A work program is the school’s plan of how the course will be delivered and assessed, based on the school’s interpretation of the syllabus. The school’s work program must meet syllabus requirements, and indicate that there will be sufficient scope and depth of student learning to reflect the general objectives and meet the exit criteria and standards.

This sample demonstrates one approach, and should be used as a guide only to help teachers plan and develop school work programs.
## Course Overview – Trinity Bay State High School Visual Art

<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> </td>
<td> </td>
</tr>
<tr>
<td><strong>Time</strong></td>
<td>10 weeks</td>
<td>14 weeks</td>
<td>14 weeks</td>
</tr>
<tr>
<td><strong>Concept</strong></td>
<td><strong>Art as Objectification</strong></td>
<td><strong>Art as Evidence of Existence</strong></td>
<td><strong>Art as Spatial Experience</strong></td>
</tr>
</tbody>
</table>

This unit explores the way artists study, explore and manifest meaning through objects and artefacts. The concept is based around the use of everyday objects as starting points for an introduction to and exploration of traditional and contemporary visual arts processes and practices.

This unit extends on concept of finding form and meaning in collections and arrangements of objects. It challenges students to collect physical, psychological and abandoned evidence of their own and humanity’s existence.

This unit extends students awareness of postmodernism and conceptual art. It emphasises an awareness of audience as active participant in installation and performance based art works. It encourages students to explore the way site specific works manipulate our spatial experience and carefully control and communicate meaning to audiences.

This unit looks at the way art can visually map and navigate through the places, spaces and geographic diversity of both environmental and personal terrain. The unit considers the way art can document our reaction and connection to places and spaces. The unit also looks at the way the process of journeying to and from a place or space is as important as the destination itself.

