

# Visual Arts

## Stage 6 Draft Syllabus Package

### Consultation Report

#### 1. Background

The preparation of the Visual Arts Stage 6 Draft Syllabus Package took into account the instructions described in the writing brief approved by the Board 16 December 1998.

The Visual Arts Stage 6 Draft Syllabus Package has been distributed widely for comment over the period 15 March 1999–26 April 1999. Additionally, consultations on the Visual Arts Stage 6 Draft Syllabus Package have involved meetings with the following:

⇒ **School Sector Representatives**

- Catholic Education Commission
- Department of Education and Training Curriculum Support Directorate
- Department of Education and Training Learning Materials Production Centre (Open Training and Education Network)
- Association of Heads of Independent Schools of Australia

⇒ **Tertiary Representatives**

- College of Fine Arts, University of New South Wales
- Sydney College of the Arts, University of Sydney
- University of Newcastle
- University of Western Sydney, Nepean
- Australian Catholic University
- National Art School
- TAFE
- La Trobe University Albury/Wodonga

⇒ **Gallery and Museum Education Representatives**

- Penrith Regional Gallery
- Ivan Doherty Gallery
- Museum of Contemporary Art
- National Gallery of Australia

- ⇒ **Visual Arts Professional Associations**
- Art Education Society of New South Wales
  - Teachers Art Group, Western Sydney
  - Sydney Diocese Catholic Teachers
  - Parramatta Diocese Catholic Teachers
  - Association of Independent Schools Teachers
  - North Coast Visual Arts Teachers
  - Metropolitan North Visual Arts Network
  - Northern Tablelands Teachers
  - Teachers from the Wagga Region

- ⇒ **The Board Curriculum Committee for Visual Arts.**

Modifications to this draft, following widespread consultations, will enable the syllabus package to be finalised for submission to the Board Curriculum Committee, and the Board.

**245** written responses to the consultation progress report in Visual Arts were received. The sample profile is as follows:

### 151 Individual responses

Teachers	144				
Rural	64				
Government	41	Catholic	11	Independent	12
Metropolitan	80				
Government	41	Catholic	13	Independent	26
Academics	7				
Others	0				

### 94 institution/group responses

Organisation details:

Schools:	76				
Moderate (<500)	12	Medium (500 – 800)	18	Large (>800)	46
Government	48	Catholic	8	Independent	20
Tertiary/post-school:	2				
Universities	0	TAFE	1	Industry/training	1
Special Interest:	16				
Parent Groups	0	School Sectors	4	Other	0
Teacher/professional associations			12		

## Key Issues

<p><b>Summary of Key Issues for Stage 6 Visual Arts arising from the consultation process:</b></p>	<p><b>Summary of action taken as a result of these Key Issues:</b></p>
<ul style="list-style-type: none"> <li>• That the single 2 Unit Visual Arts course does not provide adequate time for highly achieving students to realise their full potential.</li> <li>• Outcomes that combine theoretical knowledge and practical knowledge appear to privilege skills, thus misrepresenting the learning that occurs in Visual Arts. Outcomes need to be sorted into theoretical, practical and values and attitudes groups to reflect the learning that occurs in Visual Arts.</li> <li>• Syllabus explanations of content do not provide sufficient guidance for teachers.</li> </ul> <p>The HSC examination</p> <ul style="list-style-type: none"> <li>• Concern was registered that compulsory Section I questions did not adequately reflect the common content and therefore may have excluded some students.</li> <li>• Concern was expressed that a single performance band would not accurately reflect student achievement in the three practices.</li> </ul>	<ul style="list-style-type: none"> <li>• Course structure and content enable all students to represent their views and interpretation through artmaking, art criticism and art history.</li> <li>• Course structure is flexible providing students with choice and opportunities to specialise</li> <li>• The provision for a Body of Work and case studies in the HSC course enables the most capable students to undertake and extend their own investigations.</li> <li>• Outcomes remain sorted into two groups. One group combines both theoretical and practical knowledge. The other group contains values and attitudes outcomes. This organisation simplifies explanations about different types of content engagement in Visual Arts.</li> <li>• Writers have extended explanations of each part of content – practice, conceptual framework and frames. This discussion includes reference to examples of visual arts to explain each aspect of the content. A clearer explanation of how the parts of content link provides guidance for teachers and students. The explanation of case studies in the HSC course has been extended to illustrate to teachers and students how content can be selected and specified.</li> <li>• Section I questions have been revised so that they focus on all aspects of content. They are thus relevant to all students and provide an opportunity for all students to show what they know and can do in terms of common content.</li> <li>• Performance bands have been revised to give clear indication of the different levels of achievement that students can reach through engagement in all aspects of the course.</li> </ul>

### 3. Analysis

Note:

This quantitative analysis is based on 215 responses that were

- (a) received before 5 April 1999 (19 responses were received on or after 5 April 1999 and are listed at the end of this report); and
- (b) completed on survey forms (11 responses received were not on survey forms).

