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NEW SOUTH WALES

Visual Arts

Stage 6

Syllabus

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1 The Higher School Certificate Program of Study

The purpose of the Higher School Certificate program of study is to:

- provide a curriculum structure which encourages students to complete secondary education
- foster the intellectual, social and moral development of students, in particular developing their:
 - knowledge, skills, understanding and attitudes in the fields of study they choose
 - capacity to manage their own learning
 - desire to continue learning in formal or informal settings after school
 - capacity to work together with others
 - respect for the cultural diversity of Australian society
- provide a flexible structure within which students can prepare for:
 - further education and training
 - employment
 - full and active participation as citizens
- provide formal assessment and certification of students' achievements
- provide a context within which schools also have the opportunity to foster students' physical and spiritual development.

2 Rationale for Visual Arts in Stage 6 Curriculum

Visual Arts as a subject provides for various interpretations of the visual arts that are both contemporary and relevant. Acknowledging that visual arts encompasses the areas of art, craft and design, the subject is theoretically and practically sustained by practice, the frames, and a conceptual framework about art. These underpinnings form the basis for content and accommodate different student interests and abilities.

Fostering interest and enjoyment in the doing, production and consumption of art, the subject seeks to build informed citizens and discerning audiences for art and to raise the standard of cultural awareness in Australia. Visual Arts acknowledges the need to respect cultural diversity within Australia and in other regions and cultures.

Visual Arts builds understanding of the role of art, in all forms of media, in contemporary and historical cultures and visual worlds. In contemporary societies many types of knowledge are increasingly managed through imagery and spectacle and much of students' knowledge is acquired in this way. The subject of Visual Arts serves to facilitate the interpretation of such information.

Visual Arts places a high regard on how students develop an informed point of view and encourages tolerance, diversity and empathy between students, teachers and others in the expression of different points of view. Visual Arts recognises the contribution that different kinds of knowing make to understanding. It provides for the acquisition of both practical knowledge and propositional knowledge, and it acknowledges the different sets of beliefs and values that condition understanding and practice.

Visual Arts is of great relevance to students' lives and enables them to gain increasing intellectual autonomy, evident in interpretations of their own work and the work of others. The subject rewards individual thinking in the representations of students' ideas both aesthetically and persuasively. It offers students opportunities to engage in creative and inductive forms of inquiry and to be assessed on their production – through the making of artworks – as well as on their critical and historical understanding of art, demonstrated in their writing and talking about art.

Visual Arts values how students engage in intelligent and adaptive performance, building their own skills and abilities in the production of artworks. Such action is dependent on reflection, the refinement of critical skills and the development of judgement. With the making of an artwork involving various investigations, there is no fixed guarantee of success although inductive reasoning and the development of competencies and the mastery of routines through practice contribute to improved procedural judgement.

Visual Arts provides a school context to foster students' physical and spiritual development. In a holistic sense, experiences in creative activity offer engagement with material things and provide for physical actions (eg painting, drawing, constructing, building). The bringing together of ideas and materials invested with meaning may lead to spiritual significance in the art produced, and for the student. The study of artworks in historical and contemporary cultures reflects an ongoing interest in representations of the spiritual.

Visual Arts builds a desire in students to continue learning after school in further education and training, employment, in informal and formal settings and as informed citizens. Many courses are available in art, craft and design and related fields in the university sector and the TAFE sector and an increasing number are being developed by private providers. These courses are well suited to students who have studied Visual Arts in Stage 6.

The knowledge, understanding, skills and values gained from the subject assist students in building conceptual and practical skills which can be applied in art, craft, design and related careers, and other real world contexts. Students' critical skills – analysis, reflection, judgement and appreciation of the visual arts and the world – can be applied in a range of contexts.

3 Continuum of Learning for Visual Arts Stage 6 Students

The *Visual Arts Stage 6 Syllabus* completes the K–12 continuum of Visual Arts which includes the *Creative Arts K–6 Syllabus* (1998), *Visual Arts Years 7–10 Syllabus* (2003).

Stages 1–3	Stages 4–5		Stage 6	Post-school
Creative Arts K–6 Syllabus	Visual Arts 7–10 Syllabus		Visual Arts 11–12 Syllabus	University TAFE Workplace Community
Visual Arts	Mandatory 100-hour course generally done in Stage 4	Elective course generally done in Stage 5. Offered as 200- or 100-hour course	Preliminary and HSC courses	

The Creative Arts K–6 Syllabus includes Visual Arts for Stages 1–3. In Visual Arts students make and appreciate art. In making art, students develop knowledge, understanding and skills about the purposes, forms, subject matter and materials that can be used to create artworks. In appreciating art, students investigate how artists, craftspeople and designers represent ideas about the world in their artworks and how audiences, including themselves, might respond. Students are provided with opportunities to learn about artwork and experience how artworks have meaning and can be valued personally, culturally and structurally.

The Visual Arts Years 7–10 Syllabus contains both the Mandatory and Elective courses. The Mandatory course provides significant core experiences in the visual arts for all students in Years 7–10. This course provides opportunities for students to establish and develop deeper understanding of the content – subject matter, forms and frames – of the Visual Arts through experience in each of the practices of artmaking, critical study and historical study.

The Elective course builds on the Mandatory course and provides further extension and depth of study in the visual arts. It is designed for students in Years 7–10 who are seeking to extend their experience of the visual arts. The knowledge, understanding, skills, and values developed in this course provide a sound foundation for students electing to study Visual Arts in Years 11–12.

Visual Arts Stage 6 is offered as a course for students with a wide range of needs, abilities and interests. The course caters for the full range of students through learning opportunities based on a flexible content structure consisting of practice (artmaking, art criticism and art history), the conceptual framework (artist, artwork,

world, audience) and the frames (subjective, cultural, structural and postmodern). These aspects of content can be engaged more broadly and deeply as students develop increasing autonomy in their practical and theoretical understanding, knowledge and skills.

The Stage 6 syllabus builds on the knowledge and understanding, skills, values and attitudes gained in the Mandatory and Elective courses. This course provides for students who have considerable understanding of the visual arts as a result of studying the Elective course in Stage 5 and for others who have a more limited experience of the subject.

Continuity in content offered in Stage 5 is maintained and built upon in Stage 6 through practice, the conceptual framework and the frames. The conceptual framework as an aspect of content provides students with a model they can employ for learning more about artists, audiences, artworks and the world, and relationships between these.

In the Preliminary course teachers will assist students with their selection of content (eg a focus on artists and their works, consideration of the audience and artworks, the cultural values or subjective values of art). This approach provides the foundation for more relational and interpretive ways of approaching content in the HSC course, which build towards more sophisticated and subtle understanding (eg a focus on how each of the frames affects understanding of practice, consideration of the role of the postmodern frame on artists and artworks).