This unit looks at the effect of technological advances in the creation of social, global and cultural networks. It explores how a significant amount of our personal daily experience is mediated through technology and increasingly through the rise of a mobile phone/portable technology culture. It challenges students to consider the way artists can react to or embrace the collaborative social networking opportunities that technology facilitates. The unit also explores how this globalisation can risk alienating individuals as they retreat to virtual worlds and homogenise and threaten the uniqueness of traditional cultures.
<p>| Focus | Through an extended focus on a specific object or personal artefact of individual interest or significance, students will explore a range of perceptual, conceptual and experimental processes and practices. Focuses could range from the objective representation of form to abstraction and purposely altering the context of the object to affect how it is perceived and how its meaning and reading of meaning by audiences can be altered. Through an initial focus of “Evidence of Personal Existence” students will gather and compile evidence to document both mundane/daily life experience as well as the broader experiential evidence of a life history. They will explore a range of approaches to making meaning and display this evidence using a range of media and techniques. Through the additional focus of “Evidence of Human Existence” students explore the evolution of the depiction of the Human Form in Art and the way changing historical contexts affect the way the human figure is represented visually. Through a focus on “Natural Spaces” students select one or more natural environments and document the creation of ephemeral environmental art works that transform an audiences awareness and appreciation of the uniqueness of this natural space. Through a focus on “Urban Spaces” students explore architectural interventions, projections and other site specific works which aim to alter people’s perception and appreciation of everyday and or public spaces. Students find a focus for the concept by undertaking a range of environmental and or personal journeys across known (mundane/suburban) or unknown terrain. Student work will be an exploration and documentation of the journey through one or more of these terrains. Students find a focus for the concept by exploring emerging social networking forms such as Flikr, U-tube, Weblogs and Myspace as well as game worlds such as Second Life as a source and / or space for contemporary arts practise. Students may focus on the way the many features of Web 2.0 including the way palimpsestic texts such as wikis can spawn collaborative art works. Students can explore notions such as bluetoothing digital art works to mobile phones, using mobile phones as cues for producing 2D and performance based art works and projecting text and image from digital sources in to public spaces. Student work could focus on exploring the expansion of niche cultures and cross-cultural sharing through multi-modal hybrid art forms. Student work may reflect both the danger of the contraction and homogenisation of culture through technology and the way technology is able to expand the nature of contemporary arts practice and culture. | Students find a focus for the concept by exploring emerging social networking forms such as Flikr, U-tube, Weblogs and Myspace as well as game worlds such as Second Life as a source and / or space for contemporary arts practise. Students may focus on the way the many features of Web 2.0 including the way palimpsestic texts such as wikis can spawn collaborative art works. Students can explore notions such as bluetoothing digital art works to mobile phones, using mobile phones as cues for producing 2D and performance based art works and projecting text and image from digital sources in to public spaces. Student work could focus on exploring the expansion of niche cultures and cross-cultural sharing through multi-modal hybrid art forms. Student work may reflect both the danger of the contraction and homogenisation of culture through technology and the way technology is able to expand the nature of contemporary arts practice and culture. |</p>
<table>
<thead>
<tr>
<th>Context</th>
<th>Media Areas</th>
</tr>
</thead>
</table>
| Exploration of processes and practices of contemporary arts practise from both historical and technological frameworks and contexts. | Media areas are both teacher and student directed in response to the concept and focuses being explored. Students will explore and experiment with materials, techniques and processes related to:  
  - 2D media (Drawing, Painting, Photographic and Printmaking)  
  - 3D objects (Sculpture, Installation, Fibre Art)  
  - Time Based media (Electronic Imaging, Film and Animation) | Media areas are both teacher and student directed in response to the concept and focuses being explored. Students will explore and experiment with materials, techniques and processes related to:  
  - 2D media (Drawing, Painting, Photographic and Printmaking)  
  - 3D objects (Sculpture, Installation, Fibre Art, Performance Art, Wearable Art and Body Adornment)  
  - Time Based media (Electronic Imaging, Sound Art, Film and Animation)  
  - Design (Graphic/Illustration, Curatorial) | Student directed |
| Exploration of Self-portrait, Portrait, Personal Representation and depiction of the Human form using personal, historical, technological and socio-cultural perspectives, frameworks and contexts. | Media areas are both teacher and student directed in response to the concept and focuses being explored. Students will explore and experiment with materials, techniques and processes related to:  
  - 2D media (Drawing, Painting, Photographic and Printmaking)  
  - 3D objects (Sculpture, Installation, Fibre Art, Performance Art, Wearable Art and Body Adornment)  
  - Time Based media (Electronic Imaging, Sound Art, Film and Animation)  
  - Design (Graphic/Illustration, Curatorial) | Media areas are both teacher and student directed in response to the concept and focuses being explored. Students will explore and experiment with materials, techniques and processes related to:  
  - 3D objects (Installation, Performance Art, Fibre Art, Wearable Art and Body Adornment)  
  - Time Based media (Electronic Imaging, Sound Art, Film and Animation)  
  - Design (Built Environment and Public space) | Student directed |
| Exploration of post modern and conceptual art works using a technological, political and geographical frameworks and contexts. | Exploration of approaches used by artists to navigate through environments and personal journeys using a historical, geographical and personal, spiritual frameworks and contexts. | Exploration of the way the internet and it's networking capabilities simultaneously challenge and enhance arts practise through a technological, historical and socio-cultural frameworks and contexts. | Student directed |

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Making and appraising tasks apply the inquiry learning (research, development, resolution and reflection) model to explore:

- Researching and revisiting archaic and traditional visual arts mediums and materials and the traditions of the still life genre.
- Developing perceptual observational drawing techniques.
- Deconstructing, re-constructing and destructing the object.
- Exploring layering and wrapping the object to conceal, emphasise or partly obscure its form.
- Juxtaposing text and object to alter meaning.
- Inventing new or accidental process based media explorations which respond to the colour, line, texture or shape of the object.
- Exploring the potential for technology to mass reproduce, transmit and transform the image of the object.
- Resolving some conceptual interpretations of the object to communicate symbolic meanings.

Students should research artworks, art movements and artists including: Arte Provera, Damen Hirst, Paul Cezanne, Synthetic Cubists, Judy Chicago, Ken Whisson, Meret Oppenheim, Joseph Cornell, Madonna Staunton, Christo, Joseph Beuys, Museology, Fiona Hall, Eugene Carchesio.