#### 3.1 Quantitative Analysis

##### 3.1.1 Visual Arts in the Stage 6 Curriculum

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
17	38	125	21	12	2
7.94%	17.76%	58.41%	9.81%	5.61%	0.93%

##### 3.1.2 Pathways for Visual Arts Stage 6 Students

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
8	42	86	16	54	9
3.74%	19.63%	40.19%	7.48%	25.23%	4.21%

The relatively high response rate in the “unsure” and “disagree” categories can be attributed to respondents who commented on the need for an extension course in Visual Arts. The rankings reflect their views that the single course arrangement cannot address the needs of the most able students who could previously do a 3 unit course. The content and course requirements in the new syllabus for Visual Arts caters for the needs of the full range of students.

##### 3.1.3 Aim

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
7	84	95	14	8	7
3.27%	39.25%	44.39%	6.54%	3.74%	3.27%

##### 3.1.4 Objectives

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
8	69	107	14	13	4
3.74%	32.24%	50.00%	6.54%	6.07%	1.87%

### 3.1.5 Course Structure

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
8	31	77	26	61	12
3.74%	14.49%	35.98%	12.15%	28.50%	5.61%

The relatively high response rate in the “unsure” and “disagree” category can be attributed to respondents who indicated that the diagram and text did not clearly distinguish between the Course Requirements and Content for the Preliminary and HSC courses. The text in the diagram has been amended to clarify the relationship of Content and Course Requirements in each course.

### 3.1.6 Outcomes

#### 3.1.6a Preliminary course outcomes

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
11	30	121	30	15	8
5.14%	14.02%	56.54%	14.02%	7.01%	3.74%

#### 3.1.6b HSC course outcomes

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
22	30	102	31	23	7
10.28%	14.02%	47.66%	14.49%	10.75%	3.27%

#### 3.1.6c Course outcomes

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
18	23	65	30	64	15
8.41%	10.75%	30.37%	14.02%	29.91%	7.01%

The relatively high response rate in the “unsure”, “disagree” and “strongly disagree” categories can be attributed to respondents who indicated that the links between the outcomes and content identified as representation, meaning and resolution were not clear. The explanations of content have been amended to clarify these relationships.

#### 3.1.7a Description of Content

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
11	18	62	23	33	68
5.14%	8.41%	28.97%	10.75%	15.42%	31.78%

The relatively high response rate in the “unsure”, “disagree”, and “strongly disagree” categories can be attributed to respondents who indicated the need for clearer guidelines about the content for art criticism and art history. The explanation of content has been amended to include more specific information about what is available for study in art criticism and art history. Respondents also indicated that this content would only be adequate if an extension course was available to provide the depth of engagement for the more able students in Visual Arts. Content has been designed and explained so as to offer opportunities for deeper and more sustained engagement in artmaking, art criticism and art history for the more able candidates.

3.1.7b Differentiation of Content

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
12	22	72	20	35	54
5.61%	10.28%	33.64%	9.35%	16.36%	25.23%

The relatively high response rate in the “unsure”, “disagree”, and “strongly disagree” categories can be attributed to respondents who indicated the need for clearer guidelines about the complexity and related nature of content for the HSC course. The explanations of content have been amended to include clearer specification of ways practice, the conceptual framework and frames may be engaged with in more related ways and in greater depth through case studies in the HSC course.

3.1.8a Course Requirements

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
9	23	70	67	32	14
4.21%	10.75%	32.71%	31.31%	14.95%	6.54%

The relatively high response rate in the “unsure”, “disagree”, and “strongly disagree” categories can be attributed to respondents who indicated the need for clearer guidelines for the course requirements. The explanations of the course requirements have been amended to provide a clearer indication of the requirements in the Preliminary and HSC course in artmaking, art criticism and art history.

3.1.8b Body of Work

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
9	20	64	71	34	17
4.21%	9.35%	29.91%	33.18%	15.89%	7.94%

The relatively high response rate in the “unsure”, “disagree”, and “strongly disagree” categories can be attributed to respondents who indicated that there was a need for further information about the two criteria that are to be used to assess the Body of Work. These criteria are conceptual strength and meaning and resolution. The explanations of the criteria for conceptual strength and meaning and resolution have been clarified within the explanations of the artmaking section of content and will be further explained in the marking Criteria developed for the Sample Examination.

3.1.8c Case Studies

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
14	18	61	34	59	29
6.54%	8.41%	28.50%	15.89%	27.57%	13.55%

The relatively high response rate in the “unsure”, “disagree”, and “strongly disagree” categories can be attributed to respondents who indicated the need for further information about the relationship of case studies and content for art criticism and art history. The information on case studies has been amended to include clearer links between content and case studies in the HSC course.