As well as the availability of Visual Arts in Stages 4–6, teachers should be aware of other opportunities that are available for students with a particular interest in the visual arts. Teachers may offer the Content Endorsed Courses available in Stage 6 in Photography, Video and Digital Imaging, Visual Design, and Ceramics. They may also develop school-based courses in Stages 5 and 6 to supplement or complement students' experiences, or undertake courses from *Visual Design Years 7–10 Syllabus* and *Photographic and Digital Media Years 7–10 Syllabus*.

4 Aim

Visual Arts at Stage 6 is designed to enable students to:

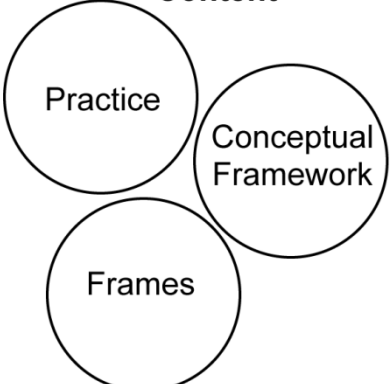
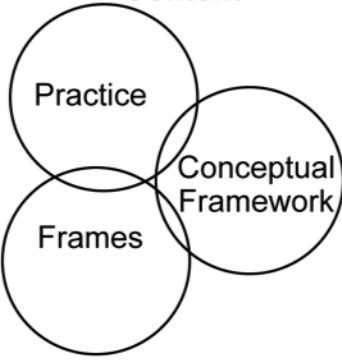
- gain increasing intellectual autonomy in their abilities to aesthetically and persuasively represent ideas in the visual arts; and
- understand and value how the field of the visual arts is subject to different interpretations.

5 Objectives

Students will develop knowledge, skills and understanding of how they may represent their interpretations of the world in artmaking as an informed point of view.

Students will develop knowledge, skills and understanding of how they may represent an informed point of view about the visual arts in their critical and historical accounts.

6 Course Structure

Rationale, Aim, Objectives	
PRELIMINARY COURSE 120 hours (indicative)	HSC COURSE 120 hours (indicative)
Outcomes	Outcomes
Content 	Content 
Course Requirements A focus on the key components and concepts that need to be known in the visual arts through: the content of practice, conceptual framework, frames making artworks in at least 2 forms use of a process diary broad investigation of ideas in art criticism and art history	Course Requirements A focus on more interpretive investigations and relationships through: the content of practice, conceptual framework, frames the development of a body of work use of a process diary investigation of content through at least 5 case studies in art criticism and art history
Assessment School-based assessment: artmaking (50%) art criticism and art history (50%)	Assessment School-based assessment: development of the body of work (50%) art criticism and art history (50%) External examination: submission of a body of work (50%) and written paper (50%)

7 Objectives and Outcomes

7.1 Table of Objectives and Outcomes

Artmaking Objective

Students will develop knowledge, skills and understanding of how they may represent their interpretations of the world in artmaking as an informed point of view.

Artmaking Outcomes

Content	Preliminary course	HSC course
practice	A student: P1: explores the conventions of practice in artmaking	A student: H1: initiates and organises artmaking practice that is sustained, reflective and adapted to suit particular conditions
conceptual framework	P2: explores the roles and relationships between the concepts of artist, artwork, world and audience	H2: applies their understanding of the relationships among the artist, artwork, world and audience through the making of a body of work
frames	P3: identifies the frames as the basis of understanding expressive representation through the making of art	H3: demonstrates an understanding of the frames when working independently in the making of art
representation	P4: investigates subject matter and forms as representations in artmaking	H4: selects and develops subject matter and forms in particular ways as representations in artmaking
conceptual strength and meaning	P5: investigates ways of developing coherence and layers of meaning in the making of art	H5: demonstrates conceptual strength in the production of a body of work that exhibits coherence and may be interpreted in a range of ways
resolution	P6: explores a range of material techniques in ways that support artistic intentions	H6: demonstrates technical accomplishment, refinement and sensitivity appropriate to the artistic intentions within a body of work

Art Criticism and Art History Objective

Students will develop knowledge, skills and understanding of how they may represent an informed point of view about the visual arts in their critical and historical accounts.

Art Criticism and Art History Outcomes

Content	Preliminary course	HSC course
practice	A student: P7: explores the conventions of practice in art criticism and art history	A student: H7: applies their understanding of practice in art criticism and art history
conceptual framework	P8: explores the roles and relationships between concepts of artist, artwork, world and audience through critical and historical investigations of art	H8: applies their understanding of the relationships among the artist, artwork, world and audience
frames	P9: identifies the frames as the basis of exploring different orientations to critical and historical investigations of art	H9: demonstrates an understanding of how the frames provide for different orientations to critical and historical investigations of art
representation	P10: explores ways in which significant art histories, critical narratives and other documentary accounts of the visual arts can be constructed	H10: constructs a body of significant art histories, critical narratives and other documentary accounts of representation in the visual arts

Values and Attitudes Outcomes*

Students should be encouraged to:

- appreciate the characteristics of practice in the visual arts in artmaking, art criticism, and art history
- appreciate the role and contribution of the artist in different societies and cultures
- appreciate the different meanings of artworks that are valued
- appreciate the material, physical, transient or virtual qualities of expressive forms of artworks
- appreciate the different ways the world can be interpreted in the making of art and in the critical and historical interpretation of art
- value the role of an audience as a body of critical consumers and appreciate opportunities to view artworks as audience members
- value how significant interpretations and meanings in the visual arts are sustained
- appreciate the significance of expressive representation in the visual arts
- value how their intellectual autonomy is advanced through the making of art and in the critical and historical investigation of art
- appreciate how the field of the visual arts offers insights about themselves, art and the world.

* While values and attitudes outcomes are included in this syllabus, they are not to be assessed in the HSC assessment program.

7.2 Key Competencies

Visual Arts Stage 6 provides opportunities for students to develop skills in each of the key competencies. These competencies are considered essential for the acquisition of effective, higher-order thinking skills necessary for further education, work and everyday life.

Collecting, Analysing and Organising Information

In the practices of artmaking, art criticism and art history students learn to collect selected information that is adapted and shaped in their investigations of ideas and images. In developing informed points of view in written and practical forms, students consider how information may be analysed and used to represent new interpretations of ideas and interests.

Communicating Ideas and Information

In Visual Arts Stage 6 students develop skills in representing ideas and interests in artworks, written and oral forms. Students learn to consider the different ways their ideas and interests may be understood by audiences and how they communicate meaning.