Making and appraising tasks apply the inquiry learning (research, development, resolution and reflection) model to explore:

- Creating and sending real or virtual personal postcards that are designed to be responded to and modified by those who receive them.
- Constructing ormate, ritualistic vessels for the soul.
- Manipulating self portraits to create digital self-hybridizations.
- Collecting and documenting proof of everyday experience through use of new media forms such as U-tube, blogging, flickr and mobile phones.
- Weaving found materials into squares of garden trellis to create a tactile woven record of personal experience.
- Selecting personal artefacts, relics and reminders to form installations.
- Creating a digital avatar that could represent personal identity in a virtual world.
- Anatomical studies of the human figure through life drawing.
- Investigating the physical body as a form of social text.

Students should research artworks, art movements and individual artists including: the Archibald Prize, Willem De Kooning, Kristin Tennyson, Candyjemigan, Zang Xiaogong, Davida Allen, Frida Kahlo, Brett Whiteley, Francis Bacon, Arone Meeks, Rembrandt, Van Gogh, Velazquez, James Gleeson, Egon Schiele, Orlan, Andy Warhol, Arneke Silver, Cindy Sherman, Tracey Moffat, Jean Michel Basciquit, Julie Rrap, Madonna Staunton, John Dahlsten, Ceara Mitchell.

Making and appraising tasks apply the inquiry learning (research, development, resolution and reflection) model to explore:

- Exploring the use of text to intervene and interrupt audience’s perceptions of a space.
- Manipulating perception and experience of space through architectural interventions – sound, projection, disturbances of or rearrangement of forms in the space.
- Research in to historical development of Australian Site Specific or Public Art.
- Developing proposals for site specific environmental art works.
- Resolving and then documenting the decay of an ephemeral environmental art work.
- Exploring the use of inexpensive industrial materials (stickytape, plastics, blue tac, cardboard) to create large scale group installations within site specific spaces.
- Exploring the use of fibre, fabric and domestic detritus to produce installations.

Students should research artworks, art movements and individual artists including:

- Constructing ornate, ritualistic vessels for the soul.
- Resolving and then documenting the decay of an ephemeral environmental art work.
- Exploring the use of inexpensive industrial materials (stickytape, plastics, blue tac, cardboard) to create large scale group installations within site specific spaces.
- Exploring the use of fibre, fabric and domestic detritus to produce installations.

Students should research artworks, art movements and individual artists including: Minimalism, Andy Goldsworthy, Franz Ehrman, Mikala Dwyer, Christo and Jean Claude, Marcel Duchamp, Jeff Koons, Bill Viola, Luke Jaaniste, Claes Oldenburg, Sandy Skoglund, Ana Mendieta, Alice Lang, Eleanor Avery, Sebastian DeMauro, Tracey Emin, Marion Drew, Stielarc, Jenny Holzer, Stephen Vitallo.

Making and appraising tasks apply the inquiry learning (research, development, resolution and reflection) model to explore the individual practices of a range of artists relevant to the student’s own focus and interest.

Students should show evidence of research into artworks, art movements, contemporary arts collectives, exhibition programs and individual artists relevant to the concept, own stipulated focus, context and media areas including: MAAP (Multimedia Arts Asia Pacific) projects, Manhua Wonderlands Jeffrey Shaw, Bill Seaman, Toshiro Iwai, Golan Levin, Nam June Paik, Mona Hatoum, Jemima Wyman, Craig Walsh, Andy Deck, Bruce Nauman, Iain Mott, Takuj Kogo, Jihoon Park, Shaun Gladwell, Beatrice Valentine Amrhein.