3.1.9 Assessment Components, Weightings and Tasks

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
14	32	82	64	15	8
6.54%	14.95%	38.32%	29.91%	7.01%	3.74%

3.1.10 Visual Arts Stage 6 HSC Examination Specifications

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
25	14	64	36	26	50
11.68%	6.54%	29.91%	16.82%	12.15%	23.36%

The relatively high response rate in the “unsure”, “disagree”, and “strongly disagree” categories can be attributed to respondents who indicated concern for the need for the assessment of the body of work and the inclusion of common questions in the sample assessment items. The Sample Examination Paper Committee has addressed these issues in more recent examination work.

3.1.11 Post-School Opportunities

3.1.11a Links between courses and training packages

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
39	17	87	54	16	2
18.22%	7.94%	40.65%	25.23%	7.48%	0.93%

3.1.11b Links between courses and VET opportunities

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
41	19	84	53	16	2
19.16%	8.88%	39.25%	24.77%	7.48%	0.93%

3.1.12 Visual Arts Stage 6 Sample HSC Assessment Items

Nil Response	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
22	14	58	29	24	68
10.28%	6.54%	27.10%	13.55%	11.21%	31.78%

The relatively high response rate in the “unsure”, “disagree”, and “strongly disagree” categories can be attributed to respondents who indicated concern for the exclusive nature of the Section 1 sample examination items for the written paper in Visual Arts. The Sample Examination Paper Committee has addressed these issues in recent examination work. Section 1 Questions now focus on all aspects of content and are relevant to all students.

3.1.13 Visual Arts Stage 6 Draft Performance Bands

<b>Nil Response</b>	<b>Strongly Agree</b>	<b>Agree</b>	<b>Unsure</b>	<b>Disagree</b>	<b>Strongly Disagree</b>
<b>26</b>	<b>23</b>	<b>64</b>	<b>25</b>	<b>21</b>	<b>56</b>
<b>12.15%</b>	<b>10.75%</b>	<b>29.91%</b>	<b>11.68%</b>	<b>9.81%</b>	<b>26.17%</b>

The relatively high response rate in the “unsure”, “disagree”, and “strongly disagree” categories can be attributed to respondents who indicated the need for separate performance bands for the practical and written components of the course in Visual Arts. The performance bands indicate typical achievement in both components of the subject and have been amended to ensure clarity and consistency.

3.1.14 Overall Evaluation

<b>Nil Response</b>	<b>Excellent as is</b>	<b>Good, with fine-tuning</b>	<b>Acceptable with re-working</b>	<b>Unsure</b>	<b>Unsatisfactory in issues treatment</b>
<b>14</b>	<b>7</b>	<b>42</b>	<b>52</b>	<b>18</b>	<b>82</b>
<b>6.54%</b>	<b>3.27%</b>	<b>19.63%</b>	<b>24.30%</b>	<b>8.41%</b>	<b>38.32%</b>

The relatively high response rate in the “unsure” and “unsatisfactory in its treatment of some significant issues” categories can generally be attributed to respondents who used the rankings to indicate their views regarding the need for an extension course in Visual Arts to cater for the full range of students and maintain the standards achieved in the current 2 and 3 Unit courses. Others qualified their rankings on the basis of the need for clearer guidelines for content in art criticism and art history and the need for revised examination specifications and items. Respondents also indicated that there was a need for more time for consultation and the writing of the document.

3.2 Issues Raised and Writing Team Action

Syllabus Item	Issues	Source/s	Action
Visual Arts in Stage 6 Curriculum	General agreement <ul style="list-style-type: none"> <li>The need to include explicit references to art, craft and design to maintain consistency with K-6 and 7-10 Visual Arts syllabus documents</li> </ul>	Systems, school/surveys, focus groups, academics.	Writers have included references to art, craft and design within the visual arts in the final syllabus. (page 6)
Pathways for Visual Arts Stage 6 Students	Mixed response <ul style="list-style-type: none"> <li>There was support for the intentions of this statement.</li> <li>Some responses strongly disagreed with this section. Comments indicated that the ranking was made on the basis that an extension course was not provided for Visual Arts.</li> </ul>	Teachers, BCC, academics, galleries and museums, systems, professional associations	Noted.  Noted.
Aim	General agreement	Teachers, BCC, academics, galleries and museums, systems, Art Educations Society, professional associations.	Noted.