Planning and Organising Activities

Visual Arts Stage 6 encourages students to actively investigate and develop networks of procedures and actions. In artmaking, students learn to plan courses of action and make judgements about ways to organise ideas, images and materials to represent a point of view in the works they make. Through researching interests in art criticism and art history, students learn to plan investigations and arguments that involve the organisation of written information and examples of artworks, artists and audiences to use in their explanations and evaluations.

Working With Others and in Teams

In Visual Arts students learn to work collaboratively in artmaking and art criticism and art history. Through group discussions of ideas, research investigations, class debates and the making of collaborative works, students learn to work cooperatively and to consider the responses of others to their points of view.

Using Mathematical Ideas and Techniques

Through artmaking students develop skills in judging proportions, sizes, time and spatial relationships in 2, 3 and 4 dimensions. Particular artworks employ complex mathematical knowledge and skills requiring precise measurement and geometry.

Solving Problems

Solving problems is regarded as being central to this syllabus. Practical forms of knowledge are recognised as foundational to learning in the subject. Students in Visual Arts Stage 6 examine and assess the nature and requirements of the various tasks they undertake in the art classroom. They make judgements about the

appropriateness of actions and procedures to solve problems in artmaking, art criticism and art history.

Using Technology

In Visual Arts Stage 6 students develop skills in the use of both contemporary and traditional technology in the practice of artmaking, art criticism and art history. The range of technologies used may include film/video, computer hardware and software, printmaking equipment and a variety of materials used in the expressive forms.

8 Content: Visual Arts Preliminary and HSC Courses

Practice, conceptual framework and frames provide the content for Visual Arts Stage 6 that students can learn about, both practically and theoretically, in the Preliminary and HSC courses. Teachers should note that while the content is set out in the syllabus as practice, conceptual framework (agencies of the artworld) and frames, the order is not prescribed.

8.1 Purpose and Focus of the Preliminary Course

This course provides students with a broadly based experience and enables them to develop understanding in and about the visual arts.

Students learn about:

- the nature of practice in artmaking, art criticism, and art history through different investigations
- agencies in the artworld – artist, artwork, world, audience
- the frames and how students might develop their own informed points of view
- how they might develop meaning and interest in their work
- building understanding over time through various investigations and through working in different forms.

In general, each of these aspects of content – practice, agencies of the artworld and frames – may be considered in its own right and in an increasingly relational way. Teachers should seek to set out the different ways the subject can be understood through practice, the conceptual framework and frames and focus on how each aspect of content can be classified and engaged with in various ways. Teachers can play an active role in mediating learning opportunities for students by framing questions to focus inquiries and develop a broad base of understanding. These inquiries will draw attention to the concepts and practical applications of these concepts and skills in a discrete way that contributes to more interrelated understanding as students progress through the course.

8.2 Purpose and Focus of the HSC Course

This course builds on the knowledge and understanding, skills, values and attitudes of the Preliminary course and provides opportunities for students to build on their understanding of the visual arts through deeper and sustained investigations of practice, the conceptual framework (agencies in the artworld) and frames, in increasingly independent ways.

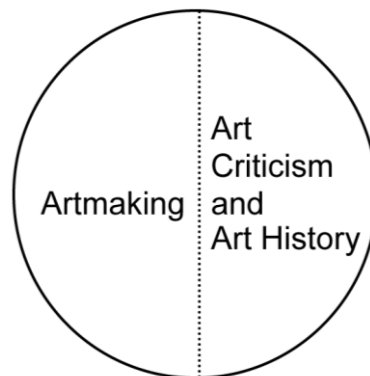
Students learn about:

- how they may 'own' practice in artmaking, art criticism, and art history
- how they may further relate concepts of the artworld involving the agencies of artist, artwork, world, audience
- how they may develop their own informed points of view in increasingly independent ways using the frames
- how they may further develop meaning and interest in their work.

Content in the HSC course should be assembled in more interpretive ways with a view to it being understood by students as a network of relations. While some students will become increasingly independent and informed and move towards conceptual and technical autonomy, it is acknowledged that other students will continue to need directed activities that are highly structured.

Further detail about content is presented on the following pages.

8.3 Practice in Artmaking, Art Criticism and Art History



Students learn about the importance of practice in the visual arts in artmaking, art criticism and art history. They learn that practice refers to the:

- agency of artists, art critics and art historians and the work they produce
- social structures, positions, actions and sequences that affect choices, procedures and judgements
- perceptions, directions, ways of working and views of those involved in the visual arts.

Students learn that the nature of practice involves:

- intentional, informed human activity
- the inculcation of beliefs, actions, motives and ideas over time
- recognition that the field of visual arts and design has a history and is continuously transformed by innovations and new knowledge, technologies and agents
- recognition that conceptions of practice are fluid and transform with changes in the field of visual arts and design. Notions of practice are not only informed by the new and the emergent but also by the re-emergence of existing or traditional conventions of practice.

An understanding of practice introduces students within the school context to the beliefs, interests and values circulating in the visual arts and how these may inform their own work. An understanding of practice will affect such things as students' intentions, interests, interpretations, decisions, actions and judgement within the parameters of the Preliminary and HSC courses. Students also learn about how artists, art critics and art historians contribute to the field of the visual arts.

Artmaking

Students learn about practice in artmaking and learn how to make art in its various forms within the context of the artroom. Practice in artmaking requires an understanding of how a network of procedures can be used to make art.

Students learn how critical judgement is central to making informed decisions and developing autonomous knowledge in responding to the world, making artworks and communicating with audiences. This judgement entails a knowledge of how and when a particular type of action is appropriate to a context or situation. Judgement also entails the practising of skills to develop mastery of technique as well as experimentation and research to provide greater access to strategic knowledge of ways to proceed with artmaking.

Students learn about the importance of representation in the visual arts in their making of artworks and in viewing the work of others. They consider the nature of representations as complex responses to the world through subject matter and form in artworks. They learn how their own mental representations of ideas in and about the world can be adapted and developed to take on particular qualities in visual and aesthetic form in the artworks they make.

Students learn how the conceptual strength, meaning and resolution within an artwork, or body of work, are concerned with representing artistic intentions and holding an interpretive position. They learn how audiences interact with and respond to the strength of concepts and layers of meaning of their works. Students learn how these interpretations of the meaning of their artworks can be different from their own intentions as artists.

Students learn about the resolution of material, physical and virtual properties of the expressive forms and their significance and meanings within the traditions of the visual arts. Students learn how to work in a range of forms and learn how particular procedures are utilised in the forms. They learn about the potential of materials, processes, techniques, styles and qualities.

The 12 expressive forms available to students are described on page 33.