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<table>
<thead>
<tr>
<th>Making and Appraising Responses</th>
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<tbody>
<tr>
<td>▪ Experimental Folio</td>
<td>▪ Experimental Folio</td>
<td>▪ Formative Body of work inclusive of:</td>
<td>▪ Body of work 1 inclusive of:</td>
</tr>
<tr>
<td>▪ Appraising – Podcast which documents transformations and visual influences during this unit.</td>
<td>▪ Appraising – Curatorial Submission using student nominated framework to justify selection of works.</td>
<td>▪ Making – Inquiry (research, development, resolution and reflection) into the concept and focuses.</td>
<td>▪ Making – Inquiry (research, development, resolution and reflection) into the concept and focuses.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>▪ Appraising – Extended Written Assignment on post modernism and installation art.</td>
<td>▪ Appraising – Extended Written Assignment “Travelogue”</td>
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<tr>
<td></td>
<td></td>
<td>▪ Appraising – Podcast or Weblog response</td>
<td>▪ Appraising – Grant Application to support emerging art project.</td>
</tr>
</tbody>
</table>

**Body of Work 2 inclusive of:**

- Making – Inquiry (research, development, resolution and reflection) into the concept and focuses.
- Appraising – Podcast or Weblog response
- Appraising – Grant Application to support emerging art project.
# Unit Plan

## Year 12 Visual Art

### Time: 18 weeks

#### Concept

**Focus**

- Art as Navigation and Documentation

- Actual environmental or personal internalised journeys across known (mundane/suburban) and unknown terrains.

#### Context

**Media**

- Historical, Geographical, Personal or Spiritual Frameworks will be explored.

- Student Directed

#### Learning Experiences

**Assessment Tasks**

- Collect Evidence (physical, abandoned, psychological) which documents a known personal journey eg: travelling to and from school. Explore using materials, technologies, techniques and processes to document this journey.

- Research the development of artist's approaches to documenting the Australian landscape from traditional to emerging artists.

- Complete a class journey to a known or unknown destination. Travel with an artist in residence who can work alongside students as they document and present back minor experimental works which reflect on the journey or the destination that was visited.

- Visit studios or galleries of some practising local indigenous artists (Arone Meeks, Denis Nona, Rosella Namok Lisa Michel) to research their spiritual and cultural connection to their homelands and environment and how they represent this in their works.

- Research the signs, symbols or texts you encounter as you journey into a known or unknown place.

- Explore the boundaries and barriers (physical and psychological) that you encounter when you travel over long distances – travel sickness, borders, passports, visas, customs, crossing the date-line, jet lag etc.)

- Document a journey to an actual or metaphorical "end of the line".

- Explore a location or destination from an aerial, ground level and visual diary.

- Media experimentations from initial class excursion to Chillagoe.

- Additional media experimentations and documentation.

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archaeological/subterranean point of view.
- Explore the notion of “the tourist gaze” and how it not only affected the romantised images produced by early Colonial Australian painters but is alive and well in the tourist art markets of Cairns. Produce experimental works which critically respond to or parody this romantised tourist imagery.
- Depict a unique environment under different lighting conditions eg: early morning, dusk, night, mid-day, in shadow, by firelight etc. Consider using pigments or found objects from the site as part of this work.
- Participate in an artist’s talk with local Cairns artist Tijn Meulendijks. Critique the way Tijn creates unique environmental art works and installations which often use weeds and forgotten or abandoned natural materials from sites of interest around Cairns and the Tablelands.
- Create some small, meaningful, comical or kitsch memorabilia representing a known or unknown destination.

- Show additional evidence of research into artworks, art movements and individual artists relevant to the concept, own stipulated focus, context and media areas which could include: Eugene Von Guerard, John Glover, Mandy Martin, John Wolseley, Anselm Keifer, Jill Orr, Ray Crook, Denis Nona, Sidney Nolan, Russell Drysdale, Janet Laurence, Rosella Namok and the Lockhart River Art Gang, Rosalie Gasgoigne, John Olsen, Jeffrey Smart, Bronwyn Wright, Fred Williams, Imants Tillers, Bruce Reynolds, William Robinson, Nick Mangan, Anthony Gormley.

| Resolve ideas to create explicit meaning for one of the focuses. |
| Create a body of work that references an actual environmental or personal internal journey of significance to you. |
| Student directed body of work applying the inquiry learning model for resolving the concept and student selected focus. |

| Research images, objects, art movements and artists relevant to your focus on this unit. |
| Extended written assignment – “Travelogue”. |
| Appraising – Extended written assignment. |
This unit will challenge you to investigate the way art can visually map and navigate our experience through places and spaces. Through the unit you will be encouraged to physically, emotionally and visually travel through a geographically diverse range of environments. You will be encouraged to find a personally meaningful focus for the creation of a body of work which documents your travels to as well as your personal reaction and connection to places and spaces.