Syllabus Item	Issues	Source/s	Action
	<ul style="list-style-type: none"> <li>The need to simplify the aim statement was identified as an issue during the amendments of sections on content. The aim included a statement identifying historical and contemporary contexts creating a tension with the prescribed content as practice, conceptual framework and frames.</li> </ul>	Focus groups, academics	
Objectives	<p>General agreement</p> <ul style="list-style-type: none"> <li>The need for minor adjustments to the sentence structure of the each of the statements to maintain consistency between the objectives.</li> </ul>	Teachers, BCC, academics, galleries and museums, systems, professional associations	Writers have amended each of the objectives in the final syllabus. (page 10)
Course Structure	<p>Mixed response</p> <ul style="list-style-type: none"> <li>The course structure diagram was considered by some to be a useful way of understanding the relationships between the aspects of content in the courses. Others expressed the need to clarify the course requirements in terms of content and to extend explanation of course requirements.</li> </ul>	DET, CEC, AHISA, AIS, academics, teachers/surveys, Art Education Society	Writers have amended and extended the information included in course requirements in the diagram. (page 11)





Syllabus Item	Issues	Source/s	Action
Key Competencies	General agreement <ul style="list-style-type: none"> <li>• There is a need to simplify this section and to include each key competency within the statement in this section.</li> </ul>	DET, BCC, academics	Writers have rewritten this section to include all Key Competencies and have simplified the text. (page 15)
Content	General Agreement <ul style="list-style-type: none"> <li>• There is general support for the structuring of content as frames, practices and the conceptual framework for the practical and written aspects of the Preliminary and HSC Courses. This support is qualified on the basis that the content of practice, conceptual framework and frames in Stage 6 underpins the content of the K-6 and 7-10 syllabuses providing continuity from Stage 1 through 6.</li> </ul>	Academics, teachers, schools/surveys, focus groups	Noted.

Syllabus Item	Issues	Source/s	Action
	<p><b>Content for Art Criticism and Art History</b> Mixed responses</p> <ul style="list-style-type: none"> <li>• While the explanation of content in terms of “what students will learn about and what students will learn to do” has been considered helpful and clear, there is a need to clarify the nature of engagement through art critical and art historical investigations in aspects of content.</li> <li>• The need for clarification of the relationship of content and course requirements for study in art criticism and art history.</li> </ul>	<p>Teachers, BCC, academics, galleries and museums, systems, professional associations, Art Education Society</p> <p>Teachers, BCC, academics, galleries and museums, systems, professional associations</p>	<p>Writers have clarified the ways content may be engaged with in the study of art criticism and art history in the final syllabus.</p> <p>Writers have included more specific information about the areas of interest within content available for study in art criticism and art history.</p>

Syllabus Item	Issues	Source/s	Action
	<ul style="list-style-type: none"> <li>• The need for examples interests, ideas and suggested subject matter for artmaking and art criticism and art history formation to be included in the explanation of content to assist teachers in choices for programming</li> <li>• There was significant support for examples to be included in support documentation about programming and the way aspects of content may be used in discrete and more related ways in artmaking, art criticism and art history.</li> <li>• The need to provide a clearer explanation of how aspects of content may be used in more related ways in the HSC course.</li> </ul>	<p>Teachers, DET, CEC, BCC, academics, systems, professional associations, Art Education Society</p>	<p>Writers have included examples of ideas, interests and subject matter in the explanation of content. (Pages17-26)</p> <p>Noted. Support Documentation is being prepared.</p> <p>Explanations of each aspect of content and the relationships between these have been clarified.</p>

Syllabus Item	Issues	Source/s	Action
Course Requirements	<p><b>Time Allocations</b> General agreement</p> <ul style="list-style-type: none"> <li>The need to simplify the explanation of time allocated for the written component of coursework.</li> </ul> <p><b>Visual Arts Process Dairy</b> General agreement</p> <ul style="list-style-type: none"> <li>The extended explanations and clarification of the diary as a pedagogical tool in the Preliminary and HSC courses was considered appropriate and useful.</li> </ul>	Teachers, BCC, academics, galleries and museums, systems, professional associations	<p>An allocation of 40% of time has been provided for art criticism and art history in the final syllabus.</p> <p>Noted.</p>

Syllabus Item	Issues	Source/s	Action
	<p><b>Body of Work</b> General agreement</p> <ul style="list-style-type: none"> <li>• The concept and purpose of the body of work is well supported. Teachers acknowledged the clarity of the explanation of the ways this requirement is dealt with as an aspect of course work.</li> <li>• Concerns were raised about how the body of work will be marked using the two criteria of conceptual strength and meaning and resolution which is different from the holistic mark that is currently used.</li> <li>• The need for further information about the relationship between the body of work and assessment to be included in support documentation.</li> </ul>	<p>Teachers, BCC, academics, galleries and museums, systems, professional associations</p> <p>BCC, academics, teachers</p> <p>Art Education Society</p>	<p>Noted.</p> <p>The Sample Examination Committee has developed marking criteria for conceptual strength and meaning to be used to make two judgements in the external assessment of the Body of Work. These criteria will be further investigated through a trialling process.</p> <p>Noted. Support documentation is planned</p>