Students should think of their work in artmaking in conjunction with their understanding of other aspects of content – the conceptual framework and the frames.

- In the Preliminary year they are expected to explore practices in at least two of the expressive forms.
- In the HSC year, students will develop their artmaking practice through a body of work in one of the 12 expressive forms over the course.
- In both the Preliminary and HSC courses students are required to keep a Visual Arts Process Diary. The diary provides a useful pedagogical tool in artmaking and supports the ongoing exchange between teachers and students in the development of artworks.

See further details in the course requirements beginning on page 29.

Practice in Artmaking: relationship to other areas of content

Students understand that the characteristics of practice are informed by and situated in the network of functional and intentional relationships between agencies in the conceptual framework. The different relationships between these agencies that are shaped and generated by the frames will create different accounts of practice.

Students investigate the different values that the frames bring to understanding and evaluating artworks and how this can inform their own practice.

Students learn how the frames provide alternative ways to build and shape their investigations of concepts and meanings in artmaking. Students' knowledge of the variations in relationships between agencies in the conceptual framework generated by the frames can inform their own intentions in developing a more informed practice. Students learn how meaning can be given to the representation of intense experience, cultural issues, signs and symbols and to those representations that challenge power relations in art.

Art Criticism and Art History

Students learn about practice in art criticism and art history which complements and extends their understanding of the visual arts gained in artmaking. They learn how to evaluate and explain the significance of particular artists, artworks, audience responses and representations of the world in these studies.

Practice within art criticism and art history requires an understanding of how networks of procedures can be used to speculate about the meanings of artworks, and locate them in critical narratives and significant histories. An understanding of the forms, strategies, characteristics and values of art critical and art historical practices will support students in making informed representations of their knowledge.

Students learn about artworks and significant ideas in the visual arts as they have been critically and historically interpreted and explained, at a certain time and over time. This may take into account art critical and art historical views about such things as artistic practice and artists. Artworks studied will include art, craft, and design as two- and three-dimensional works (including architecture), four-dimensional and time-based works, as well as multimodal and interactive media, temporal, ephemeral and relational forms, synthetic realities and other new and emergent technologies and forms. Students investigate points of view made in critical and historical writing about artists, artworks or styles, audience responses and changing interpretations of the world and consider how well-reasoned accounts are developed.

In art criticism and art history, students learn how judgement contributes to the development of well-reasoned accounts. Judgement plays a prominent role in art criticism in terms of arguing a case about the qualities of an artwork or an issue or event of some significance and also plays a central role in how a case may be assembled in art history. Judgement involves a knowledge of the different value positions which will affect how information is interpreted and explained.

A knowledge of the frames will assist students to build descriptions, narrative accounts, interpretations, comparisons and judgements. Students learn how to select relevant instances of artists, their artworks, interpretations of the world, audience responses and selected value systems in assembling their accounts. They learn how to support their evaluation of, or speculation about, instances through reference to significant art critics and historians.

Students learn about the importance of representation in the artworks they investigate at a certain time, over time and in different places. Representations in artworks vary greatly according to how artists interpret ideas, issues, events and art, and how the circumstances, beliefs and technologies of particular times affect what is produced.

Students learn how art criticism and art history provide for the exchange of opinions and viewpoints that are informed by a knowledge of practice. Students learn about art criticism and art history by reading and reviewing critical and historical interpretations of particular artworks, artists, responses and ideas; by visiting and evaluating exhibitions and relevant internet sites and following debates about relevant issues in contemporary and emergent forms of communication technologies. Developing a reflective understanding of the practices that inform these instances of art writing assists students to contribute to discussions, exchanges and research, and prepare and present oral and written accounts.

Students should build their understanding of practice in art criticism and art history in conjunction with their understanding of other aspects of practice through the conceptual framework and the frames.

- In the Preliminary course, art criticism and art history can focus on particular aspects of content such as the agencies in the conceptual framework, the notion of practice, and how the frames offer different interpretations of the visual arts. Students may be introduced to case studies in the Preliminary course following more broadly based understanding being developed about practice, the conceptual framework and frames.
- In the HSC course, case studies, related to other more general critical and historical learning opportunities offered during the course, provide for the investigation of critical and historical cases that focus on relations between practice, the conceptual framework and the frames.
- During the Preliminary and HSC courses students learn about selected artworks using these as examples to explain their understanding of the visual arts. These examples should include artistic practice in Australia, other regions and globalised contexts. Examples and instances should include contemporary and historical contexts.

See the course requirements beginning on page 29.

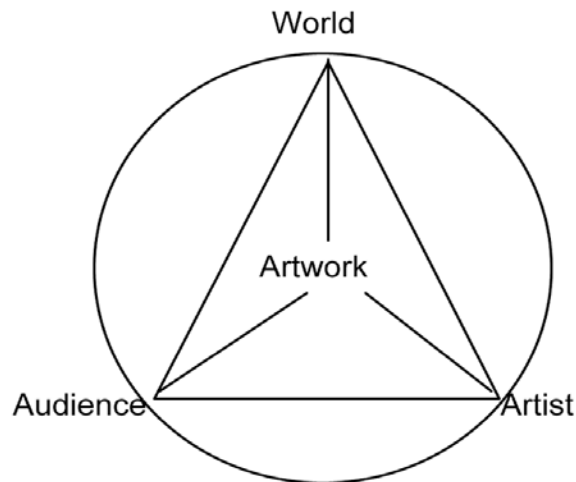
Practice in Art Criticism and Art History: relationship to other areas of content

Students learn how the frames provide alternative ways to generate and shape their critical and historical investigations of concepts and meanings in the visual arts. In the Preliminary and HSC courses, case studies and other investigations provide opportunities for the frames to be utilised to develop alternative positions about meaning and value that employ subjective, cultural, structural and postmodern views.

Students learn how the frames provide alternative ways to build and shape their investigations of concepts and meanings in art criticism and art history. Students' knowledge of the variations in the relationships between agencies in the conceptual

framework when using the frames will create different accounts of practice and can generate a more informed development of their own practice.

8.4 The Conceptual Framework – Agencies in the Artworld



The conceptual framework provides a theoretical model for understanding the agencies in the artworld. Each agency exists within the network of intentional relationships and functions they perform relative to each other.

In artmaking, the relational nature of the agencies in the conceptual framework provides a way of understanding practice and acts as a useful model for students in developing their own practice. It assists students to understand their own role as an artist and develop their intentions in what they make as artworks and as a body of work. Artmaking allows students to take on the role of audience and to anticipate how their work may be understood by other audiences in relation to their representational interests.

