion Drew.

**Making and appraising tasks applying the inquiry learning model to explore:**

- the concept/focus
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Artists include: Bill Viola, Marion Drew.

**Making and appraising tasks applying the inquiry learning model to explore:**

- the concept/focus
- the "subjective frame"
- a psychological context — the exploration of visual art forms and their capacity to enable an examination of the students’ own process of forming a personal philosophy

Artists include: Bill Viola, Marion Drew.

**Making and appraising tasks applying the inquiry learning model to explore:**

- the concept/focus
- the "subjective frame"
- a psychological context — the exploration of visual art forms and their capacity to enable an examination of the students’ own process of forming a personal philosophy

Artists include: Bill Viola, Marion Drew.

**Making and appraising tasks applying the inquiry learning model to explore:**

- the concept/focus
- the "subjective frame"
- a psychological context — the exploration of visual art forms and their capacity to enable an examination of the students’ own process of forming a personal philosophy

Artists include: Bill Viola, Marion Drew.

**Making and appraising tasks applying the inquiry learning model to explore:**

- the concept/focus
- the "subjective frame"
- a psychological context — the exploration of visual art forms and their capacity to enable an examination of the students’ own process of forming a personal philosophy

Artists include: Bill Viola, Marion Drew.

**Making and appraising tasks applying the inquiry learning model to explore:**

- the concept/focus
- the "subjective frame"
- a psychological context — the exploration of visual art forms and their capacity to enable an examination of the students’ own process of forming a personal philosophy

Artists include: Bill Viola, Marion Drew.
Appendix 2: Sample composite class course overview

The following sample composite class course overview uses a “Year A/Year B” model. In the overview, visual language and expression embeds teaching and learning approaches, integrating ideas about focus, contexts and media areas to explore the concept. Even though students in Year 11 and Year 12 may be exploring the same or similar concepts, teachers should ensure that Year 11 relies on teacher-directed investigations through an inquiry model. Year 12 requires students to adopt the inquiry learning model applying it to their own body of work. In Year 12, teachers encourage students to develop an individual approach but also support the student’s decision making and visual problem solving with options about focus, context and media.

Further information about composite classes is included in Section 5.8.
<table>
<thead>
<tr>
<th>Year A</th>
<th>Year B</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Concept</strong></td>
<td><strong>Essence of form</strong></td>
</tr>
<tr>
<td><strong>Time</strong></td>
<td>13 weeks</td>
</tr>
<tr>
<td><strong>Focus</strong></td>
<td>Through the focus <strong>altering reality</strong>, or a student-determined focus in Year 12, students communicate their intended meaning, exploring the essence of form through abstraction.</td>
</tr>
<tr>
<td><strong>Contexts</strong></td>
<td>Exploration and representations of reality within a variety of historical and sociocultural contexts, using comparative analysis of art movements, artworks and individual artists.</td>
</tr>
<tr>
<td><strong>Year 11</strong></td>
<td>Students select their own contextual references.</td>
</tr>
<tr>
<td><strong>Year 12</strong></td>
<td>Students continue to work in their earlier selected contextual references or those that are now relevant to the body of work.</td>
</tr>
</tbody>
</table>

**Year A**

- **Year 11: Semesters 1 & 2**
- **Year 12: Semesters 3 & 4**

**Year B**

- **Year 11: Semesters 1 & 2**
- **Year 12: Semesters 3 & 4**

**Time**

- 13 weeks
- 13 weeks
- 12 weeks – Year 11
- 10 weeks – Year 12

**Focus**

- Through the focus **non-representational or the conceptual**, or a student-determined focus in Year 12, students explore a range of styles and visual expressions related to essence of form.
- Through the focus **vital elements**, students explore a range of representations.

**Year 11**

- Through the focus **time, place and space**, or a student-determined focus in Year 12, students explore the nature and meaning of the artist’s condition.
- Students resolve making and/or appraising work that contributes to the body of work 1 and/or 2, through the student-selected focus developed earlier.