Syllabus Item	Issues	Source/s	Action
	<p><b>Case Studies</b> General agreement</p> <ul style="list-style-type: none"> <li>The case study as a course requirement for the HSC course is well supported. Case studies offer an additional way of teaching and learning that supplements current practice of teaching art criticism and art history. Further clarification of the purpose of case studies and their relation to deeper engagements in content is required.</li> <li>The need for specific examples of case studies to be included in support documentation.</li> </ul>	<p>Teachers/surveys, BCC, academics, systems, professional associations, Art Education Society</p> <p>Teachers, BCC, academics, galleries and museums, systems, professional associations</p>	<p>Examples indicating the relationship of content and case studies have been clarified in the final syllabus. The relationships of case studies to content have also been included in the explanation of content in art criticism and art history. (pages34 -35)</p> <p>Support material on case studies is currently being prepared</p>



Syllabus Item	Issues	Source/s	Action
	<ul style="list-style-type: none"> <li>General agreement for the inclusion of program overviews in a support document to indicate the breadth and scope of study in art criticism and art history across the Preliminary and HSC courses.</li> </ul>		Support documentation has been planned that will illustrate ways breadth and depth is achieved through programming.
Assessment components, weightings and tasks	<p>General Support</p> <ul style="list-style-type: none"> <li>The need for samples of Assessment Tasks that address the criteria for school based assessment to be included in Support Documents.</li> </ul>	Teachers, BCC, academics, galleries and museums, systems, professional associations, Art Education Society	Noted. This information could be considered for inclusion in support documentation.
Visual Arts Stage 6 HSC Examination Specifications	<p><b>Artmaking</b></p> <p>General Support</p> <ul style="list-style-type: none"> <li>The need for clarification of the criteria used for the assessment of the body of work in the external examination.</li> </ul>	Teachers, BCC, academics, systems, professional associations	Further work on the sample examination and marking criteria has addressed this change.

Syllabus Item	Issues	Source/s	Action
	<p><b>Art Criticism and Art History</b>                      General support for the design of the written paper.</p> <ul style="list-style-type: none"> <li>• The need to provide a common section that covers the range of options available in content that is inclusive of all students' learning opportunities in Visual Arts.</li> <li>• Section II specifications require minor reworking due to further work on the Sample Examination.</li> </ul>	<p>Teachers, BCC, academics, systems, professional associations</p> <p>Teachers, BCC, academics, galleries and museums, systems, professional associations</p>	<p>Noted.</p> <p>The Sample Examination Committee have rewritten this section of the final document in line with a revised common section of the sample examination. (page 47)</p> <p>Writers have refined Section II information in the final document to reflect the work of the Sample Examination Committee.</p>
<p>Post-School Opportunities</p>	<p><b>Post School Opportunities</b>                      Mixed response</p> <ul style="list-style-type: none"> <li>• The relevance of this information in the syllabus was questioned, however others considered this a useful addition to the document.</li> </ul>	<p>Teachers</p>	<p>Noted.</p>

Syllabus Item	Issues	Source/s	Action
<p>Visual Arts Stage 6 Sample HSC Assessment Items</p>	<p><b>Practical Examination Suggestions for the Body of Work</b></p> <ul style="list-style-type: none"> <li>• There was general support for these statements. Teachers commented that what is currently valued is affirmed as there is provision for scope and flexibility in art making practice. Teachers also commented that suggestions for the body of work enabled art making practice to remain responsive to the wider field of ideas and interests in the Visual Arts.</li> <li>• Teachers expressed a desire to see the category of “Collections of Works” returned to the list of suggestions for a body of work.</li> </ul>	<p>Teachers, BCC, academics, galleries and museums, systems, professional associations</p>	<p>Noted. Statements about the Body of Work have been completed and are included in the final Syllabus document.</p> <p>Information about the body of work has been amended to involve teacher suggestions in the final Syllabus.</p>

Syllabus Item	Issues	Source/s	Action
	<p><b>Written Examination</b> Section I questions</p> <ul style="list-style-type: none"> <li>Teachers expressed concern about the nature and content of the structured questions.</li> </ul>	<p>Teachers, BCC, systems, professional associations</p>	<p>The nature and content of the Section I questions for the Sample Examination Paper have been reconsidered. They are now short answer questions with a focus on all aspects of content.</p>