In art criticism and art history, the conceptual framework provides a way to evaluate and explain the significance of particular artists, artworks, audience responses and representations of the world at a certain time and over time. Changes to the interpretation of these relationships are conditional to a particular time and place and to the point of view or frame that is applied to such interpretations.

Through the conceptual framework students learn about the concept of the:

Artist

The artist has a functional relationship to each of the agencies in the conceptual framework generated by the frames. The function of the artist is not a fixed category and can be understood as roles that are assigned or assumed within the field at different times and places and in relation to the different value systems that are used to interpret their role. The intentions and characteristics artists develop within these complex networks of relationships contribute to practice.

The agency of the artist includes:

- a person making artworks individually, collaboratively as a group, school, movement or enlisting others to produce their work

- practitioners such as artists, craftspeople, designers, architects, filmmakers, performance artists, digital and multimodal practitioners.

Audience

Audiences play an active role in interpreting and ascribing meanings for artworks and art practices. The audience function is ongoing and changeable, intrinsic to the resolution of meaning and the different interpretations of artworks as they occur in and inhabit different contexts, times and places.

The concept of the audience includes art critics and art historians, teachers, students, entrepreneurs, patrons, curators, dealers, members of the public, auction houses, writers and theorists. Audiences are produced through the display of, and interaction with, artworks.

Audiences for works change over time and bring different intentions, beliefs and values to artworks, artists and interpretations of the world. They inhabit different histories, worlds, identities and beliefs. Art criticism and art history are aligned with the audience function. In their critical and historical accounts about the visual arts, students engage with the agencies in the conceptual framework and their relationships with each other.

Artwork

Artworks are intentionally conceived and made by artists working individually or collaboratively. Artworks have properties and forms that are material, virtual, physical and symbolic that exists in combinations of materials, technical skills, concepts and subjects.

Artworks exist as a representation of ideas that reflect such things as personal responses, cultural views, symbolic interpretations and critical reinterpretations of other ideas. Artworks are representations of meanings when viewed interpretively by audiences. The form of production or reproduction affects how audiences view and infer meaning about the work.

Artworks can be considered:

- in physical, material, virtual and ephemeral forms
- as 2D, 3D, 4D and time-based works
- as art, craft, and design as two- and three-dimensional works (including architecture), four-dimensional and time-based works, as well as multimodal and interactive media, temporal, ephemeral and relational forms, synthetic realities and other new and emergent technologies and forms.

World

The agency of the world functions as a source of interests, ideas, conditions and events represented by artists in artworks. The agency of the world designates the systematic ideas of the time, existing theoretical commitments and what is considered plausible and credible in the field of visual arts, representations of experience, class, ideology, age and events of significance.

As such, the world informs the significance of artistic choice and action as well as audience inference of meaning. Art criticism and art history provide further insights

and elaborations of the world. Audiences infer meanings through their interactions with artworks in relation to their thoughts, beliefs and understanding of the world and of art.

Artists' responses to the world may shape the dynamics of practice as a vigorous and changing entity. Artists can also investigate, interpret and represent the world as a material, conceptual and social experience as well as a place of imaginings, intuition and the personal as ideas for representation.

The function of the world as it articulates differently through each frame is not to be confused with the cultural frame which refers to issues of power and identity arising from the economic, social and political.

In the Preliminary and HSC courses students learn about how the agencies in the conceptual framework and the relational networks they form can be critically and historically evaluated and explained. The selection of artists, audiences, artworks and worlds is left to the discretion of teachers in the learning opportunities offered to students.

The Conceptual Framework: relationship to other areas of content

The sets of relationships between the four agencies are shaped and generated by the frames. Each frame provides a particular way to interpret the different functional and intentional relationships between the four agencies. The intentions and motives involved in the production, display and reception of art are considered in relation to interpretations of the functions and roles each of the agencies in the conceptual framework is assigned in different times, places and value systems.

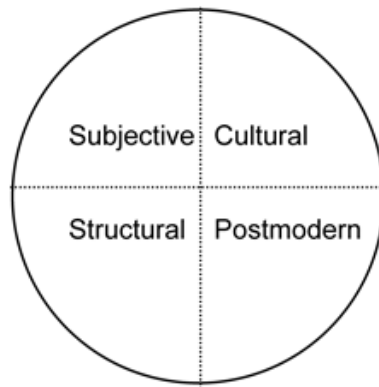
Interpretations using the subjective frame view relationships between artists, artworks, audiences and the world through felt, sensory, emotional and psychological states. From this perspective various formative contexts concerned with personal beliefs and associations, the subconscious and the imaginary inform the intentions of, and contribute to, the function of the artist.

Interpretations using the cultural frame view particular social, economic and political conditions in the world as explanatory contexts for understanding art. From this perspective artists reflect, produce and are influenced by or react to particular social experiences of the world. Audiences are interpreted as sharing a similar, socially contextual, set of relationships conditioned by the world.

Interpretations using the structural frame view artists as producing artworks that represent the world using systems of signs and symbols that share a visual language read by artists and audiences for meaning. From this perspective, artists work within conventions of representation that imbue materials, techniques and imagery with communicative value.

Interpretations using the postmodern frame view artworld relationships as complex reconfigurations, replications, contradictions and challenges to historical and current narratives of art and representations of the world. From this perspective art practices deal with the manipulation of time and history, ideas, subject matter, audiences, pushing boundaries and challenging established ideology and orthodoxies.

8.5 The Frames



Students learn about the frames – subjective, cultural, structural and postmodern – that provide different philosophical/theoretical and interpretive frameworks for understanding the layering of meaning, significance, value and belief in and about the visual arts.

Students learn to adopt points of view through using the frames when approaching their own practice in artmaking, art criticism and art history. Students learn how each frame sets up different intentional and functional relations between artists, artworks, the world and the audience. Students learn that the frames provide alternative ways for interpreting and explaining meanings and why artists (including themselves) and audiences (including themselves, teachers, art critics, art historians and the general public) take on different points of view of what is of value.

Through the frames, students learn how art may represent:

Subjective frame – personal and psychological experience

Through this frame, art may be thought to be about and represent deeply felt and sensory experiences and perceptions of the world. The subjective frame is concerned with individual feeling, emotion, imagination and personal experience.

From the perspective of the subjective frame the unconscious, intuition and imagination can be explored as a source of ideas and insight into how human experiences are shared and re-created between artists and audiences. These can be investigations of sensory world experience, the human consciousness and human relationships in artworks, as well as exploring notions of originality, creative expression, intersubjectivity and the intuitive response. Meaning is understood in relation to the intersubjective experiences of the artist and audience as shared psychological understanding.