As a starting point to your travels through this concept we will all be embarking on a journey to the geographically remote setting of Chillagoe, six hours train-ride west of Cairns. While on this journey complete the following experimental works:

- **Before the Journey:** Create your own boarding pass. The boarding pass may be 2D or 3D but must be able to be passed to the conductor before you hop on the Savvanahlander Train. Your boarding pass must include all of the usual documentary details (your name, date, time of departure, anticipated destination, health and safety instructions etc.) but must be personalised so that it communicates your own personal feelings about what you are anticipating the journey will be like.

- **On the Train:** While on the Savvanahlander, you need to document:
  - Images that map your progression from the coast to the outback
  - Some of the signs, symbols or texts you encounter
  - The boundaries or barriers (physical or psychological) that you cross over while on the journey.
  - A postcard home to loved ones or friends that expresses how you are finding your journey so far.

- **At Almaden – the end of the line:** Gather or photographically document one or more pieces of visual evidence that explores the notion of coming to “the end of the line”.

- **Under the Ground:** The journey to Chillagoe has been one *across terrain*. Once you arrive in Chillagoe you will commence the second stage of your journey that will be *subterranean* (under ground in the caves). Take your visual diary with you and a torch and camera to record rubbings and notes and sketches of the shapes and textures of this strange but beautiful underground world. Back at camp, you are to create a work that documents the way the
landscape and your feelings about your own personal journey, change when you move from above ground to below ground. Consider how this journey below the top layer of earth could be a metaphor for journeyming deeper into the symbolic or psychological aspects of this land and your relationship to it.

- **In the Landscape:** While in camp you need to choose one landmark and over the course of the 3 days visually depict it under three different lighting conditions eg: early morning, dusk, night, mid-day, in shadow, by firelight etc. Consider using pigments or found objects from the site as part of this work. Move beyond the “tourist gaze” to reveal your own personal connection and reflection upon the landscape before you.

- **Creating Souveniers:** You will be assigned one fellow traveller that you will secretly create a personal souvenir for which will be presented to them on the final day. Use the glue guns, soldering iron, wire, thread, drill, broach clips, earring findings etc. to create your small, meaningful, comical or kitsch memorabilia that your fellow traveller will take away with them.

- **Saying farewell** – You will placed in an installation group on day one of camp. Your job is to scope out a location close to the camp site and systematically create over three days an environmental installation or monument that expresses how you have felt about your experiences in this strange landscape. Take your time over the 3 days to plan (sketching in your diary) and create your installation. Ensure someone in your group photo-documents your installation. Before getting on the bus to return to Cairns, we will have a final farewell ceremony where you and your group will lead us to your work and talk us through how your environmental installation expresses your group’s reflection on this strange and beautiful landscape.

Following your journey to Chillagoe you are to develop a body of work which shows how you have researched, developed, resolved and reflected on the unit’s concept of “Art as Navigation and Documentation”.

The body of work you produce should represent the journey you have taken through this concept as you move towards one or more end-points on your visual journey.

The body of work you produce may investigate and explore one or more clearly defined personal focuses. It may reflect on the initial class journey to Chillagoe or reference and explore any other personal or geographical journey that you have experienced or wish to undertake.

Your body of work may utilise a diverse range of materials, technologies, techniques and processes. It should demonstrate an informed and evolving personal aesthetic.
CRITERIA / TASK SHEET

NAME: ____________________

TEACHER: ______________

DATE SET: _____________

DATE DUE: ____________

Concept:

“Art as Navigation and Documentation”
(Body of Work 1-Appraising)
ASSIGNMENT BACKGROUND

The landscape has been the prime subject matter for Australian artists, both indigenous and those who have come to Australia since 1788.

Artists have depicted the Australian landscape and the environment around them as romanticized versions of the English countryside, barren and unforgiving terrain, a threatening, malevolent and alienating force of nature as well as a place that comforts and nurtures the soul. Some artists, particularly indigenous artists have tried to express the deep spiritual connection that they feel to the Australian landscape and environment. Australian artists have chosen to document these diverse reactions and responses to the uniqueness of the Australian landscape and environment (both rural and urban) in a range of media areas and approaches.