Syllabus Item	Issues	Source/s	Action
	<ul style="list-style-type: none"> <li>The need for reconsideration of the Section I Question design and focus. Comments identified ways the specific nature of the questions created inconsistencies and ambiguities in relation to content for art criticism and art history. The use of an exhibition scenario and catalogue essay was considered a very specific form of engagement, and when accompanied by stimulus material, was inconsistent with the broader ways course requirements and content for art criticism and art history as had been represented in the draft syllabus.</li> </ul>	<p>Teachers, BCC, academics, galleries and museums, systems, professional associations</p>	<p>These questions have been redesigned for the Sample Paper. Questions now focus on all aspects of content and address the learning needs of all students.</p>
	<p><b>Section II</b></p> <ul style="list-style-type: none"> <li>General agreement about the provision of choice for students.</li> </ul>	<p>Teachers, BCC, academics, professional associations</p>	<p>Noted.</p>

Syllabus Item	Issues	Source/s	Action
	<ul style="list-style-type: none"> <li>The need for clarification of the relationship between case studies, other investigations undertaken in coursework and the examination.</li> </ul>		<p>Agreed. The Sample Examination Committee have reconsidered and clarified this section of the examination with regard to the links to content for case studies and other investigations.</p>
<p>Visual Arts Stage 6 Draft Performance Bands</p>	<p><b>Performance Bands</b> Mixed response</p> <ul style="list-style-type: none"> <li>There is support for the ways statements are aligned to outcomes statements and content.</li> <li>Some comments identified the need for separate descriptions of performance in art making, art criticism and art history. These comments were made on the basis that typical performance did not always apply across two distinct practices within the subject of Visual Arts.</li> </ul>	<p>Professional associations, BCC, academics, systems</p>	<p>Noted. Each point in each band is aligned with the organisation of outcomes and content.</p> <p>Performance Bands have been amended to ensure clarity, and consistency between levels of achievement for artmaking, art criticism and art history.</p>



## **ADDENDUM**

During the amendment of the Visual Arts Stage 6 Draft Syllabus advice was sought from members of key interest groups about the following issues:

- (a) Clarification of content for art criticism and art history
- (b) The need for examples interests, ideas and suggested subject matter for artmaking and art criticism and art history formation to be included in the explanation of content to assist teachers in choices for programming
- (c) The content for case studies in the HSC Course
- (d) Ways the revised Section 1 questions for the written examination examine aspects of content

### **Art Education Society**

On Monday 3 May a meeting was held to consult with the President and Treasurer of the Art Education Society (AES). Board Officers outlined proposed revisions to the Draft Syllabus and the Sample Examination as they were at that stage. These were supported on the basis that some issues about the clarity of content for art criticism and art history had been addressed. AES representatives also commented that the revised sample examination questions for Section II were a lot clearer than those in the Draft Syllabus and that Section I at this stage had begun to articulate more clearly the content and outcomes of the syllabus. AES representatives supported the notion that examples of subject matter, interests and ideas be included in the explanations of content as they provided some guidance for teachers in choices available for programming.

### **1998 Supervisor of Marking and Assistant Supervisors of Marking**

A meeting was held with these teachers who have held positions of responsibility in the marking of Visual Arts and represent a variety of school contexts and experiences within Visual Arts education. The proposed revisions of the Draft Syllabus and Samples Examination were discussed. The group expressed their support for the changes and indicated that the revision of the Section 1 Questions was a positive and helpful change for teachers and students. The group also indicated that the intentions and content of the syllabus were now more appropriately represented within the examination. The additions to the explanations of content in the Syllabus were also considered to be of value and assisted in clarifying how teachers could consider designing learning opportunities for their students in art making, art criticism and art history.

#### 4. Responses

Written responses were received from the following individuals and groups:

##### Individuals

Name	School/Group
Anonymous	
Anonymous	
Anonymous	Albion Park High School
Anonymous	Eden Marine High School
Anonymous	Mater Maria College
Anonymous	McCarthy Catholic College
Anonymous	Narrandera High School
Anonymous	St Luke's Grammar School
David Andrews	Birrong Girls High School
Stephen Andrews	St Leo's College
Lisa Armstrong	Woonona High School
Kerrie Barclay	Engadine High School
Vicki Barker	St Clare's High School, Taree
P. Barron	Willoughby Girls High School
Lucinda Bartram	Maroubra High School
W. Bateman	Griffith High School
Kelly Baumann	Mulwaree High School
Jim Birkett	Queenwood School
Susan Blakeborough	Frensham
Yvonne Bowen	Gundagai High School
Deidre Brennan	Nazareth Senior School
Michelle Brennan	St Andrews Cathedral School
Gay Bucknall	Killara High School
Margaret Burton	St Ursula's College
Kylee Bush	Coleambally Central School
Fabian Byrne	SCECGS Redlands
Martin Cerniauskas	St Joseph's High School, Aberdeen
Bev Champion	St Mary's High School, Casino
Rhonda Clarke	Macarthur Girls High School