In artmaking students can:

- explore their own deeply felt experiences and perceptions of the world

- investigate their own and others' feelings and responses to the world around them. This may influence their selection and imaginative investigation of subject matter
- explore autobiographical and personal concerns and/or experiences of significance from their own environment. This can include world events that have an impact on an intimate level
- explore the role of intuition, spontaneity or chance in artmaking practice.

In art criticism and art history students can:

- explore artworks as expressive and unique objects
- explore explanations of artworks or practices which are based on the personal psychology of the artist
- investigate how other critics and historians represent personal, emotive accounts of art practices
- investigate themes of human emotion and psychology in artworks
- develop personal interpretive responses to artists and artworks that are significant to themselves.

Cultural frame – cultural and social meaning

Through this frame art may be thought to be about and represent the conditions and understandings of shared social life in the society or community in which it is produced. Through the cultural frame the value of art lies in its social meaning. As such, it represents collective interests of cultural groups, ideology, class, politics, gender, economic conditions and the celebration of spiritual and secular beliefs, events and objects.

Artworks can be understood as forms of cultural production in which artists are influenced by, reproduce, participate in, reflect, contribute to or challenge structures of social identity and cohesion. Audiences from the culture in which the artwork is produced can be thought of as participants who share the social world and values of the artwork. From this view, meaning is understood in relation to the social perspective of the community from which it grows.

In artmaking, students can:

- explore cultural values and social meanings
- choose to explore ideas and interests of significance to their society or of particular cultural groups. This may influence how they represent subject matter of a broad social significance
- explore the cultural meanings of the expressive forms they work in.

In art criticism and art history, students can:

- consider how notions of cultural identity can inform artistic practice and the production of artworks
- study differing cultural attitudes towards the visual arts and the effects of scientific and technological innovation, politics and economics
- study concepts of social and cultural identity (eg gender, Indigenous, regional, national, modern, contemporary, globalised) on artistic practices in particular places at a certain time and over time

- explore the reconstruction of meaning of an artwork in and for the society in which it was produced or they may explore the reception, uses and meanings of artworks at certain times or over time
- investigate how art historians have constructed social histories of art
- investigate how art critical practice might be considered as a socially significant contribution to the artworld
- apply their understanding of significant narratives on the social history of art to their understanding of artworks.

Structural frame – communication and the systems of signs

Through this frame, art may be thought to be about and represent a visual language as a symbolic system. Ideas about the world are represented in artworks as a system of coded relationships between signs and symbols. These are read and understood by artists and audiences who are able to decode the formal and conventional structure of visual language. From this frame meaning is understood in terms of the relationships of symbols that are used to refer to the world. From the perspective of the structural frame, art can be conceived as systems of symbolic communication through which particular artforms, information and ideas are circulated and exchanged.

In artmaking, students can:

- explore the communicative value of their work through the use of conventions and in the selection of codes and symbols
- investigate signs, codes and symbols as a system of visual language including the way meaning is embedded in the material and conceptual organisation of the work
- investigate how this may affect their adoption of certain conventions and lead them to consider how codes and symbols are read by themselves and audiences and how particular expressive forms convey certain meanings.

In art criticism and art history, students can:

- consider how artworks can be read and their meaning understood in terms of how specific symbols refer to the world within conventions of representation
- study how visual information is organised and transmitted in artworks within individual artistic practice, within a particular art form as well as within genres or traditions of subject matter
- investigate art critical and art historical practices which categorise, value and explain artworks through their formal language
- study how the formal and organisational relationships in a work may mean certain things and how the visual arts can operate as visual language at a certain time and over time.

Postmodern frame – ideas and critical practices which challenge traditional conventions, canons, values and histories of art

The postmodern frame brings challenge, doubt, suspicion and scepticism to the assumptions of the other frames. It should be recognised as highly responsive to

contemporary and emergent social, cultural and critical theory. The postmodern frame has particular effectiveness in understanding contemporary artistic practices where the other frames have insufficient or incomplete explanatory application and where new philosophical, theoretical and interpretive perspectives are required. It can also support critical reconsiderations of artworks and artmaking practices outside of the contemporary. It is responsive to diverse and contested contemporary investigations in art practice.

Through this frame, art may be thought to be about and represent 'texts' that reconfigure replicate and question previous texts and current narratives.

The concept of intertextuality locates agency for the production of meaning within texts rather than in individuals, society or structures. From the perspective of this frame, artworks can be thought of as complex reconfigurations of previous textual representations of ideas rather than representations of the world.

These texts are reconfigured by artists in complex manners which may be characterised by an acceptance of ambiguity, indeterminacy, contradiction and disruption. The artists' and the audience agency in creating meaning is attained through critique that exposes patterns of authority and the assumptions of mainstream values in the visual arts to reveal inconsistencies, uncertainties and ironies.

The postmodern frame may also be related to, but is not limited by, a particular historical moment in the production and reception of artworks which is characterised by the use of irony, parody, quotation and satire.

In artmaking, students can:

- adopt positions related to their understanding of contemporary artistic practice and theories
- recontextualise artworks and critique definitions of what art is through exploration of both art forms and imagery
- modify, reinterpret or appropriate images from a variety of sources, including popular culture and forms of communication in the artworks they make
- investigate the potential of newer technologies where challenges are made to the unique, singular, precious object as art.

In art criticism and art history, students can:

- question practice in art, assumptions about what art is and the generally accepted classifications of artists, artworks, movements and styles
- investigate contemporary critical theory and particular theorists
- view revisionist histories and critique traditional explanations of meaning in art to identify inconsistencies, contradictions and hidden assumptions in what is written
- re-evaluate notions of artistic genius and the masterpiece, and study influences, canons and chronologies to reveal power relations, disjunctions and hidden assumptions
- re-examine artistic practices which have been marginalised by conventional narratives of value in art.

Students should be provided with opportunities to explore what each of the frames can offer over the Preliminary and HSC courses. The frames provide valuable alternatives to focus inquiries in and about artmaking, art criticism and art history and can assist students to think about the relationships between artists, artworks, audiences, and the world in a variety of ways.

The frames are the interpretive positions adopted in investigating the network of relationships which constitute practice in the visual arts. Using the frames assists students to explore and develop their own explanatory theories and interpretive positions about their own beliefs, points of view and understanding.

(Dot pointed items should be considered as examples only of ways teachers and students may consider particular areas of content. The selection and approach to content is left to the discretion of teachers in the learning opportunities offered to students.)

9 Course Requirements

9.1 Time allocation for the Preliminary and HSC courses

120 indicative hours – Preliminary course

120 indicative hours – HSC course

It is recommended that:

- 40% of time should be devoted to artmaking with consideration of the frames and conceptual framework
- 40% of time should be devoted to art criticism and art history with consideration of the frames and conceptual framework
- the remaining 20% of time may be allocated to any aspect of content depending on the interests of teachers and students.