**Year 12**

- Students continue to work in their earlier selected contextual references or those that are now relevant to the body of work.
### Media areas

**Making and Appraising tasks** applying the inquiry learning model to explore:
- **Making and Appraising tasks** applying the inquiry learning model to explore:
  - Representations of spiritual meanings from different cultural contexts
  - Symbolism and metaphor
  - Deconstructing and reconstructing meaning in images and objects
  - Appropriation
  - The icon, the shrine and the idol

Students should research artists, artworks and art movements such as:

### Visual language and expression

**Making and Appraising tasks** applying the inquiry learning model to explore:
- **Making and Appraising tasks** applying the inquiry learning model to explore:
  - Attitudes: accepting, reflecting, opposing, changing, transitional, challenging, bias
  - Values: beliefs, customs, traditions, ethics, positive and negative behaviours

Students should research artists, artworks and art movements such as:

### Visual Art Senior Syllabus

In response to the concept and focuses, students explore and experiment with materials, techniques, technologies and processes related to:
- Media is negotiable with the teacher but could include:
  - 2-D media
  - 3-D media
  - Public art
  - Or student choice in Year 12.

Students should research artists, artworks and art movements such as:

### Making and Appraising tasks

In response to the concept and focuses, students explore and experiment with materials, techniques, technologies and processes related to:
- Media is negotiable with the teacher but could include:
  - Digital imaging
  - 2-D media
  - 3-D media
  - Or student choice in Year 12.

Students should research artists, artworks and art movements such as:

### Making and Appraising tasks

In response to the concept and focuses, students explore and experiment with materials, techniques, technologies and processes related to:
- Media is negotiable with the teacher but could include:
  - 2-D media
  - 3-D media
  - Electronic media
  - Or student choice in Year 12.

Students should research artists, artworks and art movements such as:
### Visual Language and Expression (continued)

<table>
<thead>
<tr>
<th>Visual language and expression (continued)</th>
<th>20th &amp; 21st century sculptural artists (Europe, Australian, Asian) e.g. Moore, Hepworth, Arp, Hartung, Picasso, David Smith, Raymond, Duchamp, Villon, Boccioni, Rodin Ken Unsworth, Claes Oldenburg, Boomah, Lee U Fan and Donna Marcus. 20th &amp; 21st century photographers &amp; electronic media including contemporary Australian photographers and Horst, Man Ray, Edward Weston, Donald Judd, Bill Viola, Fiona Hall and Nam Jun Pak.</th>
</tr>
</thead>
</table>

Realism, Post-Impressionism, Cubism, Dada, Abstract expressionism and artists such as Picasso, Braque, Matisse, Cezanne, van Gogh, Duchamp, Archipenko, Miro, Balla, Boccioni, Margaret Preston, Warhol, Margaret Olley, Yasumasa Morimura, Jeffery Smart, Donald Friend, Judy Watson, Jenny Orchard, Alan Peascod and Brigiat Maltese.
### Visual Art Senior Syllabus

<table>
<thead>
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<tbody>
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<td>Experimental folio Initial appraising experiences focus on a student's understanding of Visual language and expression of artworks Contexts of artworks Critique methodologies Speaking and writing skills Appraising experiences focusing on a student's understanding of communication of artists/intent and justifying judgment through their critique. Appraising: Research assignment, extended written (800-1,000 words) Appraising instruments evolving from a folio of appraising learning experiences based on seen works</td>
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**Note:**
- “Experimental folio” and “Initial appraising experiences” focus on a student's understanding of various aspects like visual language, contexts, critique methodologies, and speaking and writing skills.
- Appraising experiences are crucial in developing a student’s understanding and critique abilities.
- The folio evolves as students' experiences grow, focusing on unseen works.

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**Year 12**

- **Body of work 1 work’** inclusive of Making: RDRR of the concept/focus Appraising: Research assignment, extended written (800-1,000 words)
- Students resolve making work that contributes to the body of work 1 and/or 2 through the student selected focus.
- Appraising: Oral (8-10 minutes) that contributes to body of work 1 or 2

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**Year 12**

- **Body of work 2 work’** inclusive of Making: RDRR of the concept/focus Appraising: Research assignment, extended written (800-1,200 words)
- Students resolve making work that contributes to the body of work 1 and/or 2 through the student selected focus developed earlier.
- Appraising: Oral (8-10 minutes) that contributes to body of work 1 or 2.

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**Year 12**

- **Body of work 3 work’** inclusive of Making: RDRR of the concept/focus Appraising: Oral (8-10 minutes)
- Appraising: Research assignment, extended written (800-1,000 words)
- Students resolve making work that contributes to the body of work 1 and/or 2 through the student selected focus.
- Appraising: Oral (8-10 minutes) that contributes to body of work 1 or 2.