CONTEXT and ROLE

You are to take on the role as a tour guide taking a group of art lovers on a journey between two significant points in the development of the way Australian artists have responded to the unique Australian landscape and environment.

The journey that you will guide us through departs from the romanticized early colonial landscape paintings of John Glover’s and finally arrive at the contemporary environmental landscape work of Northern Territory artist Bronwyn Wright that features wrecked car bodies abandoned in a swamp.

John Glover - Mills' Plains, Ben Lomond, Ben Loder and Ben Nevis in the distance, 1836
Your job as tour guide is to help us travel between Glover and Wright’s works by stopping via at least 4 other significant works along the journey. The 4 works you choose to introduce us to should help us to visually account for how the long distance between Glover and Wright’s works.

**GENERIC STRUCTURE**

As you are in the role of a tour guide, the genre you need to write this piece in is a travelogue. Your writing will be the transcript of the words you would say as tour guide while travelling with your tour group. It should be entertaining and informative and help your tour group understand and appreciate the artworks that you have chosen to tour them past as they travel from point A (John Glover) to point B (Bronwyn Wright). The purpose of a travelogue is to guide and lead travellers through the journey and to encourage them, by providing interesting background research and insight, to connect with and find deeper meaning in what they are viewing and experiencing.

Other features of this genre that you should include are:

- **Orientation** – Briefly give information about your role and the nature of the journey you intend to take us on. Give some indication on how you will structure the tour and how we should prepare for the journey ahead of us so we can make the most of it.

- **Description of the Journey in Sequence**
  - Begin by describing why the starting point of this journey (point A - John Glover) is a good place to begin this journey in to the way artists have approached depicting the Australian landscape and environment.
  - For each of the 4 other significant works that you have chosen, explain and justify why you have decided to stop at these points of significance along the journey. Compare and contrast how each of the artist’s have chosen to depict the Australian landscape and environment.
  - As we get nearer to our final destination (point B – Bronwyn Wright) you need to prepare us for the end of the journey and describe why it is a significant destination point.

- **Re-orientation** - What thoughts will you leave your tour group with as they leave? What lasting memories do you hope they will take away with them as they critically reflect on the development of the way Australian artists have responded to the unique Australian landscape and environment?

**LAYOUT AND PRESENTATION**

Present your travelogue in the form of a written transcript (approx 800 – 1000 w) of what you will say to your tour group. You may wish to use subheadings in the body of the transcript so that you can easily identify what you intend to say at each important stage of the journey.

Your transcript should be accompanied by a A4 colour brochure to be handed out to travellers that includes images of the highlights of what you are going to include on your tour.
## Assessment Overview – Trinity Bay State High School