Name	School/Group
Kate Coleman	Bethany College
Kelly-Ann Clunn	Mount Carmel High School, Varroville
Ross Coady	Shore, North Sydney
Stephen Collins	Trinity Grammar School, Summer Hill
Louanne Cranston	Mariah College, Goulburn
Karen Crawford	St Andrews Cathedral School
Toni Crnkovic	Macarthur Girls High School
Gary Curtis	Taree High School
Kath Dalton	Bomaderry High School
Janine Debenham	Narara Valley High School
Janelle Dennis	Pennant Hills High School
Anne-Maree Dodd	Illawarra Christian School
Viola Dominello	Abbotsleigh School
Marg Edgar	Macarthur Girls High School
Hilary Edwards	Chester Hill High School
Marguerite Edwards	Willoughby Girls High School
Peter Edwick	Springwood High School
Andrew Elliot	Oakhill College, Castle Hill
Ros Ewert	Kyogle High School
Pam Ezzy	Woolgoolga High School
Mary Faith	Abbotsleigh School
Sara Farmer	Chevalier College, Bowral
G Faulkner	The Scots College
Robyn Fielder-Gill	Pennant Hills High School
Colleen Fry	PLC Pymble
Lisa Gascoigne	Mount St Joseph High School
Heather Georgallis	Emanuel School
Marilyn Gibson	Bishop Druitt College
Michelle Giles	Goulburn High School
Mary Givney-Clark	St Patrick's College, Sutherland
Phil Goldsmith	Girraween High School
Lee Hall	Willoughby Girls High School
Matthew Hamra	Monte St Angelo
Jane Hayden	The Henry Lawson High School

Name	School/Group
Fiona Hayward	All Saint's College, Bathurst
Di Henshaw	Gunnedah High School
M Herger	James Ruse Agricultural High School
Susan Hodgins	Dungog High School
Melissa Hogan	Dorrigo High School
Eleanor Holliday	Nambucca High School
Peter Hooper	Oxley High School
Helen Hume	PLC Armidale
Byron Hurst	De la Salle College, Cronulla
Jeff Jacobs	Corrimal High School
Christine Jinga	Ballina High School
Suzy Kitson	Macarthur Girls High School
John S Kun	Dungog High School
Maria Lambert	Bethany College
Edward Leonard	St Clare's High School, Taree
Elizabeth Limnios	St Charbel's College
Tina Lloyd	Kyogle High School
Thomas Macpherson	Canobolas Rural Technology High School
David Manuell	Epping Boys High School
Margaret Marsh	St Clare's College, Waverley
Linda Martello	Trinity Catholic College, Lismore
Katherine Martorano	Ashcroft High School
Donna Mathewson	All Saints College, Bathurst
Jeff Matthews	Koorringal High School
Lindie Matthews	Canley Vale High School
Annette Mauer	Epping Boys High School
N Mavrogordato	Queenwood
C. McCabe	Donremy College
Ian McCourt	Westfields Sports High School
Antony McDonald	Bradfield College
Anne McLaughlin	Bathurst High School
Heather Mead	SCECGS Redlands
Frances Mealin	Willawarra Sports High School
Danny Milenkovic	Fairvale High School

Name	School/Group
R.L. Miszalisich	Gundagai High School
E. Mojberg	Erskine Park High School
Karen Mors	Keira Technology High School
Carol Moss	Toormina High School
Lynne Mullame	Bomaderry High School
Adam Murdoch	St Charbel's College
Jenny Omeros	Fairvale High School
L. Otterman	Barham High School
Tineke Palmer	Abbotsleigh School
Sue Paton	St Francis Xaviers College
Kate Perrin	Kyogle High School
Ron Pratt	Wyndam College
Les Quick	James Sheahan Catholic High School, Orange
Gabrielle Quigley	
Annie Roberts	Trinity Catholic College, Lismore
Anne Ross	Sydney Technical High School
Alda Rudzis	Normanhurst Boys High School
Pamela Shepherd	Carlingford High School
Valerie Schmalz	Marian College
Wendy Scully	Australian International School, Singapore
Alison Smith	Northholm Grammar School
Manjula Sri-Pathma	Tangara School
Irene Stansmore	Sydney Girls High School
Luke Starling	North Sydney Boys High School
Penny Starr	Bradfield College
Frances Temple	Ascham School
J. Thirsk	Toormina High School
Katherine Veel	Korowal School
A. Warnath	Vincentia High School
Michelle Watts	Killara High School
Lynn Wells	Oxley College, Bowral
Dianne West	International School
Raylene Wheatley	Birrongo Girls High School
Bruce Woods	Chevalier College, Bowral