9.1.1 Summary of Preliminary and HSC course requirements

Preliminary Course	HSC Course
<p>A focus on the key components and concepts that need to be known in the visual arts through:</p> <ul style="list-style-type: none">• the content of practice, conceptual framework, frames• making artworks in at least two forms• use of a process diary• broad investigation of ideas in art criticism and art history.	<p>A focus on more interpretive investigations and relationships through:</p> <ul style="list-style-type: none">• the content of practice, conceptual framework, frames• the development of a body of work• use of a process diary• investigation of content through at least five case studies in art criticism and art history.

9.2 Artmaking Requirements

9.2.1 Visual Arts Process Diary

Students are required to keep a Visual Arts Process Diary in both the Preliminary and HSC courses. The diary must differentiate work undertaken in these courses. It is expected that there should be some connection between what is in the diary and what is produced as an artwork and the body of work although it is recognised that the link should not simply be causal or determine the end result.

Purpose and form of the diary

The diary should be used as a tool in teaching and learning in Visual Arts, particularly in artmaking. Students can use their diaries to formulate ideas and their intentions for what they will do in their artmaking. The diary may indicate a student's research within the creative process. Investigations of subject matter, interests, issues, processes, expressive forms and conceptual challenges may be included.

It may suggest some of the technical interests and technical risk-taking a student is involved in through artmaking. Various beliefs and interpretations that they may wish to investigate in their artmaking can be worked through in the diary. Different artmaking practices can be considered in the diary and applied by the student to their own artmaking.

The diary may enable students to compile ideas that are presented and discussed with others, including teachers and their peers. It may provide a significant link between the teacher and the student. It allows for reflection, evaluation and assessment of student achievement. Mistakes and changes can be negotiated, discussed and worked through. Alternative views and multiple ideas can be documented.

The diary should suggest and provide evidence of a student's modes of working. The diary can be conceived of as a site for the development of know-how and a student's judgement. This know-how and judgement works towards informing students' decisions and actions in the production of artworks including the body of work.

The diary may include drawings, paintings, sketches, annotated diagrams, notes and ideas, critical comment and reflections, photographs and collections of objects. It can take the form of a sketchbook, folder, container for three-dimensional works, CD-ROM, DVD, files on a memory stick or combination of these.

The diary and artmaking practice

Teachers and students should recognise that a diary is not a necessary condition of artmaking as a practice. However, it plays a highly significant role in the art classroom as a means of developing students' understanding and judgement. Keeping a diary should not necessarily be viewed by teachers and students as a way towards guaranteed success in the practice of artmaking. It is highly recommended that teachers do not encourage students to use their diaries as ends in themselves, nor for them to have a 'life of their own'. The diary must not be used as a substitute for the making of a body of work.

The diary and school-based assessment and external examination

The diary, as well as artworks produced, must be taken into account in a teacher's assessment of student achievement. It is recommended that teachers' comments and advice should be clearly indicated in a student's diary and the entry dated.

The school should retain the student's diary until the completion of the Visual Arts written examination. The diary must be available if required in the HSC examination and in the event of appeals, to verify and provide further evidence of a student's work.

Recording of technical details and copyright matters

The diary should clearly indicate technical details used in the development of a body of work, such as processes, products, hardware and software. The diary should also indicate that copyright matters have been attended to, as appropriate, in the development of a body of work in the HSC course. This is particularly relevant to digitally produced works, film and video, interactives, and graphic design in relation to sound tracks, music, and imagery that has been appropriated or reinterpreted.

9.2.2 The development of a body of work – HSC course

The body of work, the practice of artmaking and other syllabus content

The body of work is developed during the HSC course and provides the opportunity for the full range of students electing Visual Arts to engage in artmaking as a practice. The body of work will be externally examined. A selection of one or more works is made at the conclusion of the course and is submitted as evidence of what students know and can do in the practice of artmaking.

Through the production of an individual work or series of works during the HSC course, students can demonstrate their application of knowledge, understanding and critical judgement acquired through experience. Works produced over time provide the possibility for students to establish their intentions as artists and to develop courses of action for their own practice. Their decisions, actions and intentions are developed and realised through the development of the body of work in increasingly sophisticated ways and contribute to their understanding of the nature of practice.

The development of a work or works that may be included in the final submission should encourage students to reveal their practical and theoretical understanding of artmaking. This understanding of the concepts and practical actions required in artmaking is informed through the student's engagement with the frames, their understanding of the conceptual framework, and their interpretations of interests applied to their own investigations.

9.2.3 The body of work – selecting works for an HSC submission

The selection of work for a body of work is made on the basis of the student's demonstration of an understanding of artmaking practice. Work is selected to represent a coherent point of view and to indicate the student's intentions as an artist. This selection should also provide evidence of the conceptual strength and meaning that exists between and within the works included in the body of work.

For example, a student might submit a body of work in the Collection of Works expressive form. The submission might comprise photography, painting and drawing. These works could be closely related and develop from one another in a sustained way in terms of their meaning and conceptual relationships. The conceptual relationships between works in the body of work could occur through the interpretation and shaping of connected ideas about subject matter. These conceptual relationships might also be evidenced through sustained and deeper investigations of the different expressive forms, materials and techniques. These investigations provide students with opportunities to make works in which a coherent point of view is represented and presented within and across the individual works within the body of work.

Other students might demonstrate their understanding in a body of work, developing their ideas around a particular interest that might be related through their interpretation and investigation of subject matter, an expressive form and/or an experimental approach to the use of materials.

An individual work may be selected as a body of work on the basis that it reveals a coherent point of view, conceptual strength and meaning and a student's knowledge and understanding of practice. The work would need to provide evidence of sustained investigations with materials and ideas that, over time, have contributed to the conceptual strength and meaning of the work.

Expressive Forms

A body of work may be produced in one of the 12 expressive forms. The following table provides advice for submissions in each of the expressive forms.

Dangerous materials must not be used. If a submission contains materials considered dangerous to health or safety it may not be unpacked, marked or returned to schools if marked corporately. Submissions considered dangerous to health or safety may not be marked in itinerant marking.

Teachers need to ensure that artmaking practices comply with all current legislation relating to work health and safety as well as system and school requirements regarding safety.

The overall limitations of size, weight, dangerous and prohibited materials and duration as set out in [Assessment and Reporting in Visual Arts Stage 6](http://www.boardofstudies.nsw.edu.au/syllabus_hsc/) (www.boardofstudies.nsw.edu.au/syllabus_hsc/) need to be followed.