<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>Art as Objectification</td>
<td>Perceptual, Conceptual and Experimental Art Processes and Practices</td>
<td>Experimental Folio</td>
<td>10 weeks</td>
<td>Teacher – directed</td>
<td>Visual Literacy Application</td>
<td>Formative</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(10 Weeks)</td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td></td>
<td></td>
<td>Podcast</td>
<td>4 weeks</td>
<td>4-5 min sequence of images and commentary</td>
<td>Appraising</td>
<td>Formative</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Art as Evidence of Existence</td>
<td>Evidence of Personal Existence</td>
<td>Experimental Folio</td>
<td>14 weeks</td>
<td>Teacher directed</td>
<td>Visual Literacy Application</td>
<td>Formative</td>
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<tr>
<td></td>
<td></td>
<td>Evidence of Human Existence</td>
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<td></td>
<td></td>
<td>(14 weeks)</td>
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<td></td>
<td></td>
<td>Curatorial Submission</td>
<td>6 weeks</td>
<td>800 words</td>
<td></td>
<td>Appraising</td>
<td>Formative</td>
</tr>
<tr>
<td></td>
<td>Art as Spatial Experience</td>
<td>Natural Spaces</td>
<td>Body of Work-Making</td>
<td>14 weeks</td>
<td>Teacher-student negotiated</td>
<td>Visual Literacy Application</td>
<td>Formative</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Urban Spaces</td>
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<td></td>
<td></td>
<td>(14 weeks)</td>
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<td></td>
<td></td>
<td>Body of Work - Extended Written Assignment</td>
<td>6 weeks</td>
<td>800 – 1000 words</td>
<td></td>
<td>Appraising</td>
<td>Formative</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>12</th>
<th><strong>Body of Work 1</strong></th>
<th><strong>Body of Work 1 - Making</strong></th>
<th>15 weeks</th>
<th>Student Initiated</th>
<th>Visual Literacy Application</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Body of Work 1 - Extended Written Assignment (Travelogue)</td>
<td>6 weeks</td>
<td>Extended Writing: 800 – 1000 words</td>
<td>Appraising</td>
</tr>
<tr>
<td></td>
<td><strong>Body of Work 2</strong></td>
<td><strong>Body of Work 2 - Making</strong></td>
<td>14 weeks</td>
<td>Student Initiated</td>
<td>Visual Literacy Application</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Body of Work 2 - Podcast</td>
<td>6 weeks</td>
<td>8-10 minutes with images and critical commentary</td>
<td>Appraising</td>
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<td></td>
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<td>Development of Body of Work 2 - Making and /or</td>
<td>6 weeks</td>
<td>Student Initiated</td>
<td>Visual Literacy Application</td>
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<td>Development of Body of Work 2 - Grant Application</td>
<td>6 weeks</td>
<td>Exam conditions</td>
<td>Appraising</td>
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**Art as Navigation and Documentation**
**Student determined focus (18 weeks)**

**Art as Cultural Networking**
**Student determined focus (18 weeks)**

**Queensland Studies Authority**
Ground floor, 295 Ann Street, Brisbane. PO Box 307, Spring Hill Queensland 4004
Phone: (07) 3864 0299; Fax: (07) 3221 2553; Email: office@qsa.qld.edu.au; Website: www.qsa.qld.edu.au

PLEASE NOTE: This is a sample work program provided by a school. It is not an official publication of the QSA.
<table>
<thead>
<tr>
<th>Semester</th>
<th>Concepts</th>
<th>Assessment Tasks</th>
<th>Visual Literacy</th>
<th>Application</th>
<th>Appraising</th>
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<tbody>
<tr>
<td>Year 11: Formative</td>
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<td>1</td>
<td><strong>Art as Objectification</strong></td>
<td>Experimental folio</td>
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<td>Appraising – Podcast</td>
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<td>2</td>
<td><strong>Art as Evidence of Existence</strong></td>
<td>Experimental Folio</td>
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<td>B</td>
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<td>Appraising – Curatorial Submission</td>
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<td><strong>Art as Spatial Experience</strong></td>
<td>Body of Work • Making</td>
<td>A</td>
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<td>• Appraising – Post Modernism, Minimalism and Conceptual Art.</td>
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**Proposed Standard in Each Criteria at Monitoring**

<table>
<thead>
<tr>
<th>Visual Literacy</th>
<th>Application</th>
<th>Appraising</th>
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<tbody>
<tr>
<td>A</td>
<td>B</td>
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**Proposed LEVEL OF ACHIEVEMENT at Monitoring**

<p>| HA |</p>
<table>
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<tr>
<th>Year 12: Summative</th>
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</thead>
</table>
| 3 | Art as Navigation and Documentation | Body of Work 1  
- Making  
- Appraising – Travelogue  
Extended Written Assignment | B | B |
| | Art as Cultural Networking | Body of Work 2  
- Making  
- Appraising – Podcast or Weblog response | A | B | B+ |
| | Proposed standard in each criteria at verification | A - | B | B+ |
| | Proposed LEVEL OF ACHIEVEMENT at verification | HA+ |
| | Post-verification assessment |  |
| | Development of Body of Work 2  
- Resolved Making work.  
AND/OR  
- Appraising – Grant Application response | A | B |  |
| | Exit standard in each criterion | A | B | A - |
| | EXIT LEVEL OF ACHIEVEMENT | VHA - |