Name	School/Group
Amanda Wynn	Catherine McAuley College
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Wendy Fraser	Greystanes High School
D. Fulwood	McCarthy Catholic Senior College
Karen King	Caroline Chisholm College
Maree Kirkland	Young Technology High School
Craig Malyon	St George Girls High School
Barbara May	Dubbo High School
Jules McCue	Eldershe High School
Marilyn Mittelheuser	Strathfield Girls High School
Tanya Priestley	Dubbo School of Distance Education
Anita Stanfield	Molong Central School
J. Toole	School not identified (Bathurst)
Gaye Tunbridge	Engadine High School

<b>Academics</b>
Anne Bamford, University of Technology, Sydney
Christine Bottrell, La Trobe University, Victoria
Mirabel Fitzgerald, Sydney College of the Arts, University of Sydney
Kathryn Grushka, University of Newcastle
Kaye Schumack, School of Design, UWS Nepean
Kim Snepvangers, College of Fine Arts, University of New South Wales
Robert Waters, School of Teaching and Educational Studies, UWS Nepean

## Groups

<b>Visual Arts Departments</b>
Armidale and Duval High School teachers
Asquith Boys High School, Visual Arts Faculty
Balmain High School, Visual Arts Teachers
Batemans Bay High School
Bede Polding College
Bega High School Visual Arts Staff
Blakehurst High School Visual Arts Department
Blaxland High School
Calrossy Girls School
Canberra Grammar School
Cerdon College
Condoblin High School (Karen Tooth and Sonya Harler)
Crestwood High School, Visual Arts Staff
Cromer High School
Cumberland High School Visual Arts Staff
Danebank Anglican Girls School
Duval High School
Eagle Vale High School
Elizabeth Macarthur High School Visual Arts Faculty
Emmaus Catholic College
Glen Innes High School Art Teachers
Gosford High School
Hurlstone Agricultural High School
James Fallon High School Visual Arts Faculty
Kambala Visual Arts Department
Lake Illawarra High School
Lisarow High School, Visual Arts Department
Loreto, Kirribilli
Lucas Heights Community School Visual Arts Faculty
MacIntyre High School (2 classroom teachers)
MacIntyre High School (teacher in charge and other Visual Arts teachers)
Maclean High School Art Staff

<b>Visual Arts Departments</b>
Marian College, Goulburn
Marist College, Pagewood
Marsden High School Visual Arts Department
Menai High School
Meriden School
Mosman High School
Murray High School Art Department
Murwillumbah High School and Wollombin High School teachers
Narwee High School Art Department
New England Girls Grammar School
Newtown High School of Performing Arts
Northmead High School
Our Lady of Mercy College, Parramatta
Pittwater House
PLC Sydney
Port Macquarie High School Visual Arts Staff
Ravenswood School for Girls
Riverside Girls High School
Robert Townson High School
Rooty Hill High School
Roseville College Art Staff
Rutherford Technology High School Visual Arts Faculty
South Grafton High School Visual Arts Staff
South Sydney High School
St Catherine's School, Waverley, Visual Arts Department
St Joseph's College, Hunters Hill, Art Department
St Patrick's College, Strathfield, Visual Arts teachers
Sutherland Shire Christian School
Sydney Girls High School
Sydney Grammar School
Tamworth High School
Tara Anglican School
The Forest High School
Trinity Catholic College, Lismore Visual Arts Staff

<b>Visual Arts Departments</b>
Turrumurra High School Visual Arts Staff
Wagga Wagga Technology High School
Waratah High School Art Staff
Warilla High School
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Auburn Girls High School, Visual Arts Faculty
Bankstown Senior College (2 teachers)
De La Salle College and Casimir Catholic College (3 teachers)
Holy Spirit College, Lakemba
Strathfield Girls High School, Visual Arts Staff

<b>Visual Arts Networks and Professional Associations</b>
Albury Region Teachers
Art Education Society (NSW)
Association of Independent Schools (AIS) Visual Arts Professional Development Committee
Bathurst/Orange Visual Arts Network
Cherrybrook High School and Network (including TAFE)
Junee High School, Mt Austin High School and Wagga Wagga Technology High School staff
Northern Rivers Collegiate
South West Sydney Visual Arts Network
Tamworth/Gunnedah area teachers (through Tamworth/Moree DET District Office)
Teachers' Art Group, Western Sydney
Teachers' Federation Visual Arts Special Interest Group
<b>RECEIVED ON OR AFTER 5<sup>TH</sup> APRIL 1999</b>
Catholic Education Office, Inner West Regional Teachers

<b>Systems</b>
Association of Heads of Independent Schools of Australia
Catholic Education Commission
Curriculum Directorate, Department of Education and Training
Learning Materials Production Centre, Department of Education and Training
Newcastle District Office, Department of Education and Training

<b>Tertiary/Post School Groups</b>
TAFE
<b>RECEIVED ON OR AFTER 5<sup>TH</sup> APRIL 1999</b>
Penrith Regional Gallery and the Lewers Bequest