Expressive Form	Suggested submission
Documented Forms	An individual work or series of works documenting time-based events, happenings, performances and site-specific installations.
Collection of Works	A collection or series of works made using different expressive forms.
Drawing	An individual work or series of works with a focus on drawing.
Painting	An individual work or series of works with a focus on painting.
Photomedia	An individual work or series of works in black and white and/or colour made using wet (darkroom) and/or digital practices.
Printmaking	An individual work or series of works with a focus on printmaking.
Textiles and Fibre	An individual work or series of works with a focus on textiles and fibre.
Graphic Design	An individual work or series of works with a focus on graphic design.
Designed Objects	An individual work or series of works with a focus on 3D object design. This expressive form includes wearables, jewellery, architectural design and product design.
Sculpture	An individual work or series of works with a focus on sculpture.
Ceramics	An individual work or series of works with a focus on ceramics.
Time-based forms	An individual work or series of works with a focus on time-based forms. This expressive form includes film and video, digital animation and/or interactives.

9.2.4 Current exclusions

Works developed for assessment in any of the Board Endorsed Courses in Ceramics; Photography, Video and Digital Imaging; and Visual Design are not to be used either in full or in part for assessment in Visual Arts.

In the HSC year students who study Visual Arts may continue to study any of these courses but should note this exclusion in their making of a body of work.

Teachers should also refer to the ACE Manual for current exclusions relating to the submitted body of work and Content Endorsed Courses and/or JSSTAFE Courses. Breaches of exclusions may lead to students being penalised in marks awarded for their body of work submission.

Projects and submitted works developed for assessment in one subject are not to be used either in full or in part for assessment in any other subject.

9.3 Art Criticism and Art History Requirements

9.3.1 Case studies in the HSC course

A series of case studies (a minimum of FIVE) should be undertaken with students in the HSC course. However, students may be introduced to case studies in the Preliminary course following more broadly based understanding being developed about practice, the conceptual framework and frames.

Case studies should be 4–10 hours in duration in the HSC course. Other more general critical and historical learning opportunities should continue to be offered during the course.

Case studies and syllabus content

Case studies provide a means of studying particular cases in the visual arts. Their function within the classroom is to illustrate a point or something of significance. They should be developed with consideration of the content as outlined in Section 8 of this syllabus.

The selection of content for the case study should relate various aspects of critical and historical investigations, taking into account practice, the conceptual framework and the frames. Emphasis may be given to a particular aspect of content although all should remain in play.

Teachers should carefully consider the parameters of the case as a specific instance to be studied and they should select content accordingly, focusing on practice, the conceptual framework and the frame(s). Each case study should have particular complexities about which students can develop understanding.

Teachers should consider how the content selected for a particular case study may relate to further case studies. They may consider how cases can be re-examined or compared to develop greater insights, for example by exploring ideas from a different frame, investigating a critical or historical focus etc. They may also consider how several case studies may contribute to the development of broader and more sophisticated and subtle understanding of the visual arts over time. They may also consider how the diversity of case studies presented provides sufficient scope and depth for the course in terms of students' understanding of practice, the conceptual framework, and frames.

Consideration should be given to what is common and what is particular or unique about the case and what is of meaning and value. Consideration should also be given to the context of the case, relevant issues as matters for study, how the study can be organised, building bases for interpretation and the methods students will use to investigate the case. The findings of the investigation of cases could be presented individually, collaboratively, in small groups or as a whole class presentation.

9.4 Safe Working Practices

All artmaking programs should be developed with consideration of safe working practices and environments as appropriate to the skills and technical requirements of particular expressive forms. Teachers should encourage students to be aware of and consider the work health and safety procedures required for particular forms and materials.

Adequate space to ensure safe working areas and storage for works in progress should be provided, as should adequate ventilation. Other provisions may need to be made, for example, non slip mats in wet areas. Furniture and equipment may need to be modified for students with special needs.

Schools have a legal obligation in relation to safety. Teachers will need to ensure that they comply with all current legislation relating to work health and safety as well as system and school requirements regarding safety when implementing their programs.

10 Post-school Opportunities

The study of Visual Arts Stage 6 provides students with knowledge, understanding and skills that form a valuable foundation for a range of courses at university and other tertiary institutions.

In addition, the study of Visual Arts Stage 6 assists students to prepare for employment and full and active participation as citizens. In particular, there are opportunities for students to gain recognition in vocational education and training. Teachers and students should be aware of these opportunities.

Recognition of Student Achievement in Vocational Education and Training (VET)

Wherever appropriate, the skills and knowledge acquired by students in their study of HSC courses should be recognised by industry and training organisations. Recognition of student achievement means that students who have satisfactorily completed HSC courses will not be required to repeat their learning in courses in TAFE NSW or other Registered Training Organisations (RTOs).

Registered Training Organisations, such as TAFE NSW, provide industry training and issue qualifications within the Australian Qualifications Framework (AQF).

The degree of recognition available to students in each subject is based on the similarity of outcomes between HSC courses and industry training packages endorsed within the AQF. Training packages are documents that link an industry's competency standards to AQF qualifications. More information about industry training packages can be found on the [National Training Information Service \(NTIS\)](http://www.ntis.gov.au) website (www.ntis.gov.au).

Recognition by TAFE NSW

TAFE NSW conducts courses in a wide range of industry areas, as outlined each year in the TAFE NSW Handbook. Under current arrangements, the recognition available to students of Visual Arts in relevant courses conducted by TAFE is described in the HSC/TAFE Credit Transfer Guide. This guide is produced by the Board of Studies and TAFE NSW and is distributed annually to all schools and colleges. Teachers should refer to this guide and be aware of the recognition available to their students through the study of Visual Arts Stage 6. This information can be found on the [TAFE NSW](http://www.tafensw.edu.au) website (www.tafensw.edu.au).

Recognition by other Registered Training Organisations

Students may also negotiate recognition of a training package qualification with another Registered Training Organisation. Each student will need to provide the RTO with evidence of satisfactory achievement in Visual Arts Stage 6 so that the degree of recognition available can be determined.

11 Assessment and Reporting

Advice on appropriate assessment practice in relation to the Visual Arts syllabus is contained in *Assessment and Reporting in Visual Arts Stage 6*. That document provides general advice on assessment in Stage 6 as well as the specific requirements for the Preliminary and HSC courses. The document contains:

suggested components and weightings for the internal assessment of the Preliminary course

mandatory components and weightings for the internal assessment of the HSC course

the HSC examination specifications, which describe the format of the external HSC examination.

The document and other resources and advice related to assessment in Stage 6 Visual Arts are available on the [Board's website](http://www.boardofstudies.nsw.edu.au/syllabus_hsc) (www.boardofstudies.nsw.edu.au/syllabus_hsc).